

Summer, Fall,
and Winter
2020



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The Lazy-Hazy-Crazy Days of Summer (and Fall)

Keila Mak & Aries Casteel



The Dartmouth Heritage Museum is absolutely delighted to have reopened its doors for tourism to the public since July 7, 2020! We have placed a glass shield at the front desk and stricter cleaning measures around the museum. Our summer staff cannot wait to give you the historical experience as you get to time lapse into another world of local history! We hope that we can work together and be vigilant about COVID 19 as much as possible. Below are the protection entry protocols that we have at the museum:

1) Wear a mask may save a life. Nova

Scotia makes masks mandatory in indoor public spaces beginning July 31, 2020. Please bring your own mask. Any outdoor viewing or strolling in our newly renovated garden is available to the public and free of charge. Wearing masks outdoors is up to the person. However, please try to keep the 2 metres distancing for your safety.

2) Please provide approximately 3 to 24 hours notice to book your visit upon coming to the Museum by emailing, calling, or texting us with the following contact information:

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Front Desk Email:

info@dartmouthmuseum.ca

Manager Email:

manager@dartmouthmuseum.ca

Front Desk: 902-464-2300

Manager Cell: 902-478-0378

- 3) Occupancy is a group of 5 or less.
- 4) The main entry door will be locked, so please ring the door bell upon arrival.
- 5) Please respect the 2 metres distancing for your safety.

Further notices of Dartmouth Heritage Museum

- 1) Rentals are postponed until the Covid 19 pandemic is over.
- 2) If interested in donating things that could relate to the Museum's mandate, please contact the Collections Manager. (Phone: 902-464-2004) (Email: collections@dartmouthmuseum.ca.)
- 3) Monetary donations of any amount to keep our programs, produce projects, and pay off expenses are always welcomed.
- 4) Membership cards may be delayed during this time, but you are welcome to become or renew your membership at any given time.

CONSIGNMENT VENDORS WANTED

Dartmouth Heritage Museum is looking for more items to fill up our Gift Shop! Consignment vendors will keep 75% of the selling price and the Museum will keep 25% of the selling price. In particular, we are looking for the following items:

- Dartmouth or Halifax Inspired
- Vintage Inspired
- Lightweight Items
- Luggage Friendly Items

Please contact Dartmouth Heritage Museum through email, info@dartmouthmuseum.ca, to see if we are interested in your items. Thank-you for your support with a non-profit organization.



SUMMER STAFF 2020



- Sarah Cooke -

I am graduating this August from the University of Wisconsin-Milwaukee with a Master's of Library and Information Science and a Master of Arts in Women's and Gender Studies. This summer I am working to reorganize the Dartmouth Heritage Museum's library and helping out with the museum's social media.

(Left Image: Sarah Cooke)

- Braden McLaughlin -

My name is Braden McLaughlin, and this is my second summer working at the Dartmouth Heritage Museum. Last summer I had the position of heritage interpreter and was responsible for giving tours of Evergreen and Quaker house. This summer my position is exhibits technician, although I still will be giving tours occasionally. This summer my responsibilities include helping to plan new exhibits, setting up exhibits including working on the back garden, doing research and transcribing, and working in the warehouse. I am originally from Dartmouth and attend university at the University of Guelph in Southern Ontario where I am heading into my fourth year as a history major.

(Right Image: Braden McLaughlin)



