

## NOTES AND COMMENTS - NOUVELLES BREVES

## COMMENTS ON THE BURRARD INLET SAWMILL INVENTORY: 1869\*

In writing "Early B.C. Sawmill Machinery: 1869" and bringing to light the inventory of a sawmill operating in Burrard Inlet, Robert Watt has done a major service to students of the history of mechanized wood processing in Canada.<sup>1</sup> Two of the entries in the inventory are for "2 T & G Planing [sic] Machines (Wordworths old patent)" and "1 Woodbury patent planing machine."<sup>2</sup> These two entries caused some problems and Watt wrote that "unfortunately, no information has been located to explain the two 'brand' names, the Wordworth and Woodbury patents."<sup>3</sup> It is hoped that the following will shed some light on their significance as well as indicating directions which might repay further inquiry.

Gaining an understanding and feeling for the state of the art is one of the major problems facing historians dealing with the actual hardware of processes and industries. For the third quarter of the nineteenth century one of the best source is Knight's American Mechanical Dictionary, a three volume set, now rather scarce. Knight's article on planing machines introduces three basic mechanical configurations for wood planing machines.<sup>4</sup>

The first is a reciprocating planing machine, an attempt to duplicate mechanically the basic action of a hand plane. In this machine a transverse blade, or blades, mounted in a frame, travelled along the rough board and returned to the starting point for another stroke. Machines which attempt to duplicate the operation of handworkers represent an important

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\* These comments mark the first exchange of research information to be published in the Bulletin. The co-editors hope that others will be encouraged to offer comments on articles which interest them.

and often early stage in the mechanization of many processes. Reciprocating planing machines were, in Knight's opinion, something which "has been again and again tried, but has not succeeded."<sup>5</sup> A variation of this type had the blades mounted in a stationary frame and the wood drawn or fed past them. Both types are often referred to as stationary cutter planing machines. The reason is obvious when one compares these with the other two types immediately below.

The second type was what Knight called the transverse planing machine. At the end of a vertical rotating shaft there were two horizontal arms equipped with cutters at the ends. As the arms rotated they described and cut a circle in a horizontal plane. The wood was passed under the cutters, or the cutters over the wood, and the endless series of smooth circles so described planed the board or plank.

The third was the cylinder planing machine. Although there were many variations on this it consisted essentially of a series of blades attached to a rotating horizontal cylinder. Usually the board was fed in by automatic mechanical feeding rolls which operated independently of the cutting cylinders. The rough board was passed under, in some cases above, the rotating cutters and smoothed. It was then, and is now, the most common form of planing machine. The cylindrical planing machine could be converted to a combination planing and tonguing-and-grooving machine merely by the addition of "vertical rotary heads for tonguing or matching and grooving" the edges of the boards.<sup>6</sup>

One is hard pressed to find nineteenth century accounts of cylindrical planing machines which fail to mention the name of Woodworth and his "odious monopoly." Knight's comments are representative.

The Woodworth planing-machine, patented in 1828 and twice extended, became an odious monopoly, and did much to discredit the patent system. It claimed the combination of cutting-cylinders and feeding-rolls.

But to mention its unsavoury reputation is not to deny its utility. It was a most effective machine.

William Woodworth of New York State received his U.S. patent on 27 December 1828 and as a result of renewals it ran until 1856.<sup>8</sup> This was most unusual; normal practice for the time was a patent of fourteen years but Woodworth's patent, with two renewals, outlived him. The torturous history of litigation surrounding this patent was due to more than the inordinately long period of time it was in effect. The patent was vaguely worded and utilized components and principles predating his patent. The litigation and incomprehensible judgments in favour of the Woodworth patent caused many to question the wisdom of the entire patent system as well as the suitability and qualifications of those hearing patent cases.<sup>9</sup>

The machine at Burrard Inlet identified as being based on "Wordsworths old patent" is undoubtedly the Woodworth design. Whether or not it was made in the United States or elsewhere is still an open question. This writer has not yet determined just what manufacturing and licensing arrangements existed. It should also be noted that after 1856 manufacturers were free to copy the Woodworth design as it was no longer behind such an impenetrable patent fence.

