Gibsons and Area
Heritage Inventory

Updated: January 2026

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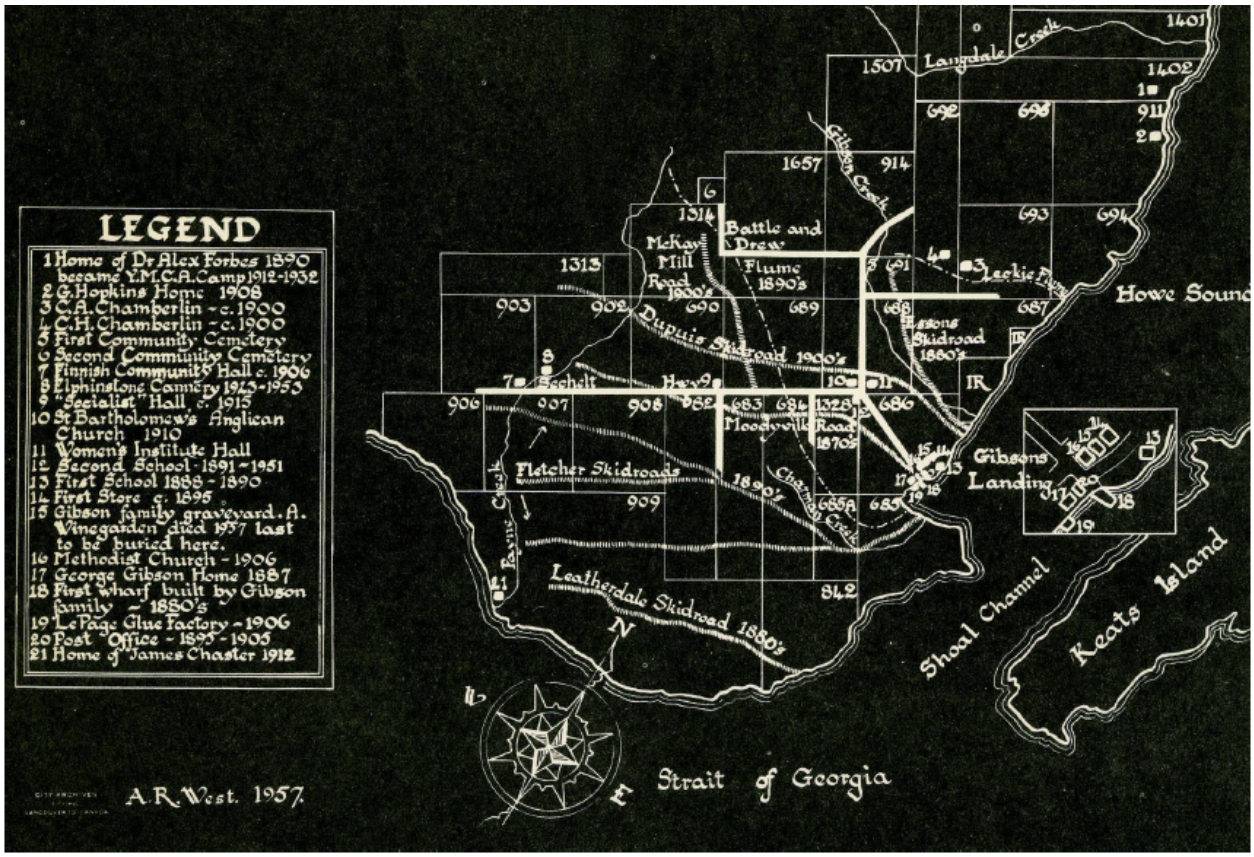
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This map was created by A.R. West in 1957 to document the early features of the Gibsons area. West worked with local historian Les Peterson and Robert Burns on a larger scale map of the Gibsons area in the same year. The map is part of the Major Mattews Collection at the City of Vancouver Archives (AM54-S13-:LEG1801.005)

ACKNOWLEDGEMENTS

We respectfully acknowledge that the communities of Gibsons, Granthams Landing, and Hopkins Landing are located in the southwestern tip of the traditional, unceded territory of the Sḵwx̱wú7mesh Úxwumixw (Squamish Nation).

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Gibsons Landing Heritage Society
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Heritage BC

INTRODUCTION

So much about this community is unique – we have to grow without losing that…. [T]he incorporated Town is just a small part of it – all the areas surrounding Gibsons are very much a part of Gibsons and its history…. The main thing is to continue our ties with our founders and the older residents… and we should encourage our young to be more aware of our history.

— Diane Strom, Mayor, Town of Gibsons (1983-1991)

WHAT IS A HERITAGE INVENTORY?

A heritage inventory is a list of resources that contribute to a community's heritage character. ***Being listed on the heritage inventory does not mean that the property is protected or is formally recognized by local, provincial, or federal government.***

The heritage inventory is designed to identify, document, and provide historical, cultural, or ecological context for local built and natural sites in the community. This information may be useful in land use planning, and/or to establish an effective heritage conservation program.

Inclusion in a Heritage Inventory or Heritage Register does not constitute heritage designation or any other form of permanent heritage protection, nor can it force property owners to save a resource. Heritage "*designation*" is a legal means of heritage protection. *The Local Government Act* empowers the Town of Gibsons to undertake heritage preservation policy and create bylaw protection at the local level.

WHY CREATE OR PRESERVE A COMMUNITY HERITAGE INVENTORY?

Heritage is a frail commodity. Preserving the memory of our shared past enriches the community, and the stories of our buildings stretch to encompass the history of the people who built, created, lived in or worked in the structures. In turn, those people built and created the culture that is now termed "Greater Gibsons" (embracing Granthams, Hopkins, Elphinstone and Chek'welp).

Howard White notes, "… the vein of our architectural heritage… constructed almost entirely of wood, is so vulnerable to the frailty of age. In a historical sense, the west has been both blessed and cursed by having a cheap and plentiful supply of wood for building…. The wood itself shows its age, graying and veining with the passage of time almost like human flesh. Wood doesn't last. In another hundred years the stone citadels of the east will look much as they do today, but it is hard to imagine that any of the west's most characteristic monuments – from pioneer churches and barns to the great Haida totems will be anywhere to be seen."[1]

Since 2006, several structures recorded in the first two iterations of the Heritage Inventory have been lost to new development, age, or decay. Their stories are preserved in the "Heritage Lost" section of this document. Other buildings whose histories were not recorded may disappear in the coming years. When they go, their stories and our shared history go with them.

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[1] White, Howard. "Talking Walls," in Rudi Dangelmaier, *Pioneer Buildings of British Columbia*. (Madeira Park: Harbour Publishing, 1989) p. 13

ABOUT THE GIBSONS AND AREA HERITAGE INVENTORY

The first Heritage Inventory project was commissioned by the Town of Gibsons Planning Department under Town Planner ***Chris Marshall*** in 2003. A second iteration in 2006, titled "*Once Upon a Time in Gibsons*," added to the initial significant sites. Both reports were prepared by ***Heather Jeal***, DBA Going Coastal Communications Group.

The 2024 update, commissioned by the Gibsons Landing Heritage Society, expanded the scope to include sites in the neighbouring communities of Granthams Landing and Hopkins Landing. The update is further enriched by the traditional history and origin legends pertaining to the Sḵwx̱wú7mesh Úxwumixw (Squamish Nation) lands of Ch'ḵw'elhp and Scheṅḵ provided by ***Frances Nahanee***.

In the 18-year interim between reviews, a great deal of additional information became accessible through online archives, new publications, photographs, and other records and artifacts donated to and catalogued by the Sunshine Coast Museum and Archives and the City of Vancouver Archives.

Heritage sites (built or ecological) are based on any combination of historic, architectural, cultural, spiritual, scientific, ecological, or social values and fall into the following categories of significance:

- **Primary Significance** (represent the best example of a particular style or type, or is associated with a person or event of significance)
- **Significant** (represents a good example of a style or type, may have some documented historical or cultural significance)
- **Contextual or Character** (buildings that contribute to the historic character of an area or streetscape, usually found in groupings of more than one building but may be of individual importance.)
- **Provincial Heritage Designation**

WHAT IS A HERITAGE REGISTER?

The BC Register of Historic Places is a subset of the records on the provincial heritage register database, and is the province's official list of post-1846 historic places recognized by the province or by a local government. Only two of the listings in the Heritage Inventory have been so recognized (see listings for "Gibsons Heritage Playhouse" and "Gibsons Heritage School").

As of 2024, the Town of Gibsons has not enacted a Heritage Register. In 2011, the Sunshine Coast Regional District did enact a Register, listing four properties: Egmont Community Hall; Roberts Creek Community Hall; Granthams Wharf; and Hopkins Wharf. The Register is included as **Appendix A**.

A Heritage Register differs from a Heritage Inventory primarily in the amount of research undertaken on the history of each property to define each site's character, explain its historic value, and identify its character-defining elements. The information required to move a site from the Inventory to the Register is contained in a **Statement of Significance**, designed to ensure the Town's evaluations are consistent with provincial and federal standards. A Statement of Significance is required for a site to be included on the Canadian Register of Historic Places. (See **Appendix D**, Statement of Significance for Stonehurst.)

The 300-page ***Standards and Guidelines for the Conservation of Historic Places in Canada*** (downloadable from historicplaces.ca/en/pages/standards-normes) provides sound, practical guidance to achieve good conservation practice. The *Standards and Guidelines* establish a consistent, pan-Canadian set of conservation principles and guidelines useful to anyone with an interest in conserving Canada's historic places. The *Standards and Guidelines* offer results-oriented guidance for sound decision-making when planning for, intervening on, and/or using, historic places.

Since their initial publication in 2003, the *Standards and Guidelines* have become an essential tool for heritage conservation across Canada. Together with the ***Canadian Register of Historic Places***, the practice of heritage conservation has been transformed, opening the door to new tools and programs that support the continued use and enjoyment by Canadians of the historic places around them. The *Standards and Guidelines* have already been adopted by a number of federal, provincial, territorial and municipal authorities as a benchmark for assessing proposed conservation interventions on historic places.

The *Standards and Guidelines* clarifies the relationship between the Standards and a Statement of Significance, explains the conservation decision-making process, provides guidance for sustainability-related interventions (e.g. seismic upgrades), conserving recent heritage, cultural landscapes and heritage districts. It also contains a comprehensive set of ***Guidelines for Archeological Sites***.

THE ROLE OF HERITAGE IN COMMUNITY PLANNING, IDENTITY, AND CULTURE

While much of Canada sees Gibsons as the idyllic small town portrayed in the long-running CBC dramedy *The Beachcombers*, the community's roots go much deeper – 150 years deeper, in the case of the area settlers; thousands of years deeper in the case of the indigenous Sḵwx̱wú7mesh (Squamish) Nation. The conceit that Gibsons is or was "a quaint little fishing village" conveniently overlooks the fact that its first transient settlers were loggers eager to harvest the area's tall timber to build and heat the homes of a rapidly-growing population in nearby Vancouver. The original skid roads down which the massive trees slid to the ocean (e.g. School "Rocky" Road, Flume Road, Winn Road) have long since been paved for modern ground transportation and their original purpose relegated to the pages of history.

Gibsons owes much to local historian ***Lester Peterson***, author of *The Gibsons Landing Story*. Peterson brought a scholar's ethic to the accumulation of local lore and artifacts, all of which became the basis for the Elphinstone Pioneer Museum's collection (see entry for "Sunshine Coast Museum and Archives"). The archives include recordings and transcripts of interviews with longtime residents, and is the repository for an astonishingly wide-ranging collection of photographs, newspapers, journals, and books – much of which has been digitized and made very accessible.

Interviews and recollections form the basis of another pioneering history***, Francis van den Wyngaert***'s *The Howe Sound Story.* This self-published work should be read as a book of reminiscences, as several entries have been found to be erroneous. Still, it paints an interesting portrait of early and mid-20th century Gibsons, particularly with regards to commerce. Wyngaert details the names and businesses that shaped the early community and its often-fractious culture. In *Here on the Coast*, Howard White recalls "…*some of the businesses that shaped the community I knew growing up here. Of course, everyone is tired of hearing about the Union Steamship Company that kept us connected with the outer world. But what about Tidewater Transport? I wonder how many remember Harry Winn, Harry Smith, Hill's Machine Shop… Drs. Alan and Hugh Inglis… all household names in their day, gone without a trace today*."[1]

Providing that trace of local history is part of the purpose of a Heritage Inventory – a living document of businesses, personalities, and lifestyles that touched our community "once upon a time."

[1] White, Howard. *Here on the Coast: Reflections from the Rainbelt*. (Madeira Park: Harbour Publishing, 2021) p. 42

HERITAGE PLANNING IN THE TOWN OF GIBSONS

As residents of Gibsons and area, our heritage is rooted in the traditions and sacred places of the **Sḵwx̱wú7mesh Úxwumixw (Squamish Nation)**, in the roads and trails cut by the first lumbermen to log these slopes in the 19th century; in the stories of the first settlers; and in the surviving houses, buildings, and plantings built in the area over the past century. Through the buildings and plantings, the people who built our community expressed the culture, tradition and artistic sentiment of their time and gave rise to the unique viewscapes that provide Gibsons with its character.