- Aries Casteel -

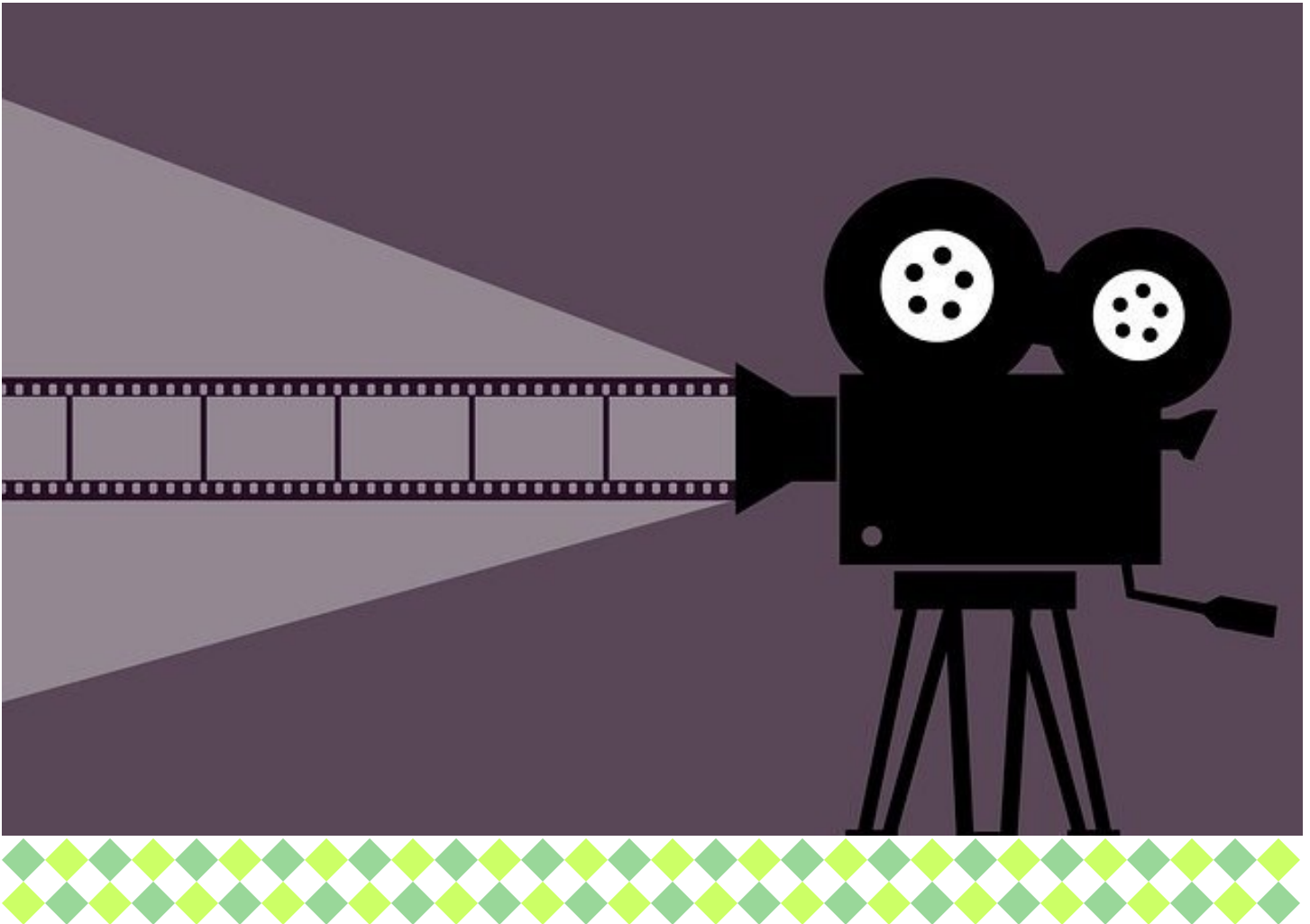
My name is Aries Casteel and this is my second summer with the Dartmouth Heritage Museum. Last year as a Heritage Interpreter I enjoyed learning the history of both DHM houses and giving tours. I also planned weekly teas, helped research and design the Early Education in Dartmouth exhibit, and planned a murder mystery night. This year I am the Heritage Camp Counsellor, and am primarily working to develop a summer day-camp program for the museum. I have my Bachelor of Arts in History from the University of Lethbridge.

(Left: Image: Aries Casteel)



Outcomes of 2020

Terry Eyland



Where to start? 2020 has been a demanding year. We received grants for six students but only hired three. One of our buildings, Quaker House, remained closed and all events and programs had to be cancelled until further notice. We opened by appointment in July only to close for the second time in late November, but not all is gloom and doom! Gardeners were hard at work at both Evergreen & Quaker; we completed construction of our Program Support Building, now called 'The Rooms at Evergreen'; we have been given more time to prepare for our upcoming MAP evaluation in July 2021; we have a new Events & Marketing Co-ordinator (Aries Casteel), an Archives Intern, Elizabeth Carboneau and two work experience positions, Aurora Feletti through the YWCA and Nathan Webber through Dartmouth Solutions Learning. All are masked and social distancing when at Evergreen or the warehouse and otherwise working from home. We have a great deal of collections work underway! In October, we installed a 'Haunted Mirror' and a window scrim to project and celebrate events and Dartmouth history. That's not all. The magic of the movies changed Evergreen into Morgan house for the Stephen King series based on his short story, 'Jerusalem's Lot'. The story is the prequel to his later novel 'Salem's Lot'. Here's hoping 2021 sees the demise of COVID. Stay Safe and enjoy the holiday season!