Although Knight regarded reciprocating planers as being largely unsuccessful he was generalizing and speaking with hindsight. During the early 1850s, a time when planing machine development was controlled if not strangled by the Woodworth patent, considerable faith was put in reciprocating or stationary blade planing machines. This type of machine tended to clog but in 1853 J.J. Greenough, one of the editors of The American Polytechnic Journal, wrote that

This total want of success in the application of stationary cutters made their introduction and operation exceedingly problematical, till Woodbury brought out his machine, in 1848.<sup>10</sup>

The Woodbury machine consisted of stationary cutters, similar to those in hand planes, mounted in a heavy frame. It worked not because of any new innovations but more as a result of careful design and construction. However, it required excessive amounts of power and was difficult to learn to operate. By 1853 there were other promising machines of this genre. The fact that later publications do not mention the Woodbury patent and generally downplay machines of this type is very telling. Engineering literature and, unfortunately, much of the history of technology are very much success-story-oriented and the Woodbury and machines of its type were not lasting successes.

The Vancouver Centennial Museum is doubly fortunate in having the Burrard Inlet inventory. First, it is nice to have something concrete to work from; second, the two planing machines represent different approaches to the same problem, namely that of converting wood planing from a hand to a machine operation. One is based on mechanical duplication of a hand operation; the other is a more radical departure. The introduction of a horizontal rotary cutter is based on neither the principles nor movements of hand tools. At the time neither planing machine would have been regarded as outmoded technology, and both can be readily explained to a museum-going public which is far too frequently denied insight into something as fundamental to our society and way of life as technology.

It is likely that both of the machines are based on American designs although an examination of both shows earlier British predecessors. The author is not familiar with the licensing or manufacturing arrangements for these machines but American manufacture is more likely than British manufacture. Of the many sources which would repay further investigation, two in particular stand out. Trade catalogues are an invaluable source for the historian of technology. Frequently they carry good illustrations, provide lists of customers and are accompanied by texts explaining or touching upon the mechanical

principles involved in the machines being advertised. Unfortunately this category of research material has been almost systematically neglected in the acquisition programmes and collections of many institutions. A large number of international exhibitions followed in the wake of the Great Exhibition of the Works of Industry of All Nations held at the Crystal Palace, London, England, in 1851. Reports of these exhibitions, as well as those on a smaller scale, are often a good guide to machine design and manufacturers.

The question of the sources and designs for machinery used and/or manufactured in Canada is one desperately in need of fundamental research. Machine design offers one of the most interesting and challenging areas for the study and the exhibition of human creativity and the nineteenth century was one of the glorious ages of invention.

#### NOTES

1. Robert D. Watt, "Early B.C. Sawmill Machinery: 1869", Material History Bulletin, National Museum of Man Mercury Series, History Division Paper no. 21 (Ottawa, 1976), pp.47-54.
2. Ibid., pp.48-49.
3. Ibid., p.52.
4. "Planing Machine" in Edward H. Knight, Knight's American Mechanical Dictionary, 3 vols. (New York: Hurd and Houghton, 1876), 3: 1728-29.
5. Ibid., p.1728.
6. "Planing Machines, Wood" in Park Benjamin, ed., Appleton's Cyclopaedia of Applied Mechanics: A Dictionary of Mechanical Engineering and the Mechanical Arts, 2 vols. (New York: D. Appleton and Company, 1881), 2: 554.
7. Knight, Knight's American Mechanical Dictionary, 3: 1729.