Keeping our past alive through preservation of these structures and plantings, and through maintenance of our coastal ecology, provides our residents – particularly our children – with a sense of our place in the history of our evolving community. Recent growth in Gibsons and area indicates that identification and preservation of key elements of our heritage is more important now than ever. Heritage preservation can provide focus to our neighbourhoods. If Gibsons and the surrounding rural areas of Elphinstone and West Howe Sound contemplate restructure, a comprehensive Heritage Plan developed by the Town of Gibsons (as a complement to the existing Official Community Plans) will be a key element to preserving neighbourhood character, and providing focus to ensure future development maintains the charm and uniqueness of our growing community.

Cooperation among residents, businesses, and local government is essential if the best examples of heritage places (buildings, physical features, natural landscapes) are to be maintained and preserved.

ROLE OF THE TOWN OF GIBSONS IN HERITAGE PRESERVATION

The Local Government Act empowers the Town of Gibsons to undertake heritage conservation through

- **Heritage Inspections** (to give notice that a property may be visually inspected to determine if it has heritage significance);
- **Heritage Impact Assessments** (owner or developer may be required to provide information prior to development about the heritage significance of a site or building, and how to maintain heritage character);
- **Temporary Heritage Protection** (enacted through a Heritage Protection By-law or through an Order in Council, the Town may prevent or suspend work on a project for a time, to allow all parties to discuss the effects and consider recognition or protection);
- **Heritage Revitalization Agreement**
- **Heritage Conservation Area(s)**

The Town began its commitment to heritage preservation with its support of the Elphinstone Pioneer Museum (now the Sunshine Coast Museum and Archives.) From its inception in the 1960's, the Town has provided housing for the archival collection and significant operating support. The collection reaches beyond the Town's boundaries, to catalogue early settlement, farming and industry throughout the Coast. In 2003, the Sunshine Coast Regional District agreed to designate some financial support for the Museum to supplement the Town's.

In the 1990's, the Gibsons Landing Heritage Society – working with the Elphinstone Pioneer Museum to expand its cataloguing of historical resources, particularly photographs – was instrumental in achieving Historical Site designation through the Provincial Government for the former Howe Sound Women's Institute Hall (Heritage Playhouse), and the Gibsons Heritage School.

As a visible reflection of its 2003 Vision Statement ("to reveal the authentic cultural and natural heritage of Gibsons and to advocate its conservation"), the Town of Gibsons took an important first step towards heritage protection with the establishment of the Advisory Heritage Committee (AHC), reporting to Town Planner ***Chris Marshall***. Under the AHC, the Town began to identify elements for a Heritage Inventory listing elements of historical, cultural and/or ecological importance within the boundaries of the Town of Gibsons. (The AHC has since been disbanded.)

In 2006, Heritage Protection became an important element of the Official Community Plan (OCP). Through the OCP, the Town indicates that it will depend upon provisions in the *Local Government Act* which encourage owners to designate their properties for heritage preservation. As set out in the 2006 OCP, the Town planned to support completion of a Heritage Strategy and Heritage Management Plan (outlining the Town's interdepartmental program to cooperatively identify, preserve, and enhance the community's historical character) as well as an expanded Heritage Inventory. With these tools, the Town would be better equipped to develop guidelines and policies aimed at preserving a heritage building's "character, while retaining the scale, spatial relationship, plantings and green space and, where possible, the fabric and line of the existing building." (2015 OCP Smart Plan, Section 8.4)

The Town's small physical size (4.33 sq. km.) and limited tax resources normally precludes local government purchase of heritage buildings or sites. Instead, the Town may encourage the active participation of private property owners in the designation of heritage sites, possibly to the extent of establishing a heritage conservation area within the Town. A ***Heritage Protection By-law*** may also be enacted at a future date. Until then, the Town may use ***BC Heritage Legislation*** and the ***Federal Heritage Places Initiative*** to access available programs and funding for preservation and restoration and to further secure protection by listing significant properties on the ***Canadian Register of Historic Places***.

The ***Federal Historic Places Initiative*** is a multi-phased program aimed at conserving and celebrating Canada's historic sites. The centerpiece of that initiative, the aforementioned ***Canadian Register of Historic Places***, may be viewed on-line (historicplaces.ca). Components include a new standard for the renovation of heritage buildings, a certification program for building renovation and federal financial incentives.

Heritage BC's brochure***, Heritage Designation Incentives***, provides information on the tax or grant incentives offered by other communities to encourage individuals and businesses to register and conserve their properties, and is included as **Appendix C**.

Through similar initiatives, the Town may encourage the conservation and/or restoration of existing historic properties within the community, including preservation through upgrades to wiring, plumbing, or seismic safety.

Establishment of a Heritage Inventory and Heritage Register are important steps in the Town's vision to protect the fragile sites of historic, cultural, and ecological importance in our community. Further steps which may be considered include establishing: Heritage Designation Bylaws; Heritage Revitalization Agreements; Heritage Conservation Covenants; Heritage Conservation Areas.

Heritage Designation By-laws

A ***Heritage Designation By-law*** is a tool to formalize the protection of heritage places through an agreement between the owner and the Town. Protected sites would be identified in the By-law with a specific ***Heritage Zoning*** tied to that property's title, and eligibility for property tax relief (Council must adopt an annual by-law to allow such tax relief to continue and to set the rate), and eligibility for equivalencies under building code requirements as applicable. Non-monetary support such as amendments to zoning, technical assistance from staff, and/or commemorative or information plaques,

would be negotiated on a case-by-case basis and tailored to the circumstances of each site.

A *Heritage Designation By-law* would also ensure maintenance of a site's integrity and character by requiring a ***Heritage Alteration Permit*** be acquired prior to any structural restoration or repair. This would allow the Planning Department some oversight of the project, in order to advise on preservation of unique elements.

A *Heritage Designation By-law* may also make provision for a grant through a formalized Building Preservation Program (to be enacted with the initial by-law or added at a future date). Through this program, the Town may grant up to 50% of the cost of the work, up to a given sum (e.g. $3,000) in any given calendar year for a specified number of years (usually, three years.) Applicants would be required to apply for assistance through a ***Heritage Advisory Committee*** (HAC), which would review and recommend approval to the Town Planner.

A ***Voluntary Heritage Protection Program*** may be an element of the by-law. This would be a tool for the property owner and the Town to come to an agreement on how a heritage site may be maintained through enacting special zoning variances to accommodate continued or adaptive uses while giving flexibility for sensitive and profitable development. It should be noted that ***Heritage Conservation Covenants*** in the *Land Title Act* support a property owner and the Town establishing a legal agreement concerning the conservation of a heritage resource attached to the title of the property.

A *Heritage Designation By-law* could provide the Town Planner with an important tool through a ***Temporary Protection Designation***. Applied to a structure not afforded official protection but still of significance to the community, this Designation would give the Town and the property owner a specific window of opportunity to discuss alternatives which might allow a heritage site to be preserved.

A *Heritage Designation By-law* could also enshrine a formal ***Interpretive Plaque Program***, enabling the Town to develop a systematic and comprehensive "storytelling" experience to complement its heritage preservation efforts. Such plaques (similar to the one placed near George Gibson's original landing spot along the Seawall) could celebrate marine heritage, relate short biographies of local personalities, identify heritage trees and explain their significance, and mark other locations of historical note.

Heritage BC's website (heritagebc.ca) offers fairly comprehensive suggestions for preparing a legally defensible *Heritage Designation By-law* so that it meets the requirements of the *Local Government Act,* facilitates nomination of the property to the *Canadian Register of Historic Places* (if desired), and helps the property owner, Council, staff, and Heritage Advisory Committee (if applicable), to make good decisions about the property's preservation, as well as any proposed alterations.



Heritage Revitalization Agreements

According to the *Local Government Act,* a ***Heritage Revitalization Agreement*** (HRA) is a by-law in the form of an agreement between the Town and a heritage site owner. It is different from heritage designation, as it has the flexibility to vary requirements found in other by-laws, either by being more restrictive or providing relaxations to by-law requirements. It may be used to outline a schedule and timeline of work, and/or to vary or supplement land use regulations to achieve a desired outcome specific to the heritage property. This agreement is registered on the property title. As it is written to suit unique properties and situations, an HRA does not create legal precedence.

A *Heritage Revitalization Agreement* is most useful where creative solutions, including incentives, are needed to retain a heritage building, structure, or feature in a new development. This could apply to a rezoning, subdivision, or development permit. Examples of variances include lot size, setbacks, building height, use or density, parking, landscaping, park or open space requirements, or development cost charges. It should be noted that if a *Heritage Revitalization Agreement* varies use or density, Council must hold a Public Hearing. The Agreement may be altered, but only with the consent of both the property owner and the Town.

Heritage Conservation Covenants

A ***Heritage Conservation Covenant*** (HCC) is an agreement that protects part or all of a heritage property. It is negotiated with property owners and registered on title of the land. A Covenant can apply to either a natural or built feature. The owner signs the Covenant with either the Town or another interested party such as the Gibson's Landing Heritage Society. Unlike a *Heritage Revitalization Agreement*, an HCC cannot vary from other Town regulations such as zoning. It is most useful where no changes to a property or building are proposed to take place, and the owner wishes to enter into a covenant with the Town to ensure long-term protection.

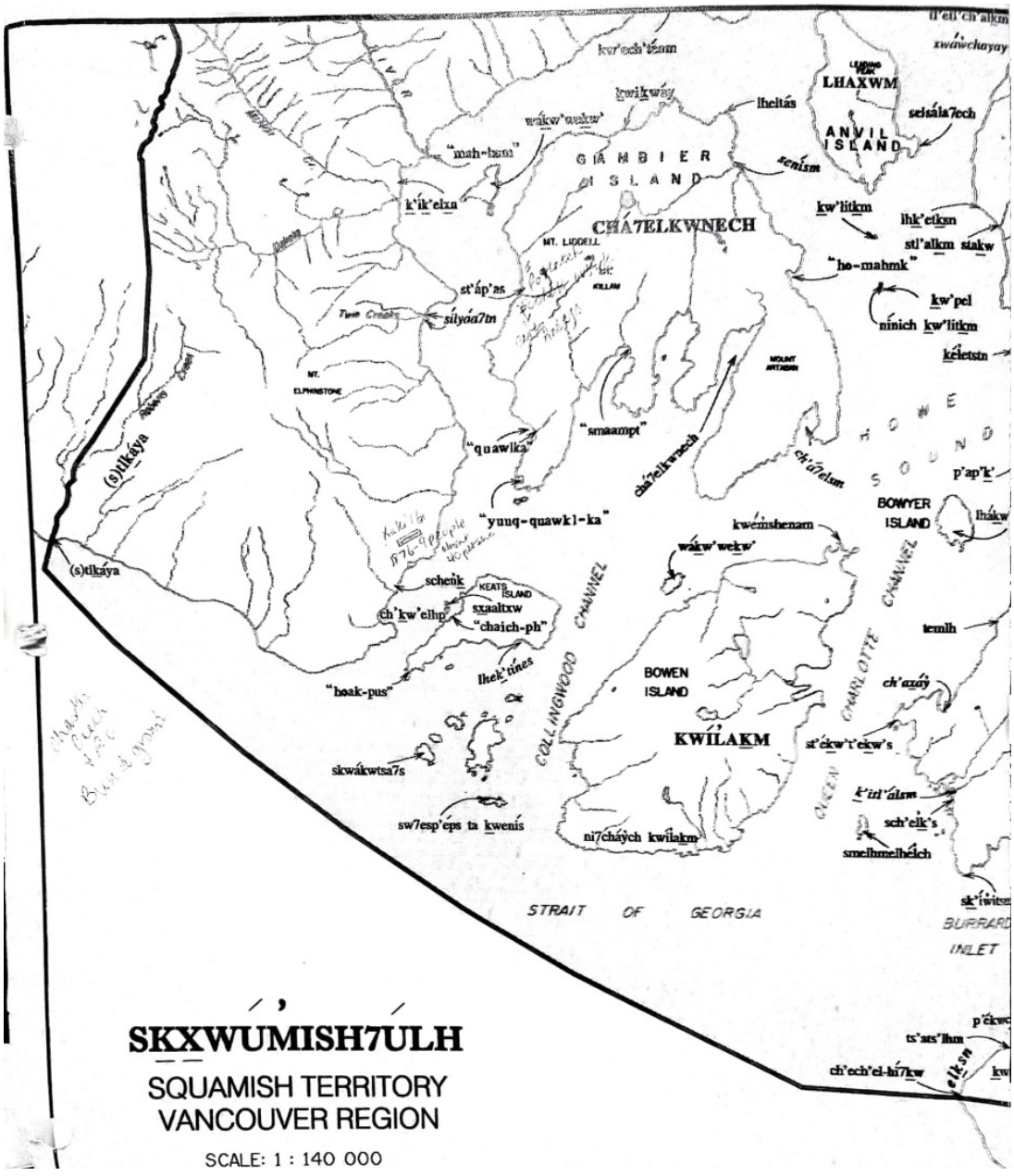
Heritage Conservation Areas

The ***2006 Official Community Plan*** touched upon the concept of establishing ***Heritage Conservation Areas,*** such as Vancouver enacted for its Strathcona neighbourhood. Strathcona is now enjoying a renaissance as its early 20th century heritage homes and buildings are restored and recognized. An HCA would provide protection to larger areas of heritage significance (e.g. Heritage Hills neighbourhood.) The type of protection may be customized to fit the circumstances of selected properties, and must be listed on a schedule. Protection therefore may apply to only a part or to all of a property or neighbourhood. Not all properties within the area need to be protected, and those with little or no heritage value may be excluded entirely or have minimal conditions attached. However, the end goal of an HCA is to preserve the overall heritage/character of the area and provide guidelines for renovations, restorations, and new development.