DHM Covid 19 Changes

Keila Mak

Life at Dartmouth Heritage Museum has been even more busy behind the scenes since Covid 19 emerged on an international scale. Workstation alternatives and new protocols had to come in play. Working remotely from home was a new experience for me. The orchestration of kitchen pots and pans clanking, and family matters became the new background noise. Despite the certain types of background noise, I am still able to get work done. The work varied between data entry projects to things like preparing for the Association of Nova Scotia Museums' Accredited Museum designation. One massive project that I have been working together with two other volunteers on, namely Sebastian Dunne and Lorraine Dunleavy, is identifying items from the Lewis G. Billard fond of Dartmouth and cataloguing the data identified. Works of Lewis G. Billard included negatives, slides, film strips, and photographs. Another project I worked on was going through 111 floppy disks and 114 CDs, all the while reformatting old legacy formats, purging unnecessary files, and keeping things in order. Along with the volunteer, Irene Cooper, I also helped digitized the donor files of Evergreen House. I worked together with Aries Casteel in drafting up some policies and procedures. I managed other daily office duties as well. As a team, we are continually making progress as we move forward.



Keila Mak working remotely from home during Covid 19.

A Dream Becomes A Reality — *A special note of thanks*

Author & Photo Credits: Dale Wilson

Rain landing on a steel roof generates a white noise that is deserving of preservation. Despite being the first day of December, the air temperature outside is 14 degrees and the small space heater in the dry room quickly realizes a comfortable room temperature; perhaps too comfortable. The last of the construction phase has just been completed with the installation of the door latches. I am sitting on the floor enjoying the sounds of the rain, and apparently have dozed off.

BANG! Whereas the rain and heat may be afternoon nap inducing, the crash of an acorn landing on the steel roof is quite another matter altogether.

The Dartmouth Heritage Museum is host to a new multi-purpose experiential programming building called The Rooms at Evergreen. The name reflects the primary function of the program support building, a space to showcase and practise the mid 19th century photography processes. In addition, the three season facility will house the tools of the gardening committee, and provide a small concert stage for outdoor music and theatre.

The list of supporters and volunteers are many; however, special recognition is due to several who made the project a reality. The recently retired HRM Councillor Bill Karsten championed my request for funding support, and he quickly secured the endorsement of fellow councillors Sam Austin, Tony Mancini and Lorelei Nicoll. Without this support through their respective District Capital Fund, the Dartmouth Heritage Museum and community would not have this new facility.

The gravel pad and electrical supply came from a most unlikely donor. When filming a segment for the hit TV show “The Curse of Oak Island” in August 2019, a star of the show, Rick Lagina, learned of the program support building. One can only imagine my surprise when I visited Evergreen one evening and saw the granite gravel pad. The crew was packing up to leave but not before I got to personally thank Mr Lagina, Mr Barkhouse and Mr Gerhardt for their most generous support. Again, thank you gentlemen; I still dread the thought of having to push a wheelbarrow up and down that back hill filled with gravel.

My biggest thanks are reserved for my two sidekicks during the entire process. When time permitted Terry Eyland was often on site driving nails and working as chief budget advisor. Not only was Kevin Thomas the very capable blacksmith that forged all the ironwork, he was also the carpenter offering stellar advice while simultaneously distributing bad jokes – most often at my expense. It was an absolute pleasure to have Kevin onboard for the entire journey as he selflessly volunteered his time and expertise.

Closing the door and looking behind at the just completed building, it gives me great pleasure to present a few pictures of the process. I look forward to what the future brings to this little enclave in a post-pandemic world. It is my wish the community embraces it for what it is: a facility for learning, sharing, experimenting and enjoyment filled with countless hours of fun and laughter.

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1



2

3

Photo 1: Day 2 of the build. Floor joists level and square, waiting the plywood ninja.

Photo 2: Early winter 2019, the accomplished camera operator Doug Graham drops by for a visit with Dale.

Photo 3: By late autumn a string of bad weather delayed installing the steel roof.

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Photo 4: Little did we know just how important the phrase "social distancing" would become in early 2020. The COVID 19 pandemic would restrict all activities as museum staff and volunteers "Stayed the Blazes Home."

Photo 5: The completed darkroom - the place where 19th century photo magic happens.

Photo 6: Finally Dale and Brutus are united in "The Rooms at Evergreen" and anxiously await when it will be COVID-safe to commence programming and workshops.

Photo 7: The finished facility.