8. Nathan Rosenberg, "America's Rise to Woodworking Leadership," in Brooke Hindle, ed., America's Wooden Age: Aspects of its Early Technology (Tarrytown: Sleepy Hollow Restorations, Inc., 1975), p.48. Rosenberg states that William Woodworth was from Poughkeepsie, New York. An American Patent Office publication lists Hudson, New York. (See M.D. Leggett, Subject-Matter Index of Patents for Inventions Issued by the United States Patent Office from 1790 to 1873, Inclusive, 3 vols. [Washington: Government Printing Office, 1874], 2: 1059.) On 27 December 1828 a patent for "Planing machine, board" was issued to W. Woodworth of Hudson, N.Y., but no number is given for this patent. On 15 November 1836 patent number 80 was issued to W. Woodworth, New York, N.Y., for a "Planing machine, board". There is also another patent listed under the same name, date and place of residence for a "planing machine" but no patent number is given. I have not examined the originals or copies of the originals of any of these patents.
9. See, for example, J.J. Greenough, "Review of the Opinion of the Hon. J.K. Kane," The American Polytechnic Journal 1: 115-18.
10. J.J. Greenough, "On The Working of Wood.--No. 2," The American Polytechnic Journal 1: 177. I do not know if the machine being referred to was patented. Patent 6211 was issued to J.P. Woodbury, Boston, Mass., on 20 March 1849 for a planing machine. (Leggett, Subject-Matter Index for Patents, p.1059.) I have not examined this patent but it is likely that this is the machine. No British Patent was issued to a Woodbury during this period. (See Bennett Woodcroft, Alphabetical Index of Patentees of Inventions [1854; reprint ed., London: Evelyn, Adams, & MacKay, 1969]. Woodcroft covers the period 1617-1852.)

#### BIBLIOGRAPHIC NOTE

There is not a great deal of readily available material dealing with the development and utilization of power saw-milling and wood processing equipment in North America. The following list, while far from exhaustive, might be of use to anyone wishing to pursue this subject further.

Bale, M. Powis. Woodworking Machinery: Its Rise, Progress, and Construction with Hints on the Management of Saw Mills and The Economical Conversion of Timber. London: Crosby Lockwood and Co., 1880.

Ball, Norman R. "Circular Saws and the History of Technology." Bulletin of the Association for Preservation Technology 7 (1975): 82-89.

\_\_\_\_\_. "Reciprocating Frame Saw at the O'Hara Mill." Society for Industrial Archeology Newsletter 6 (March 1977): 1.

\_\_\_\_\_. "Notes on a Muley Saw." IA: The Journal of the Society for Industrial Archeology, in press.

Benjamin, Park, ed. Appleton's Cyclopaedia of Applied Mechanics: A Dictionary of Mechanical Engineering and the Mechanical Arts. 2 vols. New York: D. Appleton and Company, 1881.

Curtis, John O. "The Introduction of the Circular Saw in the Early 19th Century." Bulletin of the Association for Preservation Technology 5 (1973): 162-89. The latter part of this article is a collection of references and documents relating to a wider range of equipment than circular saws alone.

Greenough, J.J. "On the Working of Wood." The American Polytechnic Journal. Edited by Professor Charles G. Page et al. 2 vols. Washington: Opposite the Patent Office, 1853; 1: 94-107, 176-78, 243-51, 376-80; 2: 385-93. Greenough subtitled his series of articles "A Historical Sketch of the Devices employed in working in Wood, including Sawing, Planing, Turning, Boring, Mortising, Carving and Other Ornamental Work." It was originally intended to go beyond the five articles published but I do not believe that it did. The articles aim at giving a mechanical understanding of the machines examined.

Hindle, Brooke, ed. America's Wooden Age: Aspects of its Early Technology. Tarrytown, New York: Sleepy Hollow Restorations, 1975. This is a collection of seven informative essays, all well worth reading. Nathan Rosenberg's "America's Rise to Woodworking Leadership" deals directly with processing machinery.

Knight, Edward H. Knight's American Mechanical Dictionary. 3 vols. New York: Hurd and Houghton, 1874-76. Subtitled "A Description of Tools, Instruments, Machines, Processes, and Engineering; History of Inventions; General Technological Vocabulary; and Digest of Mechanical Applicances in Science and the Arts" it lives up to its subtitle. It is a magnificent work, well-illustrated, accurate and remarkably complete when one considers the scope of the material. Anyone interested in woodworking is advised to consult pp.2814-15 where there is a six-column list of relevant articles to be found in the various volumes of Knight's American Mechanical Dictionary.

Penn, Theodore Z., and Parks, Roger. "Nichols-Colby Sawmill in Bow, New Hampshire." IA: The Journal of the Society for Industrial Archeology 1 (1975): 1-12.

Peterson, Charles E. "Sawdust Trail, Annals of Sawmilling and the Lumber Trade from Virginia to Hawaii via Maine, Barbados, Sault Ste Marie, Manchas and Seattle to the year 1860." Bulletin of the Association for Preservation Technology 5 (1973): 84-153.