GENESIS:

CH'ḴW'ELHP AND SCHEṄḴ

(SḴWX̱WÚ7MESH ÚXWUMIXW LANDS)



**The map is for reference purposes only to show the villages according to the Sḵwx̱ú7mesh Nations Land Use and Occupancy study and should not be copied or published.*



This 1913 photo attributed to Harry Baines Winn shows ***Tiyáxaltxw t (Howe Sound Jim)*** and his wife ***Syexwália (Aunt Sally)***. According to Vancouver Archives notes, the woman and man at either end of the group were also residents of Ch'kw'elhp, and the others were visitors from Skwxwú7mesh.

Photo courtesy Vancouver Archives, Major James Skitt Matthews collection

Legal Description:	**CH'ḴW'ELHP AND SCHEṅḴ** *(SḴWX̱WÚ7MESH ÚXWUMIXW LANDS)*
Location:	Gibsons IR26 and Gibsons Harbour
Significance:	Historic and cultural: site of traditional Ch'kw'elhp and Scheṅḵ villages

For millennia, the Sḵwx̱wú7mesh people have lived in deep connection to the rivers, forests, and mountains of their traditional territory, with place names often reflecting the importance of the land. Sḵwx̱wú7mesh language is called sníchim, and is distinct from neighbouring Nations.

The Sḵwx̱wú7mesh village of Ch'ḵw'elhp was located at Gibsons Harbour (Armours Beach) and the village of Scheṅḵ was located next to Soames Creek according to the Sḵwx̱wú7mesh People. (See *Sḵwx̱wú7mesh Land Use Map* opposite to see approximately where the villages were located).

The meaning of the name of the ancient village of Ch'ḵw'elhp has been all but forgotten; but according to our late Sḵwx̱wú7mesh elder ***Louis Miranda (Sx̱áaltxw t),***[1] Scheṅḵ refers to 'a rock that was situated in the middle of the village'; and according to our late Sḵwx̱wú7mesh elder ***August Jack (Khatsahlano, X̱ats'alanexw)*** it refers 'to a fellow standing up and watching out leaning against a big rock'.

Traditionally an oral culture, with stories and ceremonies passed down through the generations, the Sḵwx̱wú7mesh creation story is a very important one and contains important heritage references and information telling the story of the creation of the villages of Ch'ḵw'elhp and Scheṅḵ; of the first two residents – ***Tṡeḵ̱ánchtn t*** and his brother ***Sx̱eḷ̇áltn t***; and the cultural and spiritual ceremony of the sx̱wáyx̱wey mask and the supernatural powers of the ritualist Tṡeḵ̱ánchtn t. It is important to note that these village residents were the Sea Lion Hunters of the Sḵwx̱wú7mesh people and the story reflects the value of sea lion harvesting. The story concludes with the loss of the village of Sx̱eḷ̇áltn t and his family by the supernatural powers of Tṡeḵ̱ánchtn t and in turn the sx̱wáyx̱wey ceremonial mask.

The story of creation and of the "first ancestors" is well known amongst the Sḵwx̱wú7mesh peoples especially those that descend from the family lineage of Tṡeḵ̱ánchtn t and his brother Sx̱eḷ̇áltn t; those descendants number in the thousands if not more.

This is a very old story, how old is not particularly known but the physical evidence of stone artifacts and clam middens give us an idea of how long the Sḵwx̱wú7mesh have occupied the site. Stone tools belonging to, and found in and around, Ch'ḵw'elhp and Scheṅḵ have been dated upwards of 8,000 – 10,000 years before present, representing a continuous and long-term occupation of the region. Established clam middens at Hopkins Landing and at both village sites, measuring 700 metres by 20 metres and approximately two metres deep, are evidence of long term residency.

The following is a shortened version of the creation story:

[1] Louis Miranda (1892-1990) protected, preserved and taught the Sḵwx̱wú7mesh sníchim. With Dutch linguist Aert H. Kuipers, he co-authored *The Squamish Language: Grammar, Texts, Dictionary* published in two volumes in 1967 and 1969. He worked witrh linguists Rand Bouchet and Dorothy Kennedy to develop the writing system for the language in which he recorded hundreds of pages of legends, stories, and lessons. In recognition of his invaluable contribution to preserving the sníchim, he received an honorary degree from Simon Fraser University in 1981.

> A Sḵwx̱wú7mesh story is told of two brothers who descended from the sky, one after the other, to a place called Ch'ḵw'elhp (Gibsons Landing). One of these brothers brought with him a sx̱wáyx̱wey ceremonial mask and danced on the roof of his brother's house. A disagreement ensued and it was suggested that the second brother move to the other side of what is now called Gibsons Creek and so the brothers separated, obtained wives, and produced large families. This increased the population of Ch'ḵw'elhp (Gibsons Landing) and created a drain on the sea lion resource there, which was a major and an important part of the people's diet. So the brother who descended first schemed how to rid himself of his brother. To do so he imbued a carved wooden sea lion with special powers and instructed it to tow his brother out into the strait (Strait of Georgia). Sure enough when the brother harpooned the wooden animal it towed him and his family away across the Strait to Vancouver Island's Helkomelem speaking people. So this is how the ceremonial mask traveled across to the 'Island'. Our Helkomelem speaking relatives as mentioned in the story include the descendants of Sx̱eiáltn at Nanoose Bay, and the Penelekuts at Kuper Island.

(abridged from the story told by ***Louis Miranda (Sx̱áaltxw-t)*** in the unpublished Squamish Land Use and Occupancy)

Physical Heritage Sites

Even though they don't exist now, our story of creation starts with the longhouse. These were the permanant homes of our people and indicators of long-term residence. In this creation story, the first brother, Tsekánchtn t at Ch'ḵw'elhp (Gibsons Landing), was in his tl'áktaxn laṁ when he became aware of someone dancing on his roof. He then tells his brother to build his home on the other side of the creek. Sx̱eiáltn t does so which becomes Scheṅk, the locale of which is the opposite side of Gibsons Creek. Other physical heritage sites to consider include the archeologically recorded clam midden, as well as the ancient artifacts found and recorded in and around Gibsons Landing, along with the rock landmarks, creeks, lakes, and mountains — all of which plays an important part in the history of and the spiritual significance of the privileged ceremonial life of the Sḵwx̱wú7mesh still being carried in memory and lifeways today.

Cultural and Spiritual heritage

The sx̱wáyx̱wey ceremonial mask came to the Sḵwx̱wú7mesh at Ch'ḵw'elhp through Sxeláltn t. These masks with strict rules of usage applied only to the line of descent play an integral role in Coast Salish culture. The ceremony marks right of passage events, weddings, funeral rites, memorial gatherings and the handing down of ancestral names. It is important to note that the ancestral names are personal names handed down for generations and so are being carried by descendants of the two brothers named here even today. The Chieftainship of the Gibsons area is still being carried today. These roles and names tie us to land of our ancestors.

Other Cultural and Spiritual Heritage Connections

The spiritual life of burial sites, sites for the ceremony of prayer and feeding our ancestors, the ways to the knowledge of supernatural power and healing practices are all embedded in our relationship to this land. Sxaaltxw known now as Shelter Island (sited on the map below) is the burial site of (S)iyínkwu, in the historical record the head-man of Ch'ḵw'elhp in 1846, and his infant daughter.

Information from the Sunshine Coast Museum and Archives mentions that an outbreak of smallpox in 1862 had greatly reduced the local Indigenous population to less than 200 people who were either immune or vaccinated. It is therefore not surprising that this led to the desertion of the village of Ch'kw'elhp. The excerpt following is from the Archive records, according to Lester Peterson, as written in *The Gibsons Landing Story*:

> At Gibsons the last outbreak of smallpox in 1892 led to the desertion of Ch'kw'elhp village. The late Fred Soames said that as a child he witnessed from the family home the departure of the entire village. Years later Fred Soames related, 'A canoe with a single paddler made its way down the Sound. As it passed by the Soames property, this lone traveler called out, asking if the epidemic was over.' A few families made use of the site until about 1925.

In the 1876 Census the Skwxwú7mesh Nation residents at Ch'kw'elhp and Scheṅk included:

- ***Xachálh-t***, well known to early European settlers as ***Dr Johnson***. Dr Johnson was an Indian doctor and medicine man who knew plant remedies. He was known to offer them to locals in need. There may have been remains that were relocated during the times when land was being claimed by the Crown. The Skwxwú7mesh were directed to collect the remains. His relatives were laid to rest on the Twin Islands though he brought the bones back and buried them at the mouth of Soames Creek and surrounded the area with a fence. He was observed by settlers in ceremony providing food through fire and prayer to his ancestors in the area believed to be the burial site.
- ***(S)iyínkwu t*** also known as ***Sxaaltxw t*** and his wife,
- His brother ***Tiyáxaltxw t*** known as ***Howe Sound Jim*** and his wife ***Syexwáliya t*** known ***as Aunt Sally***
- ***Télsntsut t*** and his wife ***Xelímilh t***
- ***Ts'tsimchtn t*** known as ***Jim Dick*** and his wife, ***Tselíxwelut t***
- ***Ch'eskínxn*** known as ***Harry Disken*** and his wife ***Mariah*** (daughter of Syexwáliya t).

In 1914/5, ***Louis Miranda*** and ***Andy Natrall*** took Howe Sound Jim, by then an old man, to Stá7mes to live, where he later died. Howe Sound Jim was the last to reside at the old village site of Ch'kw'elhp. Louis Miranda was a descendant of (S)iyínkwu. Louis' mother ***Yiks*** was his niece. He was chosen to carry the Chieftainship of Ch'kw'elhp which he did into old age. He passed that responsibility to his grandnephew the late ***Chief Philip Joe*** who then passed it down to his daughter ***Chief Leanne Lacket Joe***. Though there is no current resident Skwxwú7mesh population today at the Ch'kw'elhp and Scheṅk village sites our people remain strong in our connection through the knowledge, history and ancestry that binds us to this home since time immemorial.



To the right is the Skwxwú7mesh Land Use Map of the area.

Sources:

Peterson, Lester R. *The Gibson's Landing Story*. Ottawa: Peter Martin Books Canada Ltd., 1962 and 2nd edition, 2017.

Reimer, Rudy. *The Mountains And Rocks Are Forever: Lithics and Landscapes of Sḵwx̱wú7mesh Úxwumixw.* PhD Thesis: McMaster University Dept. of Anthropology, April 2012. (http://hdl.handle.net/11375/11794)

The Sḵwx̱wú7mesh Nations Land Use and Occupancy Study accumulated for the purpose of the protection of lands occupied and spiritual and cultural practices used by Sḵwx̱wú7mesh people for millennia. Accumulated information from personal recollections of Elders, past and present, oral and written. 1986. Unpublished.

We are indebted to Frances Nahanee (Katxamat) for generously researching, preparing and sharing the above information pertaining to the history and culture of Ch'ḵw'elhp and Scheṅk *(Sḵwx̱wú7mesh Úxwumixw Lands) and to Vanessa Campbell (lyal) for her revised traditional information and correct spelling of traditional ancestral and place names.*



S***yexwáliya (Aunt Sally) and Tiyáxaltxw t (Howe Sound Jim)*** photographed by Harry Baines Winn c. 1913. *Photo courtesy Vancouver Archives, Major James Skitt Matthews collection.*

The History of Ch'ḵw'elhp and Scheṅk as Recorded by the Settlers

The joint Federal/Provincial Reserve Commission set aside the 11.3 ha area known as Ch'ḵw'elhp as Reserve #26 and the .2 ha area now known as Scheṅḵ as Reserve #26A for the Sḵwx̱wú7mesh people in 1876. As recorded above, the village harvested sea lions as well as fish. As Stewart points out in *Views of the Salish Sea*, most Coastal Indigenous communities were located in proximity to their marine food, and outpost camps were located strategically for defense (on promontories) and for seasonal harvesting (at river mouths for the return of the salmon).[1]

The Ch'ḵw'elhp territory stretched at least from the current Armours Beach Park to Soames Creek, as evidenced by the large midden which extended from the creek to the border of the "municipal park" according to local historian ***Les Peterson***. Peterson believed the midden to be contemporary in age with the Fraser Midden, indicating that the Squamish people had occupied the site for at least 2,000 – 3,000 years. Peterson described this in *The Gibsons Landing Story*:

> There is a midden at Gibsons, running for several hundred feet up Howe Sound from the Municipal Park [Amour's Beach] about halfway between the highway [now Marine Drive] and the beach. A layer of clamshell still extends throughout much of this distance. , commencing at a depth of about 18 inches below the present surface. ***Jack Lowden***… digging … on the lot immediately north of the Municipal Park, he found burned hearthstones resting on barren glacial till at a depth of about three feet…. No scientific excavating has been done… and only a small number of artifacts found there can now be located. A pestle was found on the Lowden (Armour) property. What could be a corresponding mortar is a granite boulder embedded in the beach immediately below the property, into which a depression about the size of a soup-bowl has been made." Other relics found on settler property indicate the old village extended beyond the stream.[2]

On March 5, 1861, ***Governor of the Crown Colony of British Columbia James Douglas*** directed the Chief Commissioner of Lands and Works to "to take measures as soon as practicable for marking out distinctly the Indian Reserves throughout the Colony," to be defined as "as they may be severally pointed out by the natives themselves." Earlier proclamations indicated payment be made to the indigenous peoples for land adjacent to their reserved territories but this provision fell by the wayside, leading to later protests by the Native Brotherhood.[3]

Stewart notes that when the area deemed to be "Crown" land was being pre-empted in the 1880s into the early years of the 20th century, the prevailing opinion among settlers and surveyors was that, since Indigenous people had not "improved" their land, it was therefore up for grabs. Laws did explicitly prohibit pre-emption of "inhabited" land – and so the *British Columbia Indian Lands Settlement Act* of 1920 confirmed Sḵwx̱wú7mesh title to Ch'ḵw'elhp as well as a half-acre "burial ground" about 600 yards northeast of Ch'ḵw'elhp, which was actually the site of the former village of Scheṅḵ.