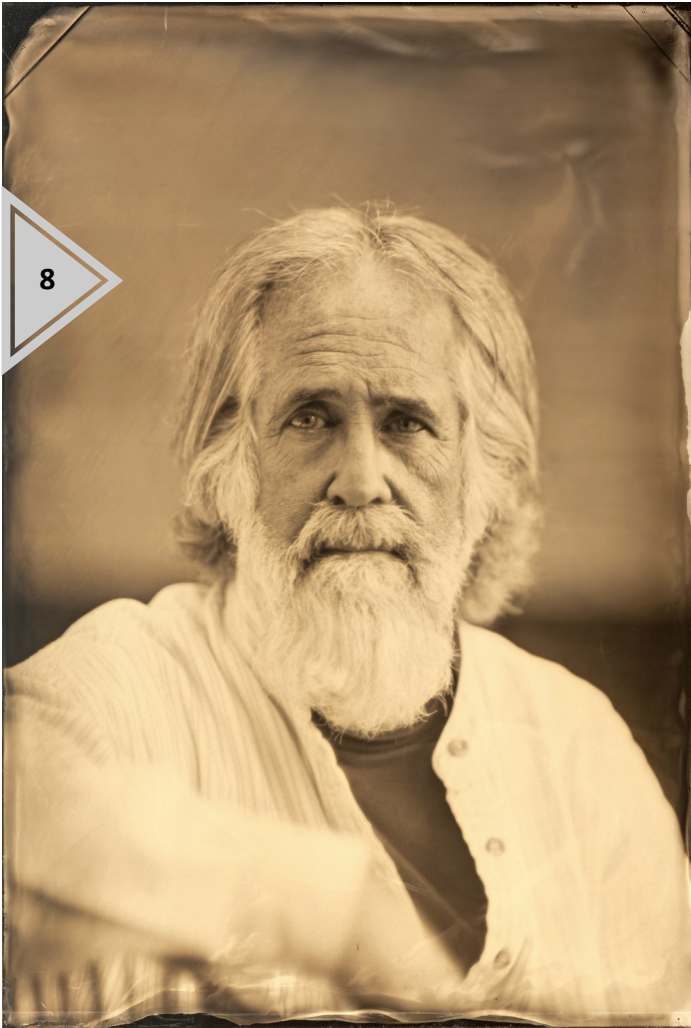


Photo 8: An ambrotype of Terry made precisely as might have been done in the mid-19th century.

Photo 9: Kevin Thomas, Cole Harbour Heritage Farm Blacksmith and carpenter extraordinaire played an essential role in the construction of the Rooms at Evergreen. Also, watch for his blacksmith workmanship in the upcoming Stephen King series, from practical work like hasps & hinges to the truly bizarre and creepy candelabra and lethal spikes!!

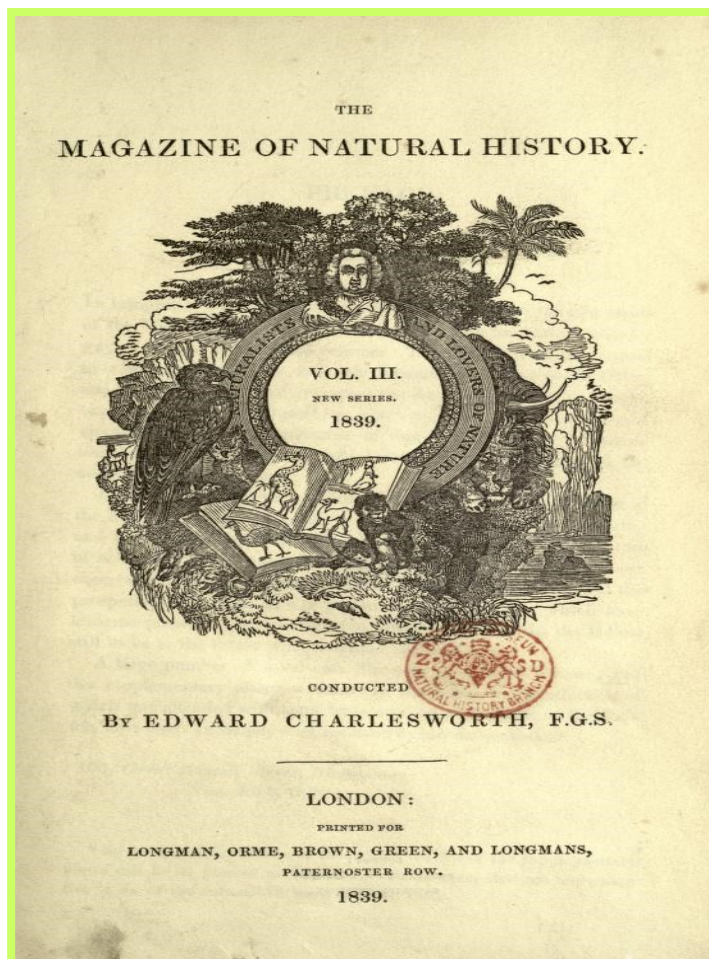
Evergreen House: A New Story to Tell

Author & Photo Credits: Dale Wilson

Museums are the place of stories, and Evergreen House is opening a new chapter in exposing Nova Scotia's rightful place as the cradle of photography in British North America.