Richards J. A Treatise on the Construction and Operation of Wood-working Machines: Including a History of the Origin and Progress of the Manufacture of Wood-working Machinery. London: E. & F. N. Spon, 1872.

Richardson, A.J.H. "Indications for Research in the History of Wood-Processing Technology." Bulletin of the Association for Preservation Technology 6 (1974): 35-146.

Norman R. Ball  
Science and Engineering Archivist  
Public Archives of Canada

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RECHERCHES ETHNOGRAPHIQUES AU MINISTÈRE  
DES AFFAIRES CULTURELLES DU QUÉBEC

Pour répondre à l'attente d'une population qui est à la recherche de ses racines populaires et qui s'interroge sur le sens de son passé, le Service de l'Inventaire des Biens culturels du Ministère des Affaires culturelles du Québec se voyait confier, en avril 1974, la mission de poursuivre la tâche entreprise en 1937 par Gérard Morisset,<sup>1</sup> en complétant le recensement des oeuvres d'art, des édifices et des monuments, mais aussi de tout ce qui présente un caractère traditionnel ou ethnologique. C'est ainsi qu'une section fut créée et chargée d'effectuer l'inventaire des biens ethnographiques. Depuis deux ans donc, des ethnologues parcourent le Québec dans le but de repérer, de





Le forgeron McInnes, Port-Daniel, comté de Bonaventure. (Photo: Inventaire des biens culturels du Québec)

dépister et de relever les manifestations ou les témoignages matériels et humains qui appartiennent à la civilisation traditionnelle euro-québécoise. Sont considérés d'intérêt ethnographique toutes les manifestations et tous les biens qui correspondent à des techniques et à des objets relatifs aux grandes divisions des activités de l'homme dans la société folklorique, à savoir, comment les hommes construisaient et organisaient leur habitation (maison, mobilier, outils, ustensiles), fabriquaient leur vêtements (costumes, tissus), préparaient leur nourriture (ustensiles de cuisine), exploitaient le milieu naturel (agriculture, élevage, chasse et pêche) et se déplaçaient (transports).

Pour se conformer à l'esprit du Livre Vert,<sup>2</sup> tous ces phénomènes au cours de l'année qui vient devront être étudiés dans une perspective d'ensemble par les inventaires généraux et les pré-inventaires. Le dépistage général devra être complété le plus rapidement possible et en priorité sur les inventaires spécifiques, de manière à assurer immédiatement la mise en place de mesures de conservation intérimaire, l'objectif ultime de ces recherches étant la protection et la conservation des biens culturels. Ces nouvelles directives ne sont pas sans modifier notre approche. Depuis la création de la section, il y a deux ans, les inventaires progressaient lentement et portaient sur des phénomènes particuliers. En plus des études confiées à des groupes de chercheurs qui ne font pas partie des structures gouvernementales (études sur l'utilisation du chaume dans la région du Lac Saint-Pierre, étude sur la vie maritime de l'Ile-aux-Coudres, inventaire des croix de chemin du Québec), les efforts ont surtout porté, à l'intérieur d'un projet spécifique sur la connaissance des artisans ou gens de métier qui pratiquent encore une activité artisanale touchant à la transformation des matériaux de base, tels les forgerons et les maréchaux-ferrants pour le fer, les menuisiers et les charpentiers pour le bois, les cordonniers et les selliers pour le cuir, les tailleurs de pierre, etc.



Enseigne du cordonnier Léofred Henri Saint-Siméon, comté de Bonaventure.  
(Photo: Inventaire des biens culturels du Québec)

Aiguillonnées par le caractère d'urgence que posent les rares témoignages de personnes âgées dont il importe de recueillir les connaissances sans tarder, ces recherches ont constitué jusqu'à maintenant une priorité. Le principal objectif était d'identifier de façon systématique les artisans qui pratiquent encore au Québec un métier traditionnel. Déjà une bonne partie du Québec est couverte. Dans une première phase, amorcée à l'été de 1975 et qui vient tout juste d'être complétée, tout l'est de la province a été visité, depuis la Basse Côte-Nord jusqu'au comté de Portneuf sur la rive nord, et depuis les Iles-de-la-Madeleine et la Gaspésie jusqu'au comté de Lotbinière sur la rive sud.