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[1] Stewart, Howard Macdonald. *Views of the Salish Sea: One Hundred and Fifty Years of Change Around the Strait of Georgia* (Madeira Park: Harbour Publishing, 2018). P. 67

[2] Peterson, Lester R. *The Gibson's Landing Story*, 2nd ed. (Toronto: P. Martin Books Canada, 1962), p. 10

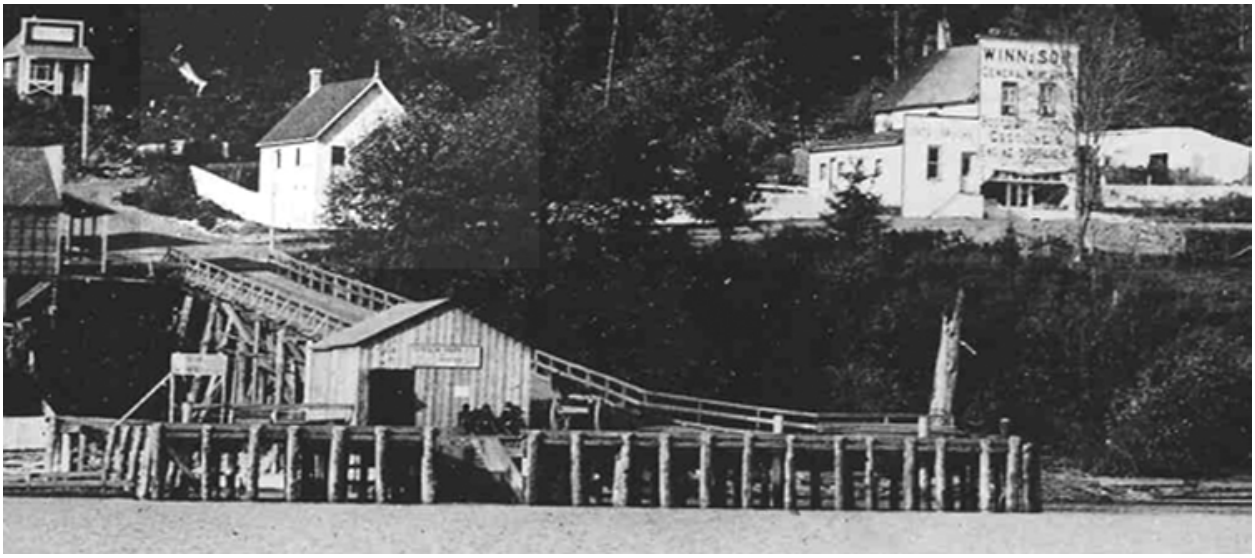
[3] Peterson, Lester R. *Op Cit.*, p. 14

When ***George Soames*** and ***George Glassford*** pre-empted the adjacent area, each lost a tiny corner of their acreage to the as Ch'k̲w'elhp / Scheṅk̲ settlement (in Glassford's case, he disputed the claims by the Sk̲wx̲wú7mesh only to be told that the property in question was a designated native burial site.)[1]

The land was subsequently leased by the Sk̲wx̲wú7mesh Nation until the early 2000s. As of 2024 most of the small cabins on the Ch'k̲w'elhp / Scheṅk̲ lands have been removed or demolished.

[1] Keller, Betty & Rosella Leslie. *Bright Seas, Pioneer Spirits: A History of the Sunshine Coast*. (Madeira Park: Touchwood Editions, 2009), pp. 39, 46

GIBSONS LANDING – VILLAGE



Gibsons Landing c. 1912. A portion of the original George Gibson building on the site of the present Molly's Reach, to the left of the public wharf. F.W. Grantham's real estate office is just above, at the foot of School Road. The Methodist Church occupies what will become Pioneer Park (cemetery in fenced area). W.W. Winn & Son (Harry) have just acquired the store and house, at centre, from James Chaster. In this scene, Harry Winn has recorded a pioneer homestead in the process of becoming a community.

George Cooper: "Herb Steinbrunner remembers," Coast News, May 19, 1986





Stonehurst, c. 1920s) *(photo#2089 courtesy Sunshine Coast Museum & Archives)*

Stonehurst, c. 2003

Building Name:	**STONEHURST**
Street Address:	529 Gibsons Way
Legal Description:	DL 686, PL 3307, Lot 22, Blk 2, PID: 012-984-949
Significance:	National historic significance; built 1912 by Coast's first resident doctor (Inglis)
Building type:	One-and-a-half storey Craftsman-style
Year Constructed:	1912
Constructed by:	Dr. Frederick Inglis, James Inglis, Andrew Inglis
Original owner:	Dr. Frederick Inglis

Dr. Frederick Inglis, a dedicated amateur carpenter as well as a University of Manitoba graduate in medicine and divinity, constructed Stonehurst shortly after his arrival on the Sunshine Coast. The side gabled roof, full-width front verandah with square columns, and central shed roof dormers are typical of the Craftsman-style designs of the period. Its 22 rooms featuring 9-foot ceilings, constructed with 12inch studs, were designed to house Dr. Inglis, his wife ***Alice***, and their six children, and provide dedicated space on the lower (basement) level for the doctor's medical office and pharmacy. This served as the Coast's only medical centre until 1930, when St. Mary's Hospital opened at Garden Bay (Pender Harbour).

A hospitable and devout man, Inglis' faith and inherent pacifism were challenged by the events of the First World War. Discussions with his patients among the socialist community of Finns who settled much of Upper Gibsons (then called Gibson Heights) greatly influenced his thinking, and he debated their points of view with the local Methodist minister, ***James Shaver Woodsworth***.

Eventually, Woodsworth's pacifist views conflicted with the pro-war activists of the Methodist Church, led locally by ***William Winn***. Refusing to bend to public opinion, in 1917 Woodsworth either resigned or his resignation was requested by the church council, and he was required to move his wife and six children out of the Manse (still standing at 607 Seaview Road). The Inglis family offered the family use of the lower floor of Stonehurst, complete with kitchen, bathroom, living and sleeping rooms.[1]

In those close quarters, the ongoing Inglis-Woodsworth discussion of socialist and pacifist theory intensified. These discussions may have changed the course of Canadian history, as they formed the basis of the humanist principles on which Woodworth founded the Canadian Commonwealth Federation (CCF) party – a democratic-socialist hybrid of capitalism and socialism later renamed the New Democratic Party.

In addition to maintaining his medical practice, Dr. Inglis built Marina House at 564 Marine Drive, also included in the Town's Heritage Inventory.

Dr. Fred Inglis retired in 1945 and passed away in 1950 at the age of 80. His youngest son, Alan Inglis, first assumed Dr. Fred's medical practice, handing it off to brother Hugh in 1948 before he left Gibsons. In 1963, Dr. Hugh sold Stonehurst out of the family.

Over the years, subsequent owners effected various interior alterations and restorations while maintaining Stonehurst's original structural "bones." A Statement of Heritage Significance prepared by Donald Luxton & Associates Inc. in April 2024 (see Appendix D) details the building's value and formed the basis of ongoing negotiations for Stonehurst's preservation.

[1] Fred W. Inglis recollection from family history.



Gibsons Methodist Church (above) with original fenced family cemetery (circa 1912)
(Photo #576 courtesy Sunshine Coast Museum and Archives)

Pioneer Park's terraced structure preserved the cemetery with its markers and plinth. A wrought-iron railing replaced the original picket fence. Originally a rosebush thought to have been planted by Charlotte Gibson adorned the cemetery; it has since been replaced with other hardy flowering shrubs.





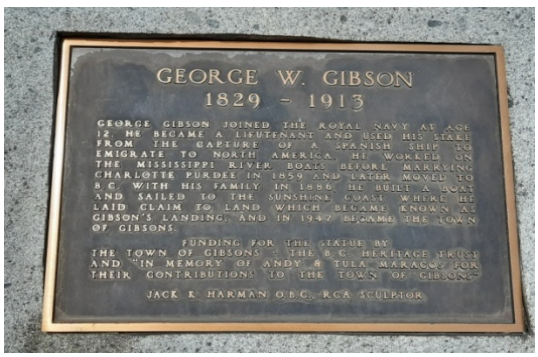
Item:	**PIONEER PARK / GIBSONS FAMILY CEMETERY**
Location:	Marine Drive / School Road / Gibsons Way
Significance:	Historic / Cultural
Constructed:	1910

Upon the death of his wife, ***Charlotte***, in 1910, ***George Gibson*** donated land from his original pre-emption for construction of the Gibsons Methodist Church, with the stipulation that a cemetery be created for the interment of the Gibson family.

The tiny Gibson family cemetery, preserved as part of Pioneer Park at the "five corners" intersection of School Road, Marine Drive, Gibsons Way, Gower Point Road and Molly's Lane is the final resting place of ten area pioneers: ***George and Charlotte Gibson; George, Mary Ann, William and John Glassford; Emma, Kathleen, and Arnold Emerick (Chuck) Winegarden;*** and ***Arthur Hyde*** (the only non-family member and the community's only fatality in the 1890s smallpox epidemic). The cemetery was formally "closed" for burials in 1984, although it had received no interments since Chuck Winegarden in 1957.

The church building adjacent to the cemetery was renamed Gibsons United Church in 1920. The building was sold to the Baptist congregation in 1960, and was moved to Park Road. (It was later replaced by the Baptist Church's current structure.) The United Church congregation built a new, larger church and hall on Glassford Road which served the dwindling congregation until 2018, when it was deconsecrated and sold.





Pioneer Park's terracing and revitalization to commemorate the centennial of the founding of Gibson's Landing began in 1986. The stone steps and fence surrounding the cemetery were built in 1971 as a project commemorating the centennial of BC's entry into Confederation. The family placed a new memorial stone as part of a family reunion project; the original headstones are very eroded but still legible.

The park has been terraced and landscaped over the years, and a statue of George Gibson created by internationally renowned sculptor Jack Harman overlooks the harbour and community that bears his name. One of the maquettes created by Harman and sold to raise funds for the statue is now in the Sunshine Coast Museum & Archives' collection. George was not known for a sense of whimsy; it is therefore particularly interesting that Town staff and residents have taken to adding seasonal touches to his likeness (Halloween masks, Santa hat, Easter bunny ears etc.)





The original Gibson home / store / post office, above (c. 1895, per Lester Peterson) built by George Gibson Sr. During the 1892 smallpox outbreak, Charlotte Gibson nursed many of those infected at this house. Although the Gibsons were originally instructed to burn the house after the outbreak passed, they were allowed to fumigate it and provided with supplies (*Vancouver Daily World*, Aug 20, 1892, p. 3). Pictured, from left: unknown boy; Mr. White; Mrs. Hattie Gibson McColl; Mrs. Nellie Gibson Patterson; Don Patterson; Tom Wells holding Veta McColl; Charlotte Gibson; George Gibson Sr., and two of Mr. Gibson's workers.

The structure sported additional windows and upper storey access by the time C.P. Smith purchased the property as part of the "residue of the Gibson estate" in 1926.

Photo #950 (top) and #3552 (left) courtesy Sunshine Coast Museum & Archives

Building Name:	**MOLLY'S REACH**
Street Address:	647 School Road
Legal Description:	DL686, PL 15815, Lot 1, Blk C, PID#007-621-621
Significance:	Historic and cultural; beloved icon of *Beachcombers* TV show
Building type:	Frame construction with false front
Year Constructed:	1926
Constructed by:	Charles P. Smith
Original owner:	Charles P. Smith

An internationally-recognized landmark due to its prominence as a set for the long-running CBC TV series *The Beachcombers* (still being shown in syndication around the world), the building originally housed ***Charles P. Smith's*** general store (until 1933), then a hardware store, second-hand store, real estate and insurance office, and the Government Liquor Store.