In January of 1839, Nicéphore Niépce and Louis-Jacques M. M. Niepce announced he had developed a new means of exposing silver on copper to make what we now call the daguerreotype. On the other side of the ditch, as Napoleon called the English Channel, Talbot was less than amused and proclaimed it was he who was the first to make photogenic drawings by exposing silver on paper. The ensuing letter writing campaign was reminiscent of the Napoleonic Wars as Talbot continued to bombard any and all with ink on parchment. While conflict was staved off the birds of Wiltshire most assuredly flew with great fear, so ambitious with ink was Talbot that quill feathers must surely have been in great demand.

In the audience at one of Talbot's lectures was the physician and noted botanist, Dr. Golding Bird. Dr Bird would write a Letter to the Editor of the Magazine of Natural History on 25 March, 1839 (published April, 1839) detailing the chemicals, process and a new found way to "fix" the drawing. This issue of Natural History would make its way across the Atlantic and to the desk of the publisher of the Halifax newspaper "The Colonial Pearl."



The cover of the April 1839 issue of the journal that would publish Dr Golding Bird's treatise of Henry Fox Talbot's formulae for making Photogenic Drawings.

On 31 May, 1839 this broadsheet would print: We have been sadly puzzled ourselves to obtain an intelligible view of the new art of photogenic drawing. The treatise of Dr. Bird is, however, so plain and easy to be understood, that we feel assured our readers will receive much satisfactory information on the subject from the annexed extracts. Following was the complete formulae to make photogenic drawings or a paper negative using the camera obscura.

It is most unlikely the editor of The Colonial Pearl could be aware of the historical significance when he wrote in the following weekly issue of 1 June, 1839: We are glad to find that our notice of the new art of sun painting in our last, has excited considerable interest among our readers. One of our friends who read the article has since formed several photogenic pictures with ease and success.

Deep within the May 31, 1839 issue of the Halifax newspaper, The Colonial Pearl, was the headline "The New Art of Sun Painting."

COLONIAL PEARL.

A VOLUME DEVOTED TO POLITE LITERATURE, SCIENCE, AND RELIGION.

Published every Friday evening, at 17s. 6d. per Annum.

VOLUME THREE.

FRIDAY EVENING, MAY 31, 1839.

NUMBER TWENTY-TWO.

An example of a Photogenic Drawing made by Dale Wilson using the Talbot's process just as it was published in The Colonial Pearl. The only alteration was the utilization of hypo as the fixing agent, a solution discovered by Sir John Herschel in 1819 and introduced to the Royal Society in March 1839 and January 1840. Photography continues to use hypo in traditional film photography to this day.



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“While no conclusive statement can be made, it is possible that the “friend” to whom the writer, sic The Colonial Pearl editor, referred was the well-known Halifax portraitist William Valentine” writes Jim Burant in his 1977 grad school thesis. Whereas there are two known references that suggest photogenic drawings were made in the United States in the “spring” of 1839, no specific dates are available. As such, those notifications precludes Halifax from laying exclusive claim to being the birthplace of photography in North America. Notwithstanding that, no evidence has yet surfaced showing where a photogenic drawing was made earlier than June 1, 1839 in British North America – some three months prior to the daguerreotype process formally being released to the world in Paris.

In the autumn of 1841, Valentine was in Boston and on his return trip to Halifax he laid-over in Saint John, New Brunswick. In the 15 November 1841 issue of the St. John Morning News, Valentine took out an advertisement introducing the reader to the daguerreotype and that he would be “taking Photographic Miniature Portraits.” By January, 1842 Valentine had returned to his home based studio at 4 Marchington Lane in Halifax (current day Cogswell Interchange), and would quickly advertise in several newspapers. Valentine would continue to make daguerreotypes and offer instruction from this studio until destroyed by fire in 1848, thus being recognized as the first permanent photo studio in British North America. He dies on 26 December 1849, leaving a trail of daguerreotypes... none of which can be attributed with certainty.

A copy of William Valentine's first advertisement announcing his ability to *make your likeness* using the daguerreotype process.

D A G U E R R E O T Y P E
M I N I A T U R E P O R T R A I T S .

MR. VALENTINE, who has just arrived in this City, (where he intends remaining for a short time,) purposes taking Photographic Miniature Portraits, whereby the length of time usually employed is materially diminished—a few SECONDS ONLY being necessary to produce a perfect transcript of the original—would respectfully invite the attention of the public to specimens executed by him. To those unacquainted with the Daguerreotype, it is only necessary to add, that Portraits taken by this process will at once be recognized as perfect likenesses. The great objection to miniatures formerly taken by this process was their indistinctness. Recent discoveries have completely removed this, and the portraits now taken by the subscriber are clear and legible.