La démarche suppose une première étape purement descriptive. C'est celle du pré-inventaire et de l'inventaire. Elle se résume à l'identification sommaire et exhaustive de l'ensemble des biens contenus dans une boutique. Elle doit permettre après une visite sur le terrain de retrouver, selon un système établi, l'identification, la description et la localisation d'un bien culturel. Dans certains cas cette première étape est plus approfondie et comporte, en plus du relevé descriptif et photographique complet de la morphologie des objets, de même que des détails de leurs aspects historiques et fonctionnels, le relevé architectural du lieu de travail de l'artisan et des données portant sur la connaissance du métier. Des enquêtes orales avec usage du magnétophone, et portant sur l'historique, les différents aspects sociaux, les rôles secondaires de l'artisan, les traditions orales qui se rattachent à la profession, sont alors effectuées. Pour chacun des artisans visités nous préparons donc des dossiers technologiques plus ou moins élaborés selon leur importance, l'originalité de la boutique sur le plan architectural, la qualité de l'instrumentation ou la technologie utilisée dans la pratique de leur métier. C'est ainsi qu'à l'été 1975 une équipe de chercheurs a passé plusieurs semaines auprès de monsieur Emile Asselin, forgeron de Saint-François de l'Ile d'Orléans, retraçant l'historique du métier dans la famille Asselin, dressant

l'inventaire des outils en les relevant un à un ou par groupes semblables en tenant compte de leur provenance, de leur facture artisanale ou industrielle, s'intéressant à la boutique comme contenant de ces objets et comme lieu de travail de l'artisan, et interrogeant Monsieur Asselin sur différents aspects de son métier: l'apprentissage, la production, les modes de paiement, le folklore oral, la technologie, etc. Autre exemple, l'inventaire de la chalouperie Godbout, à Saint-Laurent de l'Ile d'Orléans, effectué la même année. Alors que dans un premier temps une équipe procédait à l'inventaire exhaustif des outils trouvés dans la boutique, une seconde équipe, constitués d'un architecte et de deux dessinateurs, dans un deuxième temps, procédait au relevé complet de l'édifice. De type manuel, avec restitution à l'échelle, ce relevé devait nous donner les principales caractéristiques architecturales du bâtiment, et nous permettre de localiser sur plan les principaux flots d'activités. Enfin, dans un troisième temps, la consultation en archives d'actes notariés devaient fournir des informations supplémentaires concernant la trame historique. Ces expériences ont été répétées auprès de plusieurs autres artisans dont le cordonnier René Simard de Grandes-Bergeronnes qui a confectionné pour le bénéfice des chercheurs de la section une paire de bottes sauvages telles qu'il les fabriquait il y a cinquante ans, ou le forgeron Arthur Tremblay des Eboulements dans le comté de Charlevoix qui a consenti à nous recevoir pendant plusieurs semaines pour nous communiquer son savoir.

La deuxième étape de notre démarche est celle de l'analyse. Il s'agit alors d'introduire une discussion autour des données recueillies lors des relevés. La première phase du projet étant terminée -- le pré-inventaire de l'est du Québec -- il importe maintenant d'organiser et d'analyser la somme des connaissances acquises. En premier lieu nous comptons dresser des listes régionales et constituer un catalogue raisonné des gens de métier. C'est l'analyse de ce catalogue qui devrait nous permettre de mieux comprendre chacun des métiers rencontrés,

de les décomposer dans leurs éléments et d'en faire une présentation d'ensemble. Cette analyse comparative devrait également nous permettre de saisir certaines composantes de la problématique que pose la pratique de ces métiers telles leur survivance ou l'évolution constante qui les caractérise tous. Cette deuxième étape est à peine amorcée mais elle doit se poursuivre au cours des prochains mois, si nos énergies ne sont pas entièrement consacrées aux inventaires généraux. Cependant des études spécifiques ont déjà trouvé leur aboutissement dans des publications<sup>3</sup> et d'autres sont en préparation ou sous presse.<sup>4</sup>