In 1969, CBC-TV leased the building from its then-owner, ***Harry "Smitty" Smith***, for use as the "Molly's Reach" café set and office of the character Nick Adonidas, played by ***Bruno Gerussi***. During the run of the series, visitors were invariably disappointed to find that Molly's Reach was not in fact a working café.

Following the series' cancellation in 1991, the building sat vacant for a number of years. In 1995, Harry Smith proposed opening a restaurant in the building, but according to Howard White "the Town Council responded by saying they didn't want to be rushed into anything, before finally bowing to public outrage and backing down."[1] In 1997, ***Gwen Edmonds*** (whose mother's name, coincidentally, was Molly) leased the premises from the Smith family and opened Molly's Reach as a functioning restaurant and ongoing tribute to The Beachcombers. The business was sold in 2006 and subsequent lessees of the restaurant premises continued to "welcome back" guests until it closed in 2023 and reopened in 2025 as The Black Bean at Molly's Reach.



The building is still owned and leased by the Smith family.

[1] White, Howard. *The Sunshine Coast from Gibsons to Powell River* (Madeira Park: Harbour Publishing, 1996) p. 23



The Smith residence (above left) and chandlery, c. 2003

Still owned by the Smith family, both buildings have been redeveloped and leased as waterfront restaurants.



Building Name:	**SMITTY'S OYSTER HOUSE / LUNITA'S RESTAURANT**
Street Address:	643 School Road
Legal Description:	Dl 686, PL 7731, Lot 8, BLK C, PID# 010-342-222
Significance:	Historic: formerly Smitty's Chandlery & Boat Rental / Harry & Marg Smith home
Year Constructed:	House: 1948-49; Chandlery, 1950s
Constructed by:	Harry "Smitty" Smith
Original owner:	Harry and Margaret Smith

The house occupied in 2024 by Lunita's Mexican Restaurant sits on the original Gibson property, just below the site of the second Gibson home (the first having been burned to the ground after being used as a care facility for smallpox patients during an epidemic early in the 20th century). The property was purchased by ***Charles P. Smith*** in 1926 for $5500. The chandlery building is a familiar landmark, having been featured in the long-running CBC series *The Beachcombers*.

The first house built by C.P. Smith (who also constructed the general store building that now houses Molly's Reach) was situated just south of Molly's, and built with the assistance of ***John Kullander*** and ***Chuck Winegarden***. This first Smith house was sold to Cy Johnson in 1937. Johnson served as harbourmaster, 1937-1952. The house was destroyed by fire in the 1950s. Smith built a second house closer to the waterfront.

In 1947, C.P. Smith's son, ***Harry (Smitty) Smith*** arrived and moved in along with his wife and two children – John and Patricia. Smitty bought the waterfront portion of the lot below the general store in 1948, and built "the blue house." The family moved in just before Christmas, 1949. Having worked extensively with the Easthope engines favoured by the fishing fleet, Smitty's skills were in high demand. The house's living room served as his workroom until the house could be lifted and a lower level built in to house the shop. Well into her eighties, ***Margaret Smith*** said she could still recognize the distinctive sound of an Easthope engine.



Smitty's Marina, opposite the chandlery building (restored, updated and operating as Smitty's Oyster House in 2024) was the first private marina in the area and is still in operation. Floats originally built for customers bringing boats in for service were expanded to provide recreational moorage when Smitty assumed management of Deluxe Fishing and Guide Service. The Deluxe operation's 180'x22' float and freight shed, five rental boats and one speedboat were relocated from the east side of the wharf to the more protected Marina site. After a year of management, Smith had settled the Deluxe operation's outstanding debts, realized a profit and then purchased the business outright. The float was given to the YMCA camp and the operation was renamed Smitty's Boat Rentals and Marina. Additional floats and the Chandlery were added in the 1950s.

The Chandlery operation closed in the late 1990s and ownership of the various buildings on the original C.P. Smith property passed to son ***John Smith***, who still retains and leases the properties.



The first Gibsons Government Wharf c. 1909, above, and Helen McCall's record of the opening of the "new" wharf and ferry terminal in 1947.
Photo #991 (above) and #423 (below) courtesy Sunshine Coast Museum and Archives



Building Name:	**GIBSONS GOVERNMENT WHARF**
Street Address:	Foot of School Road
Significance:	Historical association
Building type:	Wharf with adjacent mooring floats, pedestrian walkway over breakwater, log construction Wharfinger building and adjacent retail buildings
Year Constructed:	First wharf built 1900-01; rebuilt 1947; wharfinger building and pedestrian walkway constructed 1999; ramp to waterfront seawalk constructed 2006
Constructed by:	W. Greenlees Construction Co. under contract from federal Department of Transport (1947); Wharfinger and retail buildings by West Coast Log Homes



Black Ball Ferries ad in the Vancouver Sun on Aug. 10, 1951, announcing its new service from Horseshoe Bay to Gibsons. PNG

The area's first wharf was constructed by ***George Gibson*** and his sons a few years following their initial 1886 pre-emption of the area, using a home-made pile-driver, and was located about 200 ft. south of the present structure.

The first timber-and-piling Government Wharf was built in 1900-01, and rebuilt in 1947 with the ardent support of then-***Transport Minister James Sinclair***, a strong advocate for adequate wharf facilities along the BC coastline. He was proudly in attendance at the opening ceremonies.

The original wharf is 179 ft. (59.56m) long with 150 ft. (45.72m) frontage, connected by a 370 ft. ramp to Marine Drive (restored in part in 2023/24). The 6-foot sidewalk and 20-foot traffic lanes were designed to diminish traffic hazards. The wharf stands on 450 pilings made from 450 trees of 44 ft. length on 40 concrete footings, and a 6 ft. base on the concrete abutments. Originally, a large storage shed served as a waiting room and ticket office.

Tugboats towing freight scows provided the first regular service between Gibsons and the Lower Mainland, transporting loggers to nearby camps and delivering supplies and mail to Sunshine Coast communities. In 1907-08, the Union Steamship Company acquired several vessels to ferry workers to logging camps, and passengers to the small "landings" springing up along the coast to Prince Rupert. Their day excursion business, launched in 1917, grew steadily through the 1920s and served many of the summer camps and cottage resorts in Howe Sound, Roberts Creek and Sechelt.[1] In 1947, the company built a dedicated ferry berth on the north side of the Gibsons wharf.

[1] https://en.wikipedia.org/wiki/Union_Steamship_Company_of_British_Columbia

In 1951, the American-owned Black Ball company sold most of its fleet and operations to Washington State and launched a new company – Black Ball Transport Ltd. – with the intention of competing with Canadian Pacific on routes from Vancouver Island and the Sunshine Coast.[1] ***Howard White*** recalls "When my dad and I rode on the ceremonial first sailing of the auto ferry across Howe Sound in 1951, we boarded a shimmying cast-off from Puget Sound called the *MV Quillayute*. It docked at the government wharf in Gibsons, which was very handy but caused gridlock in Gibsons' infamous six-way intersection even then." [2]

Gibsons crew oversaw the loading and unloading of up to 40 cars and 600 people from each Union/Black Ball sailing, until BC Ferries began service between Horseshoe Bay and Langdale in 1958.



While many government wharves along the BC coastline have been abandoned in recent years, Gibsons remains one of the few still in active use, and able to accommodate a sea-going ship (including the occasional Coast Guard vessel). "The dock" is an integral part of Gibsons' working harbour and an important link to its historic dependence on water transportation. Once the social hub of the community, gathering on the dock to greet the arriving steamers and freight vessels was as much a social as a business occasion.

[1] https://cohoferry.com/img/Black-Ball-History.pdf
[2] White, Howard. *The Sunshine Coast from Gibsons to Powell River* (Madeira Park: Harbour Publishing, 1996) p. 20



In 1996, Howard White described the tenants of Gibsons government floats as "a ragtag population of old wooden tugs, ex-North Sea trawlers, evil-looking log salvage jet boats, rickety live-aboards, half-sunken hulks and other vessels of character, reputable and otherwise… The boats at the government wharf in Gibsons are the boats of the coast's real boat people, and a visitor can learn more about the authentic maritime culture of the region in a half hour dock walk there than in weeks of haunting museums."[1] Currently, the floats are home to Coast Guard rescue vessels, water taxis, small cruise operators, a population of unique live-aboard vessels, sail and power pleasure craft that could in no way be described as "ragtag," as well as tugboats and fishboats in active and retired service.



[1] White, Howard. *Op Cit*, pp. 25, 26





During the 1999 Millennium Revitalization Project, the shed was replaced by the distinctive log-construction Wharfinger Building and annex designed and built by West Coast Log Homes. The Wharfinger Building features include washrooms, showers and laundry facilities for use of transient and permanent moorage clients, and its front support posts incorporate carvings by artist ***Steve Stevens***.

A pedestrian walkway and gazebo along the breakwater were added as part of the wharf revitalization. The gazebo at the end of the walkway, built by the Gibsons Rotary Club, is a favourite spot for wedding photos and impromptu concerts by local musicians in the summertime.



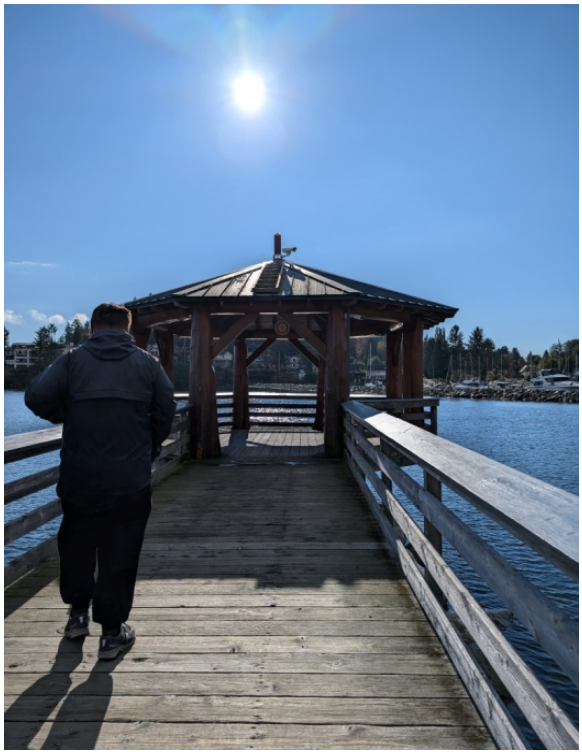
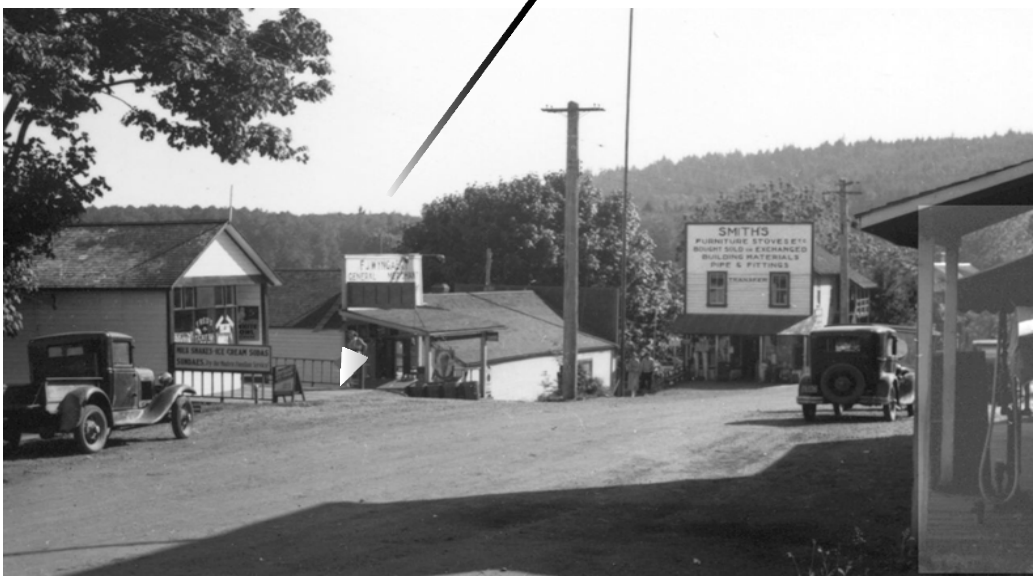






Photo #3664 (right) and #3552 (below) courtesy
Sunshine Coast Museum & Archives
Helen McCall Collection





Building Name:	**GOOD FRIDAYS GENERAL STORE**
Street Address:	416 Marine Drive
Legal Description:	DL686, PL 3971, Lot 14, BLK D, PID #011-984-481
Significance:	Historical association
Building type:	Wood frame three-storey building; commercial space above 2-level apartment
Year Constructed:	1922
Constructed by:	Mrs. P.F. Bragg, contractor
Original owner:	Dolly Heino

The small building on the equally small lot (20 feet in width) was originally constructed as a dressmaking shop for ***Mrs. Bragg's*** daughter, ***Dollie (or Dolly) Heino***. Ms. Heino's business closed in 1923 and apparently the building sat vacant until ***Frank Wyngaert*** opened F.J. Wyngaert's General Store there in 1930 – purchasing the property for $1,000 in 1931. The building was extended in length and a basement added, with living quarters on a lower level built in 1933 (or, possibly, 1935 – Wyngaert's own account in his book "*The Howe Sound Story*" is not clear on this point.) The area below the shop and above the living quarters was renovated in 1935 and the "rather crude unfinished ice cream parlour" was revamped as "Wyngaert's Ice Cream Parlour and Tea Room."