☞ Miniatures taken in beautiful style at five dollars. ☞

☞ Specimens may be seen at the St. John Hotel,—where Mr. V. is at present residing—from 11 to 3 o'clock, daily.

☞ Mr. V. would also be happy to paint a few Portraits, in Oil, upon early application.

Nov. 15.

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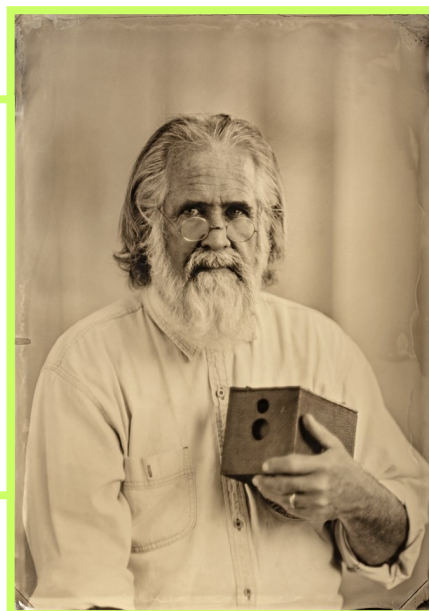


A daguerreotype image of Jane E. Fairbanks (1823-1856), possibly made wearing her wedding dress and by Valentine. Close examination shows a band on the ring finger, while the pose is very reminiscent of a Valentine oil of Ann (Prescott) Fairbanks which currently hangs in Evergreen House.

In March 1851, the British sculptor Frederick Scott Archer introduced collodion to the photography world in the science journal "The Chemist". The process was so efficient the wet plate image would quickly displace the daguerreotype. Whereas the daguerreotype was a one-of process, an infinite number of paper images could be made from the collodion glass negative. From this one process a large number of sub-processes would also emerge: albumen prints, collodio-chloride prints and the tin type to name just a few. The wet plate process would remain popular until displaced by the dry plate process and ultimately cellulose roll film.

It is this time period (1851-1880) that the Rooms at Evergreen is concentrating its practice at this time: making negatives and positives in the wet plate collodion process. The objective is to not only teach the process through workshops, but also provide demonstrations and receive commissioned portraits. The Rooms at Evergreen is believed to be the only skylight studio in Canada offering programming and instruction in these mid-19th century processes.

An ambrotype (a light negative made on glass plate, and then backed with asphaltum to render a positive image) of Terry Eyland precisely as it might have been made in Halifax studios in the mid-19th century. (Dale Wilson photo)



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In addition to the practical applications of experiential programming is the mandate to open the book and showcase the story of Halifax's rightful place as the birthplace of photography in British North America ... a story that has yet to have been told.



A tintype of Doug Graham (L) and Benoit Proulx (R) made at The Rooms at Evergreen: A contemporary portrait using historic process. (Dale Wilson photo)

The Christmas of Covid

Joyce (Stevens) Baxter — December 2020

*'Twas the year of the covid, with no end in sight
So the great world of science, worked hard day and night·
No one could remember a time such as this,
No hugs among family, no young lovers kiss!
No longer together with those that they knew
They kept social distance, yet more cases grew·
In health care the workers exhausted with dread,
That things would get worse and infection rates spread·
When just before Christmas, some vaccines were found·
Restoring their hope, as the word spread around·
And when people awakened that strange Christmas morn'
So many alone, from their families torn·
But their spirits were lifted, a lessening of fright,
A vaccine for the virus was now in their sight·
And a light at the end of the tunnel they saw
When a gathering of friends, be not breaking the law!
The story is told from that strange Christmas Day
The most worried among them, still happily say,
How a voice from the heaven's, they heard sweet and clear:
"Merry Christmas to ALL
and a Happy New Year!"*



Collection's Corner

Shannon Baxter

Things have not been busier for the behind-the-scenes work that myself as the Collections Manager, and our wonderful Collections Management Committee here at the Dartmouth Heritage Museum. Since January of this year, several days are spent at our off-site storage facility to work through the extensive collection. The goal to inventory and photograph as much of it as possible before the upcoming summer season. What is more, we are hoping to view the collection for some new exhibit ideas.

One of the most significant projects is tackling our extensive Toy Collection. This includes over 200 dolls that were part of a large collection owned by one woman in Dartmouth. These dolls include ones made internationally – such as Germany and Italy. While others were Canadian or even locally made. There are a few examples of Canadian stars like the ice-skater Barbara Ann Scott, and a few other surprising historical figures such as Abraham Lincoln in doll form.