## NOTES

1. C'est en 1937 en effet que Gérard Morisset créait l'inventaire des oeuvres d'art et entreprenait presque à lui seul d'inventorier les richesses culturelles de la province.
2. Québec, Ministère des Affaires culturelles, Pour l'évolution de la politique culturelle, préparé par Jean-Paul L'Allier, 1976. Dans ce document sont exposés la philosophie et les politiques du Ministère en matière de culture. Ce document est ratifié par le gouvernement actuel et demeure le principal instrument auquel on doit se référer dans l'organisation de notre action.
3. Québec, Ministère des Affaires culturelles, Le forgeron Emile Asselin, préparé par Lise Cyr et Yvan Chouinard, Dossier 14, Inventaire des Biens culturels, 1976; Chalouperie Godbout, boutique et instrumentation, préparé par Françoise Dubé et Bernard Genest, Dossier 19, Inventaire des Biens culturels, 1976.
4. Québec, Ministère des Affaires culturelles, Disciple de Saint-Crépin, René Simard, artisan-cordonnier, par Yvan Chouinard; Arthur Tremblay, forgeron, par Françoise Dubé et Bernard Genest.

Bernard Genest *6 Aug. 1977*  
 Responsable  
 Section ethnographie *GIR 516*  
 Inventaire des Biens culturels

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RESEARCH INTO THE TECHNICAL ASPECT OF REPRODUCING  
19TH CENTURY CANADIAN HANDWOVEN FABRICS\*

The objective of this project is to make technical data available concerning nineteenth century Canadian handwoven linen and woollen goods (tabby and twill weaves). By using the collections of textiles from museums in Eastern Canada, with the Royal Ontario Museum as my base, I have gathered information on yarn structures needed for reproduction and contacted suppliers in order to find samples of modern manufactured yarns most closely resembling those used in the nineteenth century.

The results of the project, contained in a looseleaf binder, will include a discussion on different approaches to fabric reproduction from a technical point of view; approximately fifty detailed fabric analyses illustrated with woven swatches, yarn samples and slides; a bibliography listing books and publications of assistance to the weaver as well as the researcher of Canadian textiles; and a list of yarn suppliers available at the present time. The book is scheduled to be completed at the end of 1977 when copies will be available as reference in the major museums in Eastern Canada.

The conception of the project is a result of my work as a weaver and as a part-time assistant in the Textile Department at the Royal Ontario Museum where I was exposed to people researching early Canadian handweaving.

In 1972 I began to learn handspinning and weaving and in the intervening years I became interested in the traditional production techniques and historical fabrics, particularly those of Canadian origin. In 1975 I began working in the R.O.M.'s Textile Department, developing an early awareness of the difficulties in meeting numerous public requirements, owing to

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\* Funded 1976-77 by Explorations Programme, Canada Council.

lack of space and insufficient manpower, a problem shared by many museums in Eastern Canada. Furthermore, it became apparent to me that the researcher of Canadian fabrics connected with an historic restoration is confronted with a difficult undertaking. The field of textiles is broad in scope, often demanding one to be knowledgeable in many areas, such as costume research and reproduction, furnishing fabrics, the historical and technical interpretation of spinning, etc., consequently allowing little time for specialized research. It is hoped that the finished work will be a useful tool in satisfying some of these demands.

I have been greatly assisted in my work by the following:

Explorations Programme of the Canada Council

Dorothy Burnham, former Curator of the Textile Department, R.O.M., and co-author with Harold Burnham of Keep Me Warm One Night - Early Handweaving in Eastern Canada (Toronto: University of Toronto Press, 1972)

John Vollmer, Assistant Curator-In-Charge, Textile Department, R.O.M., and his staff

Norman Kennedy, former Master Weaver in Colonial Williamsburg, presently directing his own weaving school in Vermont

Museums and Restorations in Eastern Canada too numerous to mention but whose co-operation was invaluable.

Adrienne Hood  
Toronto, Ont.