The premises were sold in 1945 to ***Ben Lang***. Wyngaert moved the grocery operation up the hill to the farmsite on the family property (Wyngaert Road and Gibsons Way). The Wyngaert Agricultural Display (including a painting by Vivian Chamberlin) donated to the Sunshine Coast Museum and Archives is part of the family legacy to the community.

In the 2010s, new owners conducted significant restoration of the building including a seismic upgrade and renovated the lower-level apartment. In the 2020s, owner ***Jason Jennings*** conducted additional renovations to the street-level commercial premises and expanded the lower floors into a two-level residential space.





Photo courtesy Sunshine Coast Museum & Archives
Helen McCall Collection

Ballentine Apartments c. 1940s (above).
Photo #3449 courtesy Sunshine Coast Museum & Archives





Building Name:	**BALLENTINE APARTMENTS**
Street Address:	426 Marine Drive
Legal Description:	DL 686, PL 3971, LOT 2, BLK D, H, J PID: 011-984-597
Significance:	Historical association
Building type:	Wood frame cottage-style five-plex (5 apartments on two levels)
Year Constructed:	1943
Constructed by:	C.P. "Bal" Ballentine, Cecil Palmer, Jack Allen, Roy Malveg and Fred Holland
Original owner:	Charles Palmer "Bal" Ballentine

Ever since the character water-view apartments were built on property purchased from Harry Winn in 1943, the units have housed many Gibsons residents and businesses.

Originally intended to be six suites on two levels, only five units were constructed – possibly due to difficulty acquiring building materials during wartime. ***Jack Allan***, a local builder, oversaw the project assisted by ***Roy Malyea*** and ***Fred Holland***[1]. Over the years, the units housed offices for a taxi company, massage therapist, a public nurse, and the School District. A beauty parlour occupied one unit for a time, and Allibone's Bakery previously occupied the suite now serving as Daffydowndilly Gallery. The bakery's oven chimney was piped through a window and after the business closed the window was simply boarded up, and the unit reverted to residential use. In 2003, ***Sharon Danroth*** restored the unit to expose the original clear fir floorboards and removed the chimney.

Francis J. van den Wyngaert (op.cit.) indicates that the building's wartime construction may have required use of substandard lumber and materials, and the concrete walls on the lower levels may have been poured without reinforcing steel bars. Substandard or not, the close-grained fir has since hardened (as fir will do) to a near-concrete solidity and the lath-and-plaster walls in the lower suites, at least, are equally firm.

The building has not been seismically upgraded.

Ballentine built a number of commercial buildings, including the town's original movie theatre as part of "Bal's block" across from the apartments. The current commercial building, originally called "the Johnson Block" was constructed on the concrete foundation of the first "Bal's block" after the original building burned down in the late 1950's.

[1] Van den Wyngaert, Francis J. *The Howe Sound Story: 1886-1986* (Vancouver: Pegasus Press, 1980.) p. 211



The above postcard photo taken by ***H.H. Winn*** shows the Corlett Apartments (formerly belonging to the short-lived LePage Glue Factory).

Below, a photograph taken from the Harry Corlett property near the Fletcher Road boundary showing the roof of John and Gertie Corlett's house, and the roofline of the Corlett Apartments below.

Photo #7837 (above) and #484 (below) courtesy Sunshine Coast Museum & Archives



Item:	**WINEGARDEN WATERFRONT PARK**
Location:	Gower Point Road
Significance:	Historic / Cultural / Recreational

Winegarden Park, established in 1999, was named for ***Gertrude Winegarden Corlett***, a granddaughter of ***George Gibson,*** a tireless community-builder and founding member of the Howe Sound Women's Institute,[1] who also served as alderwoman on the Town Council in the 1960s. Gertrude Winegarden married ***John Corlett*** in 1922 at the age of 25, and raised their two children on property purchased from her father. The 220 ft. waterfront parcel originally stretched up to South Fletcher Road. At some point, possibly after the property was bisected by Gower Point Road, the upper half of the parcel was acquired by Harry Corlett.

John and Gertrude Corlett built and occupied a small house on the property overlooking the building that once housed the short-lived (1899-1901) LePage's Glue Factory.

The Corletts converted the Glue Factory building into apartments and developed productive gardens on the property.

In 1968-69, the Corletts sold the property to Gibsons Marine Estates, a subsidiary of Land West Developers and Builders, for $28,000. The company intended to build a marina in cooperation with the Town, then later planned a motel and restaurant on the site.[2] Gertrude and John's nephew, ***Rob Corlett***, recalls that the developer stripped off and sold the topsoil and dumped fill in its place, to facilitate the salvaging of lumber from the glue factory building and the removal of the Corletts' house.[3]

In the mid-1970s, the developer declared bankruptcy. The Town, under then-mayor ***Diane Strom***, acquired the property for $100,000[4] and earmarked it for a future waterfront park (originally to be named Gibsons Landing Park).[5]

In 1998, with Millennium grant money, community fundraising, and donations, the Town struck a ***Waterfront Park Advisory Committee*** and contracted landscape architect ***Judith Reeve*** to develop a plan for a park on the undeveloped parcel between Gower Point Road and the waterfront. Bending to public opinion, Council determined the park would be named ***Winegarden Waterfront Park*** to honour Gertrude Winegarden Corlett.

Reeve's original plans called for the sloping site to be terraced, and a performance area set at the waterfront. Due to cost and maintenance considerations, the terracing was abandoned in favour of a simple grassy slope, with the original winding pathway lined by low-level post lights for evening ambience. Unfortunately, the light fixtures were soon vandalized and subsequently removed.

The prevalence of underground streams and subsurface runoff contributed to the difficulty of establishing the terrace design. Volunteer ***Ken Sneddon*** devised a system of underground drainage to capture and divert the water into the designed system of detention ponds and their connecting stream on the eastern border.

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[1] "Help to home and country," *Coast News,* December 23, 1970.
[2] "Plenty of nothing," *Coast News,* February 3, 1971.
[3] "Development plans await Council decision," *Coast News,* May 20, 1970.
[4] "Village budget tops million mark," *Coast News,* December 23, 1975.
[5] "Gibsons names waterfront park," *Coast News*, Feb. 12, 1990.

Otherwise, construction adhered to most of Reeve's original design, notably the bus shelter plaza (with trellis and benches constructed by West Coast Log Homes),footpaths, ponds, a water play area (no loonger functional), and extensive use of native plants throughout.

An army of community volunteers under the guidance of master gardener ***Carole Rubin*** assisted in clearing and planting the site with indigenous materials.

Proposed future development adjacent to Winegarden Park resulted in the current Winegarden Park Master Plan, developed by *landscape architect* ***Pat Campbell***, which celebrates the views in the park and defines performance areas.

Gibsons Glue Factory

by L. R. Peterson

Apart from logging, the first industry to appear in what was known in that year, 1900, at Gibsons's Landing, was a glue factory. As logging of prime timber accessible to ox and horse had begun to phase out, the scattered settlers welcomed any sort of new work—even a glue works—even a dogfish glue works. Besides, they were scattered.

Under the LePage name, building started on the western shore of the bay, on a plot of land obtained from George Gibson. A catwalk joined the structure, part of which was built on pilings, to the new government wharf.

The site was well chosen. If dogfish were plentiful anywhere else, they were to be found in teeming multitudes at the mouth of West Howe Sound. Verily, the rats of Hamelin town constituted a mere bagatelle compared to the throngs of dogfishes of Shoal Cannel. Furthermore, neither Pollution Control Board, SPEC nor Regional District harmonious home planners were as yet around to ask their nauseating questions of a hopeful industrialist.

The factory was built; machinery was installed to boil junior-size Jaws to immortality; and at least a few of the finny friends were actually reduced to stickum.

Then, alas! A nasty litigation developed regarding patent rights. It would seem that the builders, the LePages, had recently sold not only their rights to their recipe for glue—even for pate au poisson de chien—but that they had also sold, lock, stock and barrel, their rights to adhere the LePage name to any receptacle of the aforementioned pate.

Within a year, the business became unstuck. The plant closed its portals. West Howe Sound dogfish became unemployed.

But not all. One fine day, the Dougals, who had bought the Headlands pre-emption of George Gibson Jr., returned home from a stay in Vancouver to find a great pile of quite defunct dogfish giving their yard a charmingly rustic look, and rending unto the atmosphere what might be called a rather heady aroma.

Attached to the door of their home the Dougals found a note of explanation: A nameless fisherman, having found himself with a plethora of dogfish, but without fresh vegetables, had toted his treasure-trove, fish by fish, up the beach from his boat, along a sort of **ad hoc** grease-trail, and had left them, in the hope that their worth would counterbalance the value of the various and sundry items he had self-served from the garden. Ignoring the fact that the transaction had been obviously effected some days before, there remained one minor problem—the LePage Glue Factory had been **hors de combat** for approximately five years....

Well into the twentieth century, the great clear floor space of the main building served the district as a free community hall, where dances, concerts, and public meetings could be held.

In 1923, the Corlett family divided this space into low-rental suites. So that he could be near the sea when the end came, my father, cared for by my mother, spent his last days in one of these Corlett apartments, still affectionately referred to by all citizens as "The Glue Factory".

A great pity, really, that it was not permitted to fulfill its function. It did produce glue of an excellent quality during the very brief spell it operated. The Elphinstone Pioneer Museum has on display a dollop of this stuff, still vigorously clinging to a piece of plank from its vat after these many years.

As well as producing a worthy product, the factory could have offered employment for some stalwart individuals. Killing two birds, as it were, with one stone, it could simultaneously have reduced the dogfish population, at sea as well as on shore.

And, whetheror not the processed article surfaced under the LePage label, what would it matter? A glue by any other name would smell as sweet.

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in your own home, with family, with friends.
FRIDAY MAY11, 1979 11.30 p.m.
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Wreckers demolish old landmark

A sturdy 72 year old Gibsons landmark, originally LePage's glue factory and later family apartments, has fallen to the hands of the demolishers to give way to a water-front development.

Back in 1898, the quiet backwater settlement of Gibsons Landing, greeted with mixed feelings the intrusion of big industry — a fish glue factory.

Fred LePage, a nephew of the founder of the glue industry, after selling out his share of the family interests back east, arrived in Gibsons just before the turn of the century with big plans to establish a glue factory at Gibsonn. As construction got underway, local people involved included Arthur McCall and Arnold Winegarden. The latter stayed on to become plant engineer. Son Ted, still in Gibsons and a daughter Gertie (Mrs. John Corlett, recently moved to Haney) recall the trials and tribulations of that ambitious project.

From the beginning the company was beset with problems. A man by the name of Maroni became the over-ambitious manager of the glue works. He occupied the executive house, now the old Corlett place on the hill alongside Peninsula Cleaners, and lost no time in undermining company management.

He succeeded in this but failed to obtain the basic formula. The plant closed down within a year (1901) of going into production. in charge of a caretaker, Carl Linford, until the late fall of 1919 when it was acquired by the Corletts.

They converted the three-storey building into family apartments. The boiler house and stack, storage shed on the lower level and warehouse on the wharf, in dangerous disrepair, were torn down. The machinery was removed to Burnette.

Mrs. Corlett in a phone interview from Haney, told the Coast News the apartments enjoyed a number of years of popularity among many Gibsonites who made it their early home. In the 30s when the Union Steamships included Gibsons in their coastal ports of call. the Corltets became a favorite summer vacation spot with tourists. Many a romance blossomed on the moon lit verandahs looking out over the sound.

During the latter years the apartment just sort of drifted into oblivion. Fewer and fewer tenants occupied suites in the old place and with the boarding off of the upper floors, the last occupants up to two years ago, included Alex and Marj. Smith, now residing in the old Corlett place on the hill.



Ted Winegarden, the son of Arnold, the plant engineer, and his sister Gertie (Mrs. John Corlett) lived in the mill manager's residence for a number of years.

In recent years Ted met a member of the LePage family cruising in these waters and then living in Vancouver. According to Mr. Winegarden Sr., the old plant produced a superior type of glue that really stuck for keeps. Les Peterson, the local historian, several years ago acquired from John Corlett for Gibsons museum, the last working trace of the glue works, a section of wood from one of the mixing vats with an inch and a half of glue still adhering strongly to it, 65 years after.

Mrs. Grace Chamberlin, the first white child to be born in West Howe Sound, and daughter of the late George Gibson, founding squire of this area, well recalls that smelly old glue factory, when as a chid of ten, on the way to school, she and her companions would hurry past the works, holding their noses against the stench of rendered down, vat boiled dogfish. She also has fond recollections of dances held in the old plant.

Phil Fletcher, another old timer, recalls the deserted factory as a favorite rendezvous of his boyhood pals. Many the time its walls echoed to the mischievous shouts of succeeding generations of adventurous youngsters who roamed the echoing corridors at will. "The wonder," Phil recalls, "is that the place wasn't burned down many times over when you think of the shenanigans that went on."