The process of inventorying the Toy and Doll collection reminds me of my early days working as an Intern here at the Dartmouth Heritage Museum. The majority of these dolls and toys are hidden away in old cardboard boxes, having not seen the light of day in many many years. There is a certain kind of excitement, akin to opening a present, when one opens these boxes and unfurls the old paper to see who may be looking back up at you!

Granted, some of these dolls have a bit of a spooky look. Particularly ones with weighted eyes so that they can open and close depending on whether they are upright or not. Some dolls are also made of material that becomes brittle and unstable over time, which we take extra care in rehousing and reconciling. The main goal for this collection is to get them into nice, clean acid-free boxes and wrap them in acid-free, museum grade tissue paper.

Some of these toys will not stay hidden. We will be selecting many to be part of an upcoming Exhibit at Evergreen House. The theme is “Childhood through the Ages” where we will be taking a look at what childhood, and toys, looked at throughout the years. We are hoping to highlight not only Victorian games and dolls, but also toys from the 1920s, 1930s, and maybe even a few examples that would be recognized by many today near the turn of the 21st century!

A lot of this work could not be done without the extraordinary help of the volunteers who have already spent many afternoons assisting with the unboxing and listing of these unique artifacts. It goes beyond toys as well, and we hope to share more of this in the future! Until then, we hope that people enjoy this peek into the Collection, and the work that is being done to maintain, preserve, and promote it.

Warehouse Finds

Shannon Baxter



Children's toys throughout the ages seem to in one way or another involve miniature versions of household items. Miniature ovens, tiny ironing boards and irons, but does anyone remember having a miniature, workable Sewing Machine? Here is an excellent example of a Singer "Sewhandy" Child's miniature sewing machine. It was meant to encourage children to learn the skills required to sew clothing articles. One could make tiny clothes for their favourite dolls and toys, and one day upgrade to their own full-sized Singer Sewing machine. We are very fortunate to have an example of this in our collection, including the original box and additional needles for the machine!

A View From Dartmouth - Prints for sale at Evergreen

A View from Dartmouth is a colourized etching by Susan Paterson based on the watercolour Halifax from Dartmouth (1855) by John William Hill (1812-1879). A View from Dartmouth depicts a view of the Halifax waterfront overlooking the Dartmouth commons and waterfront.

Susan Paterson recreated Hill's painting through a copper etching process. Using only a singular copper plate, she printed several copies. She then hand-painted all individual prints 'to order'. The museum currently has three of these uniquely hand-painted prints.



Dimensions: **41" x 29"** (print).

The prices are as follows:

Print Only: \$950.00

Framed Print: \$1,250.00



Evergreen Writers Group

Every Wednesday First Week of the Month | 10:15 am - 12:00 pm | Dartmouth Heritage Museum (Evergreen House)



We welcome newcomers to our meetings at Evergreen House, 26 Newcastle Street in Dartmouth. We get together the first Wednesday of each month for discussion, encouragement, providing feedback to each other on works in progress, guest speakers and workshops. For more info, call 902-463-5612 or email evergreen_writers@yahoo.ca.

Due to Covid 19, this event has be postponed at the Dartmouth Heritage Museum. Further notice of resuming will be announced in the future.

The Rooms at Evergreen

Dartmouth Heritage Museum (Evergreen House)

Located in Evergreen's backyard, the Rooms at Evergreen, as stated earlier, is an experimental programming building. New events will eventually take place in this special building. Make some room in your schedule to The Rooms at Evergreen when Dartmouth Heritage Museum updates the public and members about our exciting new events. To become a member or renew your membership, please check out the membership form. Support your local history and museum today!

Upper Level – Educational Exhibit

Step back in time to a day when there was not a thing called “marker” or “white boards.” The feather pen was the fashion of the day, as well as, the good old dusty chalk. Learn the different schools that perhaps a friend or relative used to go to and imagine being in their shoes as a student.

Upper Level – Explosion! Dartmouth’s Ordeal of the 1917 Disaster Exhibit

To commemorate the 100th anniversary of the Harbour Explosion, we present the exhibit, *Explosion! Dartmouth’s Ordeal of the 1917 Disaster*. This exhibit explores and reflects upon the impact of the event on Dartmouth. It focuses on the cause of the Explosion and how Dartmouth residents worked together to rebuild their community. Come see the much talked about Frank Baker diary, oral histories from survivors, eyewitness accounts, and artifacts from affected homes and families. Due to its popularity, it has been extended indefinitely.