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#### HISTORY SECTION, NOVA SCOTIA MUSEUM

History sections in museums across Canada no doubt face the same kinds of problems. There are continual requests from the public to identify family heirlooms and to answer various queries as well as demands from the education and exhibit



sections for more information to complete their particular programmes. Life for the History Section of the Nova Scotia Museum is no different. In addition there are demands that arise from the operation of a collection of historic properties throughout the province. Since 1939 the Nova Scotia Museum has acquired nine historic houses -- examples of domestic architecture built during the period 1767-1870 -- also three mills, a farm and a village restoration. Research has extended from the usual treks to the Public Archives Reading Room and Newspaper Room to interviews with family descendants and county historians and to consultations with architects and landscapers.

The summer of 1975 saw Simeon Perkins House in Liverpool under scrutiny. Perkins House, an eighteenth century New England-style house, was acquired by the museum in 1947. Perkins' own diary has been the greatest source of information as to the man and his time. A research assistant has used the diary, contemporary newspapers and travel accounts to provide a picture of Liverpool. Thomas Raddall, the well-known Nova Scotian author, was interviewed for information about eighteenth century south shore life. The material collected will be assembled in useful categories for developing an interpretive programme for this historic house. The artifacts in Perkins House have been photographed and recorded in card catalogue.

Other research projects include the establishment of a photographic and card catalogue for the contents of Prescott House, built ca. 1800, the home of the Honourable Charles Ramage Prescott. Information has been compiled on the Rev. Thomas McCulloch whose house built in Pictou in 1806 is now a museum property. The house of another cleric, Rev. Ranna Cossett, who came to Sydney in 1787, has also been added to the museum's collection.

(Research has also been carried out by the Operations and Development Section of the museum. This work is geared more toward the history of the building -- its original design and

subsequent renovations -- as well as collection of material on the social history of the owners and the community. An architectural student from the Nova Scotia School of Architecture drew floor plans for Haliburton House and traced the architectural changes this house was undergone since it was constructed in the 1830s.)

The History Section of the museum has continued to meet the demands to create exhibits for the National Exhibition Centres in the province -- Hector Centre (Pictou), Sherbrooke Village Centre (Sherbrooke), DesBrisay Exhibit Centre (Bridgewater) and Yarmouth Exhibit Centre (Yarmouth). "Wild-flowers of Nova Scotia", an exhibit derived from Maria Morris' nineteenth century watercolours, "Views of Nova Scotia", an exhibition of historical prints, and "Three Decades of Dress, 1865-95" were assembled for circulation in Nova Scotia. An exhibition of Nova Scotia chairs, currently on tour in the province, will next tour the country. History staff also worked on the exhibits "Sea and Ships", "Father and Son: Two Halifax Cabinet-makers" and "Travel in Nova Scotia - a display of horse-drawn vehicles" which were installed as temporary exhibits in the museum foyer.

Brian Preston, Curator of History, is engaged on research in economic history. During the past year he has been working at the University of Glasgow on his thesis topic "The Settlement of Scottish Immigrants in Nova Scotia 1750-1850, a Study in Adaptation." Ruth Whitehead is preparing a study of Micmac quillwork for publication. Deborah Trask is completing her work on early memorial art in Nova Scotia -- a study of eighteenth and nineteenth century gravestones. She has organized a travelling exhibition of her own gravestone rubbings, "Folk Art in Stone".

#### Staff of the History Section

Chief Curator: Marie Elwood

Curator, History: Brian Preston

Curator, Historic Buildings and Furnishings: Scott Robson

Curator, Marine History: Niels Jannasch  
 Curatorial Assistants: Mary Harvey, Deborah Trask,  
 Dennis Pulley, Ruth Whitehead

### Curatorial Reports

These reports are preliminary results of research projects and have a manuscript status. For further information write to Barbara Shaw, Editor, Nova Scotia Museum, Halifax, N.S.

- No. 25. Whitehead, Ruth. "The Micmac Ethnology of the Nova Scotia Museum"  
 No. 27. Harvey, Mary M. "Gardens of Shelburne, Nova Scotia, 1785-1820"  
 No. 28. Boss, Judy. "The Wile Carding Mill"