And so — in hail and farewell to this old familiar landmark, it can well be said that:

"This old house once knew much laughter,
This old house once knew some pain."

—and that at last, it rests in the abiding custody of whichever of the saints is assigned to the task of recording the legends of weary age-laden habitations and of the lives of those who once dwelt under their rooftree.

Dr. J. Pat Perry

announces the opening of the

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JUNE 1st

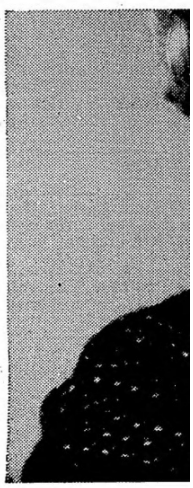
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Bus shelter benches, arbour, and trellis designed by Judith Reeve, landscape architect, and built by West Coast Log Homes. Note the artwork on the nearby utility boxes – a trend initiated by Gibsons area artists that has now been adopted in other BC communities.





Pond system (above) channels subsurface runoff through a stream bordered by native plantings.

Drinking fountain and plaque (below) donated by former resident ***Don Chapman*** in memory of "Lost Canadians" (lostcanadian.com)







The Sunshine Coast Museum and Archives houses a wealth of artifacts, records and photographs. The carved logo and signage (below) were created by internationally renowned artist and carver ***Anna Vaughan Hanson*** (see also entry for *Celestial Intruder*).

Tayu Hayward photo (above) courtesy Sunshine Coast Museum & Archives



Building Name:	**SUNSHINE COAST MUSEUM AND ARCHIVES**
Street Address:	716 Winn Road (formerly 470 South Fletcher Road)
Legal Description:	DL686, PL 14197, LOT 4, BLK A, PID#007-897-138
Significance:	Cultural: Houses archival and historic documents and items from settlers and First Nations artifacts
Building type:	Two-storey frame on cement slab, tar and gravel roof
Year Constructed:	1974
Constructed by:	Town of Gibsons
Original owner:	Town of Gibsons

The Sunshine Coast Museum and Archives (originally called the Elphinstone Pioneer Museum) is located in the traditional, ancestral, and unceded territory of the Sḵwx̱wú7mesh (Squamish) Nation. It houses the archival and artifact collections originally amassed by members of the Elphinstone Pioneer Museum Society and the Sunshine Coast Maritime Museum Society. The Museum's building is unremarkable. The Museum's true value lies in its preservation of information, stories and artifacts collected and housed within its walls and is included in the Heritage Inventory for that reason.

The Museum contains an impressive collection of photographs, archival documents, artifacts, rare and out-of-print books, memorabilia from the Sunshine Coast's earliest days, and personal collections of interest. ***Lester Peterson***, the Town's unofficial historian and first volunteer curator of the Museum, amassed much of the initial collection.

The Town's first museum, officially opened by then-***Premier W.A.C. Bennett*** on May 25, 1965, occupied the basement of the Municipal Hall on South Fletcher Street, rent-free. As the Town offices required additional space, the museum was moved to the basement of the old library building next door (still rent-free). In 1973-74, Council applied for grant funding and constructed a purpose-built single-storey structure at the current Winn Road location, which then-***Premier Dave Barrett*** officially opened on October 17, 1974.[1] The premises were again provided rent-free, with revenue from a portion of the building rented to the ICBC office subsidizing costs of operation. The Town of Gibsons relinquished primary funding and oversight responsibility for the Museum to the Sunshine Coast Regional District in 2004.

As the collection continued to expand, the Museum Society applied for funding and added a second storey to the structure in 1984. Volunteers assisted with its construction. (Until 2000, the Museum was managed and staffed entirely by volunteers.) The Elphinstone Pioneer Museum merged with the Sunshine Coast Maritime Museum on May 29, 2002, and under the auspices of the new Sunshine Coast Museum and Archives Society the museum was renamed and a part-time Curator was hired to manage the collection. As of 2024, the Museum is staffed by a full-time curator and supported by part-time staff. However, volunteers continue to be essential to the facility's operation.

In 2012, the Museum won Heritage BC and Interpretation Canada awards for *Time Travel Sunshine Coast*, a mobile app featuring community-created historical video vignettes of the Sunshine Coast. (The app is no longer active.)

The Museum actively collaborates with both the Sḵwx̱wú7mesh and shíshálh Nations, working in the spirit of Truth and Reconciliation to create a more accurate view of Sunshine Coast history.

[1] "Premier to open Museum," *Coast News,* October 9, 1974, p. 1.



Fletcher House c. 2003



James Fletcher on his property. For years he logged the plateau along skidroads that converged at the head of what is now known as Charman Creek ravine. Winding down that ravine, the Fletcher skidroad ran beside the site now occupied by Kinsmen Park, and ended at tidewater near the site of the current Gibsons Marina.

Photo #4230 courtesy Sunshine Coast Museum & Archives

Building Name:	**FLETCHER HOUSE**
Street Address:	491 South Fletcher Road
Legal Description:	DL 686, PL 10899, LOT 30
Significance:	Historical association
Building type:	Wood frame Craftsman style three-storey home
Year Constructed:	1912
Constructed by:	James Fletcher
Original owner:	James and Emma Fletcher

James and Emma Fletcher moved with their large family from their original pre-emption on Pratt Road in 1912 to this house – a standard three-storey wood-frame Craftsman style home with a large front veranda. At that time the road that is now South Fletcher ended in a winding trail to Gospel Rock, and the property included a stable for Fletcher's cows and horses. As of 2006, the basic structure retained many of the original wood-framed windows as well as its shingle-clad exterior. A photo of James Fletcher shows him standing on the farmed slope that has since been subdivided and sold for development. Fruit trees on the current property were still producing in 2006.

In 2014 the house was sold and has since been substantially renovated, altered and modernized.

Emma Fletcher served as area postmistress from 1912 to 1915, and during her tenure had the area designation officially changed from "West Howe Sound" to "Gibson's Landing."

In the 1920s, Emma Fletcher built a number of rental properties along Fletcher Road. She also collected rent money from tenants of buildings on the former LePage glue factory site until the property was purchased by the Corlett family.

James and Emma Fletcher each served as school trustees and were active community volunteers.



"In the Bay" postcard photo by H.H. Winn showing the Corlett Apartments.
Photo #7837 courtesy Sunshine Coast Museum & Archives

BAY AREA

AND

THE BLUFF



Celestial Intruder (c. 2003, above, and 2024, below)

Designed to serve as an outdoor studio, renowned international carver Dudley Carter (pictured, at age 100, signing an earlier work) created this work with the assistance of his Gibsons-based family.





Item:	**CELESTIAL INTRUDER**
Street Address:	331 Headlands Road
Building Type:	Freestanding carved and painted red cedar sculpture, designed as outdoor studio
Significance:	Historic and artistic
Constructed by:	Dudley Carter
Year Constructed:	1984-85

One of the few examples of internationally renowned carver ***Dudley Carter's*** works in Gibsons. Carter's work is prized, and avidly collected, by buyers throughout North America, Japan, Germany, and Israel. At the time of his death in 1991 at age 101, Carter was still working on commissions and "was a going concern with twenty years' worth of work and wood piled up when he died" according to his family.

Most of Carter's work was completed in his various studios in and around Redmond, Washington but in 1984-85, having just been evicted from his leased property in Bertil Valley, he moved briefly to Gibsons to be near his family and set up a "summer studio" in Gibsons at the corner of Marine Drive and Bal's Lane with his granddaughter, ***Anna Vaughan Hanson.***[1]

Writing in *Dudley Carter: Tales of the Legendary Wood Sculptor* ("River of Life," p. 254) Hanson noted that Carter "sculpted with strong, flowing planes – curvilinear forms. The natural undulations of the cedar, the spirit of the tree, guided him…. The original character of the wood was never lost – nothing polished or sanded – the lively texture of the axe remained."

"***Celestial Intruder***" was originally envisioned as an open-air carving studio, acting as an umbrella over Dudley Carter's workspace. The piece was too large for the studio, and Carter's daughter and son-in-law ***Mavis and David Vaughan*** offered the use of a vacant lot adjacent to their small house on Gower Point Road, opposite the current Gibsons Public Market, for its construction. As of 2024, that lot is the parking area for The Bay restaurant and the Vaughans moved to a house purpose-designed around Dudley Carter's artwork.[2]

Celestial Intruder became a family project, as the Hansons and son ***Earl Carter*** substantially assisted with the rough carving as well as the placing of the many "feathers."

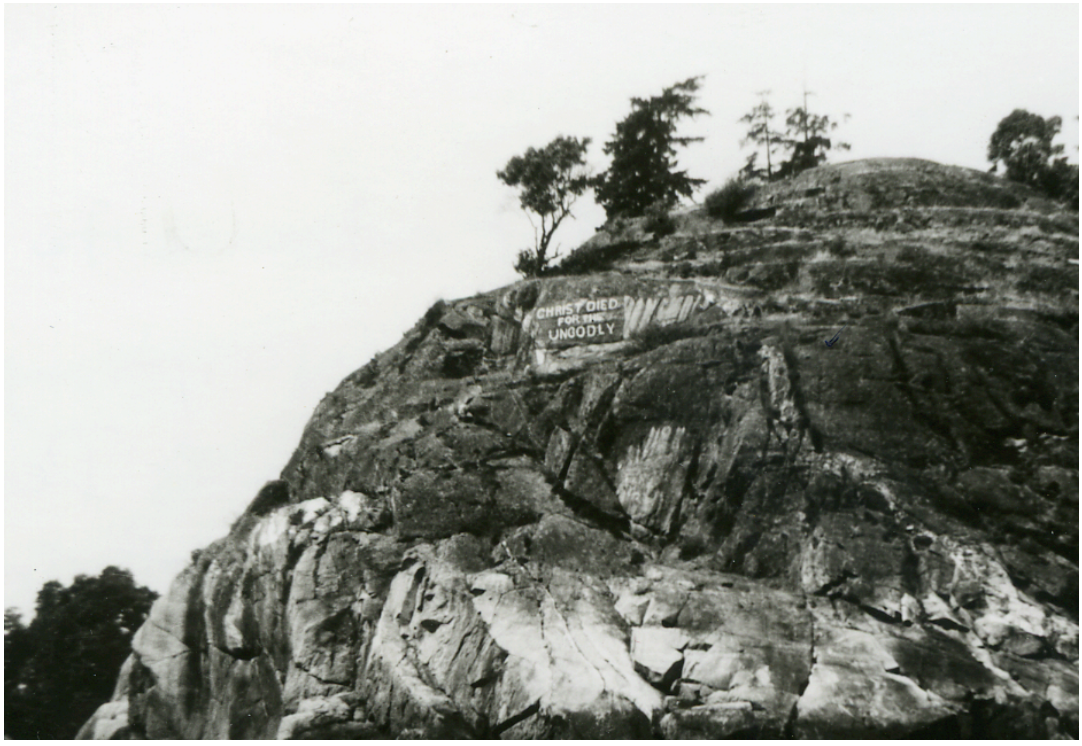
At one, point, Carter had hopes of the *Celestial Intruder*'s installation at Expo 86, acting as a giant wind vane at Canada Place. However, this idea did not come to fruition and the sculpture remained at the Gower Point Road site until it was bought by *landscape architect* ***Ruby Buick*** and installed at its present location on private property at 331 Headlands Road.

In October of 1987 Carter returned to Washington, where the manager of King County Parks had cleared the way for him to have the use of a house and grounds near Merrymoor Park (since renamed for Carter) for his lifetime, and become the first Artist in Residence for King County Parks at the age of 96.

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[1] ***Anna Vaughan Hanson,*** an internationally renowned and collected sculptor in her own right. Often acknowledged her grandfather's strong influence on both her career and medium. Hanson's first public commission in 1980 was the "Welcome to Gibsons" sign now located at five corners. Anna Hanson also designed the former Elphinstone Pioneer Museum sculpture and logo, as well as the logo for the Town of Gibsons. Hanson passed in 2018 at the age of 66.

[2] Lambert, 'Lyn Fleury and H. Mary Sikkema. *Dudley Carter: Tales of the Legendary Wood Sculptor*. (USA: NW Woods LLC, 2020). Corley, Dr. Richard A. "A Sanctuary for Sanctuary."



The Gospel, on the Rock. *Photo #433 courtesy Sunshine Coast Museum & Archives*

Photo courtesy Nik Oulton Muryn



Item:	**GOSPEL ROCK** *(Formerly Shepherd's Rock)*
Location:	Gower Point Road
Significance:	Cultural importance, ecological significance, historical association

> The Rock, outstanding on a little eminence from the surrounding country, puts one in mind of Nature's grandstand, and the picture unfolded to one's vision at this point delights the eye of the artist and brings a sense of peace and tranquility… I feel it is more than a park, but more a special place where people can come and find peace with the world.
>
> – *Directory Guide: Gibsons Landing and District*, 1924

A landmark for mariners in the early 1900s, Gospel (Shepherd's) Rock and the surrounding area is home to native arbutus and other indigenous plant life, which is becoming increasingly frail due to climate change. It is popular with bird-watchers, who have recorded an astonishing number of species in the area.