Upper Level – Photography Studio

Come and visit our recreation of a 19th century Photographic Studio. Our Joseph Howe wooden puppet has now leaped out of the couch from the Red Parlour to be a super star in the Photography Studio. Please take a selfie of this famous historical figure and tag us on social media.

Main Level – Helen Creighton and the World of Folklore Exhibit

Dr. Helen Creighton moved in to Evergreen House with her family in 1921. In 1928, she began her career as a folklorist: collecting songs and stories from Nova Scotia, New Brunswick, and Prince Edward Island. A new permanent exhibit focuses on her long and significant career. This exhibit features many artifacts and includes audio-visual rooms, encouraging visitors to listen to songs that Helen collected, and to view snippets of documentaries on her life and work.

Lower Level – Dress Up Room

Into the treasure boxes we go! Dress up like any Victorian show! We have hoop skirts, hats, shoes, accessories, etc.

Lower Level – Servants Exhibit

The servants quarters mainly mingled in the lower level, so the Museum has created an exhibit dedicated to the servants who lived in Evergreen!

Admission by Donation**Dartmouth Heritage Museum Covid 19 Public Operational Hours (Subject to Change):**

Days	Time
Tues. to Fri.	10:00 am to 5pm

DHM Society Donors:

Each year Society Members give over and above the membership fees to help us run our programs at the Museum.

Hats off to their ongoing generosity!



Marjorie Hare

Barbara MacKenzie

Suzanne & Michael Lewis

Holly Gunn

Karen Monroe

Jean S. Wagener

Lorna Huestis

Carmen Moir

I. Joyce Earle

Joanne Rivest & Dayle Harrington

Harold Merklinger & Barbara Trenholm

Cindy Campbell-Stone

and all our anonymous donors!

A NEW WAY TO DONATE

We want your nickels and dimes!

The Dartmouth Heritage Museum now has a drop-off account set up at Canadian Recycling, 365 Portland Street. This is an easy way for you, our supporters, to donate to the Museum. When you drop off your bottles at the depot just mention the Dartmouth Heritage Museum and the refund will be donated to us.



WANT TO BE 'EVERGREEN'? JOIN THE TEAM!

We have big plans for the gardens at Quaker and Evergreen House next summer and we need your help! If you want to volunteer and help us realize our gardening dreams, contact the DHM at 902-464-2300 or info@dartmouthmuseum.ca.

Dartmouth Heritage Museum

protecting, preserving, and promoting our heritage

Address: 26 Newcastle Street
 Dartmouth NS B2Y 3M5
 Canada

Phone: 902-464-2300

Email: info@dartmouthmuseum.ca

Website: www.dartmouthheritagemuseum.ns.ca

Like us on Facebook: Dartmouth Heritage Museum
Follow us on Twitter: @dhmuseum1
Instagram: @dartmouthheritage

BOARD OF DIRECTORS 2020

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Philip Rogers	Vice Chair
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Beth Vallis	Director
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Stephen Townsend	Director
Irene Cooper	Director
Miranda Romkey	Director
Emma MacIntosh	Director
Linda Nicholl	Director
Vanessa Quinn	Director
Terry Eyland	Ex Officio

DHMS Membership Form

Individual Membership - \$20

Individual membership entitles you to free admission to both historic houses (Evergreen and Quaker House) upon presentation of your card, invitations to exhibit openings and functions, a \$10 tax receipt, our newsletter, and a vote at our AGM.

Family Membership - \$30

Family membership entitles you to free admission to both historic houses (Evergreen and Quaker House) upon presentation of your card, invitations to exhibit openings and functions, a \$15 tax receipt, our newsletter and a vote at our AGM. Family membership includes two parents and children under 18.

Name: _____ Date: _____

Address: _____

Phone: _____ E-mail: _____

Select Membership Type	Annual Fee	# Years	Total
Individual Member (tax receipt for \$10.00)	\$20.00		\$
Family Member (tax receipt for \$15.00) Includes parents and children under 18	\$30.00		\$
Total Membership Fee			\$
Donations are helpful and appreciated with tax receipts issued for the full amount. Would you like to make a donation at this time? If yes, please indicate amount in the box to the right.			\$
Total Payable (Membership + Donation)			\$

Please make cheques payable to the Dartmouth Heritage Museum Society and send to:

Dartmouth Heritage Museum Society, 26 Newcastle Street, Dartmouth NS, B2Y 3M5

Check the box if you would like to receive the E-bulletin Yes No If yes, by ___ email or ___ post mail?

Would you like to receive our Newsletters? Yes No If yes, by ___ email or ___ post mail?

From time to time, we recognize our members and donors publicly. We respect your privacy so are asking that you expressly indicate whether we can publish your name, or not: Yes No