### Publications

- Cameron, James M. The Pictou Colliers. 356 pp. \$7.00  
 Dexter, Janette. Traditional Nova Scotia Double Knitting Patterns. 20 pp. 25¢  
 Farish, James C. Yarmouth 1821. 44 pp. \$1.50  
 Frame, Robert. MacDonald Brothers Mill. 12 pp. 35¢  
 Greene, Polly. Basic Quilting. 15 pp. 25¢  
 Hill, G. Domestic Life in Early Halifax. 12 pp. 25¢  
 Locke, Carolyn. "Natural Dyes." Info sheet no. 1. Free  
 MacLaren, George. The Romance of the Heating Stove. 20 pp. 75¢; Nova Scotia Glass. 42 pp. \$1.00  
 Martin, J.L. Ross Farm Story. 41 pp. \$1.00  
 Shaw, B., and Merrick, R.E. The Village Blacksmith. 16 pp. 50¢  
 Sparling, Mary. A Guide to Some Domestic Pioneer Skills. 10 pp. 25 ¢; "Booklist, Nova Scotia Architecture." Info sheet no. 6. Free

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## DECORATIVE ARTS CHAPTER NEWSLETTER

The Decorative Arts Chapter of the Society of Architectural Historians was founded in the United States in 1974 to provide a forum for those interested in the decorative arts and to encourage scholarly research in the field. The Chapter schedules lectures, symposiums and tours and publishes a quarterly Newsletter which contains items of interest to the membership. Subscriptions, which include membership in the Chapter, are \$5.00 annually and are available from Lynn Springer, The St. Louis Art Museum, Forest Park, St. Louis, Missouri 63110, U.S.A.

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CORRECTION: "OUT OF THE CLOSET: MUSEUMS AND GRAVESTONES"

The short article "Out of the Closet: Museums and Gravestones", published in the second issue of the Bulletin, was incorrectly credited at the time of publication. Both the article and the accompanying photographs should have been credited to Deborah Trask, a Curatorial Assistant in the History Section, Nova Scotia Museum, who has carried out extensive research on gravestones and cemeteries in Nova Scotia. The co-editors apologize to Ms. Trask for not properly acknowledging her contribution to the second issue.

The Material History Bulletin is designed to meet the need for a publication to encourage and disseminate research on Canada's material history. It publishes short articles, research notes and comments, news of recent acquisitions, lists of publications and reviews of exhibits, publications and historic sites. The Bulletin aims to reach, both as authors and subscribers, an audience which includes historians, museum curators, historical archaeologists and others interested in the material evidence of Canada's history. Submissions should be sent to either of the co-editors or to one of the regional editors.

The Material History Bulletin is published twice a year, in late spring and late fall. Two pilot issues appeared as History Division Papers Nos. 15 and 21 in the National Museum of Man's Mercury Series; a limited number are available free of charge from the History Division. Beginning with the third issue the Bulletin is available on a subscription basis at \$3.00 for two issues annually or at \$1.50 for a single issue. Subscriptions or individual copies may be obtained by forwarding a cheque or money order in the appropriate amount payable to the Receiver General of Canada. Mail to:

Marketing Services Division,  
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Le Bulletin d'histoire de la culture matérielle vise à encourager et à faire connaître la recherche sur l'histoire de la culture matérielle du Canada. Il publie de courts articles, des notes et des observations de recherches, des nouvelles au sujet des récentes acquisitions, des listes de publications, des critiques d'expositions et de publications, ainsi que des études de lieux historiques. Le Bulletin cherche à atteindre le plus grand nombre d'auteurs et d'abonnés, notamment les historiens, les conservateurs de musée, les archéologues et les autres personnes intéressées par les vestiges matériels de l'histoire du Canada. Les demandes doivent être envoyées à un des deux rédacteurs en chef ou à l'un des rédacteurs régionaux.

Le Bulletin d'histoire de la culture matérielle paraît deux fois par année, à la fin du printemps et à la fin de l'automne. Deux numéros-pilotes ont paru à titre de dossiers de la Division de l'histoire dans les numéros 15 et 21 de la collection Mercure (Musée national de l'Homme); on peut encore s'en procurer quelques exemplaires gratuitement en s'adressant à la Division de l'histoire. A compter du troisième numéro le Bulletin est offert aux abonnés à raison de \$3 par année pour deux numéros ou de \$1.50 pour un seul numéro. On peut s'abonner ou commander des numéros à l'unité en envoyant la somme nécessaire sous forme de chèque ou de mandat-poste à l'ordre du Receveur général du Canada. Envoyer à:

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