Originally pre-empted by Arthur Shepherd and known as Shepherd's Rock or Bluff, the outcrop received its new name soon after Shepherd sold the property in the early 1900s. A series of Biblically inspired messages, including "The Wages of Sin is Death," "He Shall Be Born Again," and "Christ Died For The Ungodly" appeared on the rock, and were kept brightly painted for years. The Plymouth Brethren regularly gathered to worship at a nearby property, which came to be known as "Amen Corner." A member of the congregation occupied a nearby cabin and was presumed to be responsible for the graffiti. The tagged promontory eventually became commonly known as Gospel Rock.

Robert Watson, a Hudson's Bay Company official and well-known Canadian writer, spent many summer holidays in the area, and his novel *Gordon of the Lost Lagoon* was set in Gibson's Landing. The rocky promontory described in the book is presumed to be Gospel Rock.

Roby Kidd, founder of the "Continuing Education" concept, evolved what he called his "social gospel" while living in Gibson's Landing. When interviewers asked about his home, he would reply that wherever he might abide, Gibson's Landing was his spiritual home, and its focus was Gospel Rock. Whenever he was under stress, Kidd said, he would make his way there either physically or spiritually and, looking over the Strait (now known as the Salish Sea), he would take his mental bearings from his own Rock of Ages.

Others have found the spot conducive to meditation, and Gospel Rock has been a popular site for open air Easter Sunday services ever since Rev. Darby of St. Bartholomew's Anglican Church initiated the practice in 1929-30.[1]

Attempts to rezone Gospel Rock as a park stretch back to 1990 at least, when ***Mayor Diane Strom*** proposed that the waterfront portion with its steep bluff be zoned as park, rather than R4 (minimum two-acre lots).[2]

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[1] Van den Wyngaert, Francis J. The Howe Sound Story: 1886-1986 (Vancouver: Pegasus Press, 1980). p. 149

[2] Paterson, Norma. "Directory Guide," *Coast News*, February 26, 1990

Then-alderman ***John Reynolds*** noted in a letter to Coast News (June 11, 1990) that "Due to the irrevocable letters the Town has on record, including a signed covenant, all of the land below the [crest of the cliff] including the "Rock" and the eagle nest will be dedicated to the Town at the time of subdivision."

A letter to Coast News from ***Doug Roy*** captioned "No need to rush Gospel Rock decision" (May 14, 1990) made the case for the greenbelt waterway down Charman Creek to Shaw Road; the greenbelt is now part of the Town's ecological resource base.

On March 30, 2022 the Town of Gibsons, the Land Conservancy of BC, area developer Greenlane Homes and the Sunshine Coast Conservation Society registered a conservation covenant on the property title protecting 16.6 acres (6.72ha) of critical habitat surrounding Gospel Rock (Block 7). The covenant specifically restricts activities which would compromise ecosystem integrity or displace species.[1]

"Working together to realize conservation goals has ensured a legacy we can all be very proud of," said ***Cathy Armstrong***, Executive Director of The Land Conservancy of Canada.[2]

[1] https://gibsons.ca/block-7-gospel-rock

[2] Jordison, Connie. "Gospel Rock protective covenant finalized after 35 years." *Coast Reporter*, March 29, 2022



Marlayne Lister photo from film "Desolation Sound" courtesy Liz Cunningham

Photo courtesy Galina Sirota





Bruno Gerussi's "Eaglenest," a Lindal log home, commands 360° views from its perch atop the Gibsons bluff.



Building Name:	**EAGLENEST**
Street Address:	361 Allison Way
Legal Description:	DL685, PL 10362, LOT 91, BLK F, PID#009-410-805
Significance:	Historical / Cultural association and Innovative Construction
Building type:	Lindal Log Home with custom log construction
Year Constructed:	1969 (west wing added 1981)
Constructed by:	Unknown
Original owner:	Rex Struthers

This Lindal log home with 360° views atop the highest point on Gibsons bluff became the primary residence of renowned Canadian actor/producer ***Bruno Gerussi***. Gerussi purchased the home from the original owner shortly after it became apparent that the CBC series *The Beachcombers*, in which he starred, would be renewed. Eaglenest became Gerussi's primary residence until shortly before his death in 1995.

Gerussi added the west wing, designed by ***Bruce Gorman***. This multi-level addition with a local stone fireplace core, cathedral ceilings, and a studio/media room brought the building to its current size of 2512 sq. ft. The original Japanese-style sunken dining room has been altered and the outdoor pond filled in; landscaping accentuates the native rock outcroppings on the property. The large pass-through from the kitchen to the sunroom accommodated legendary cast parties during the Beachcombers' 19-year run.



In 2006, the former master bedroom overlooking Gibsons Harbour still contained the table and lighted mirror where Gerussi applied his makeup while watching the crews set up filming for scenes of *The Beachcombers*.



Heritage Hills waterfront, c. 1930. Marina House is completed and the so-called “Stiller House” next door is under construction (date of completion shown as 1931in Town of Gibsons records).
Photo #3566 courtesy Sunshine Coast Museum & Archives, Helen McCall Collection

HERITAGE HILLS



Harry and Lou Winn outside the Coast's first purpose-built telephone exchange building. For almost 40 years prior to construction of this building, the telephone exchange operated from the Winns' front room in the cottage shown at the right. Subsequent owners modernized and enlarged the windows, updated the roof, and added a deck to capitalize on the harbour view.
Photo #530 (above) courtesy Sunshine Coast Museum & Archives



Building Name:	**TELEPHONE EXCHANGE BUILDING**
Street Address:	546 Gibsons Way
Legal Description:	DL 686, PL LMP 4351, Lot 11, Blk G, PID: 024-063-473
Significance:	Historic: Sunshine Coast's first dedicated telephone exchange building
Building type:	Two-storey frame construction
Year Constructed:	1949
Constructed by:	N/A
Original owner:	Harry B. Winn

The Coast's first telephone exchange, established in 1910, operated for almost 40 years out of the front room of ***Harry and Lou Winn's*** cottage (which has since been torn down).

The second telephone office (included in this Heritage Inventory) and the first to be purpose-built, was constructed in the post-war boom years to serve the rapidly-growing community of telephone subscribers. Trunk lines from Vancouver had almost tripled (from two to five!) and the number of telephones on the Coast had grown from the original two (at ***Dr. Inglis'*** office and the ***Whittaker*** General Store) to over a thousand.

By 1955, when Harry and Lou retired, a new and larger switchboard was necessary.

The original fir floorboards on the street level of the building now feature "patches" where the telephone exchange connected to equipment in the basement.

When BC Telephone Co. purchased the phone service in 1961, the automated 24/7 service to the 2,126 phones on the Coast made the manual telephone exchange obsolete. The original cord switchboard is now part of the Sunshine Coast Museum and Archives collection.

The building subsequently housed the Port Mellon Industrial Credit Union, an antique shop, a bookshop, a bakery (with kitchen operation on the lower level), and bistro. The bistro owners (the ***Sita*** family) added a large deck overlooking the harbour.

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Jacks' Boarding House, also known as "The Holme". *Photo #2489 (above) and #3428 (below) courtesy Sunshine Coast Museum & Archives, Helen McCall Collection.*



1930's - A view of "The Holme" in lower Gibsons Landing, the boarding house owned by sisters Flora & Isabella Jack. Built c1919. Two early model cars parked in front of the telephone exchange (out of view). The Bluff in the background.

Building Name:	**JACKS' BOARDING HOUSE**
Street Address:	547 Gibsons Way
Legal Description:	PL3307, LOT 19 of 20, BL2, DL688, LMP6775, PID 012-984-850
Significance:	Historical association
Building type:	Wood frame Craftsman-style
Year Constructed:	c. 1919
Constructed by:	unknown
Original owner:	Flora and Isabella Jack

Jack's Lane, which terminates opposite this house, is named for **Flora and Isabella Jack** (one of whom was instrumental in the incorporation of the Village of Gibson's Landing.)

The building was purpose-built as a boarding house, and at the time of its construction it boasted one of only three indoor bathrooms on the Sunshine Coast. It has been operating as a boarding house continuously since it was built.





The Coast's first "funeral parlour" actually operated out of Wally Graham's front parlour in his own home (above). John Harvey added a bedroom wing in the 1960s and constructed the the current garage, offices, washrooms and morgue (below). Dan Devlin purchased the business and property in 1973 and remodelled the house as a private residence, adding a crematorium in 1987.



Building Name:	**DEVLIN FUNERAL HOME**
Street Address:	579 Seaview Road
Legal Description:	DL686, PL 4028, Lot B, BLK 60, PID #008-211-019
Significance:	Historic: funeral home
Building type:	Wood frame construction, concrete crematorium attached
Year constructed:	1943 (crematorium added 1986)

Wally Graham founded the Coast's first (and so far only) full-service funeral home in 1937. Prior to this time, the community "mortuary" was a shed at Mt. Elphinstone Cemetery with volunteers and family members providing transportation for the deceased, grave digging, and interment. An Australian émigré, Graham had considerable work experience with mortuaries in his home country. After updating his skills in Vancouver, he purchased a Plymouth Sedan, "a very soft-riding vehicle" according to van den Wyngaert,[1] which he operated as both hearse and ambulance (since he also held a valid First Aid Certificate). He excavated an area below his house on Seaview Road to serve as mortuary for what became the Graham Funeral Parlour – appropriately named, since funerals were indeed held in Graham's parlour, with large double doors providing access for the casket. In 1958, he sold the business to one of his volunteer ambulance drivers, ***John Harvey***, formerly from North Vancouver Funeral Chapel, who constructed the current garage, offices, washrooms and morgue and added a bedroom wing to the original house. In 1971, Harvey sold the operation to ***Roy Perkins***, who made no changes before he in turn sold it to ***Dan Devlin*** (who had worked for Vancouver, Surrey and Abbotsford funeral services after serving as one of Graham's first ambulance drivers) in 1973.

The original house was remodelled as a residence for the Devlin family.

In 1978, while still operating the funeral home, Dan Devlin became a coroner, investigating 35–40 deaths per year on the Sunshine Coast and conducting most of his inquests at the provincial courthouse in Sechelt.[2]

The Funeral Home building now includes offices, showroom, and a small chapel for services. A crematorium was added in 1987, before most of the neighbouring apartment and condominium residences were built. The crematorium's gas-fired furnace reaches temperatures of 1600°C, and smoke from the chimney is regulated by a photometric sensor which measures volume and density of emissions, and can shut down the process if approved levels are exceeded.[3]

Devlin sold the business to ***Gail Bergen*** in 2016, and upon his retirement in 2017, was recognized as BC's longest-serving coroner[4].

[1] Van den Wyngaert, Francis J. The Howe Sound Story: 1886-1986 (Vancouver: Pegasus Press, 1980). p. 196.
[2] Devlin Funeral Home. "Our History." Funeral Planning Guide, pp. 4,5.
[3] Jordison, Connie. "Is regulation of local crematorium smoke needed on the Coast?" *Coast Reporter*, April 23, 2023
[4] "BC's Longest-Serving Coroner – A historical profile." BC Coroner Service Annual Report 2006, p. 3



Propp residence, c. 1956 (above). *Photo courtesy Dan Propp*

Private residence now named “Heritage House” (below)

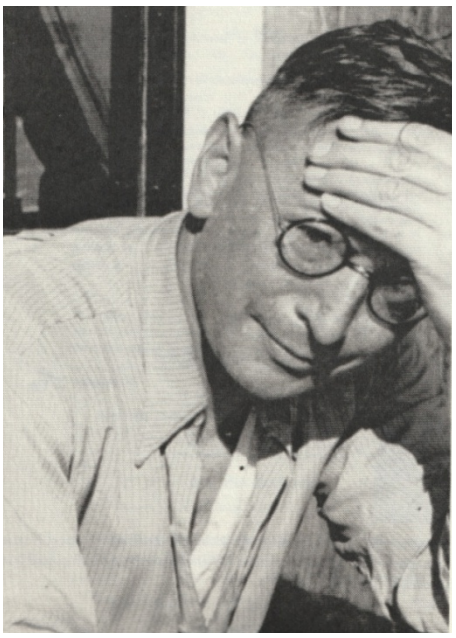


Building Name:	**HERITAGE HOUSE (PRIVATE RESIDENCE)**
Street Address:	589 Seaview Road
Legal Description:	DL 686, PL 4028, BLK 6, PID# 026-549-581
Significance:	Historic association: Former residence of William McFadden / Arthur Propp
Building type:	Craftsman
Year constructed:	1945

The Craftsman-style two-and-a-half storey building was previously the office and residence of the town's optician, ***William McFadden***. In July, 1955, ***Arthur Propp*** – owner/operator of the Sucre Lumber Company mill on School Road – leased the property when McFadden moved to Vancouver.[1] He purchased the house c. 1958.

Writing in the introduction to his father Arthur Propp's memoir *Where the Straight Path Leads*, Dan Propp recalls the building at 589 Seaview Road as "an enormous house – two suites rented out in the basement, one of those huge octopus-looking oil fired furnaces that kept breaking down all the time, our living quarters in the middle above the basement and an attic suite above. Dad had purchased the huge black and white monstrosity (with plum, apple, cherry trees, and even a grape vine) with restitution money from Germany."

That "restitution money" payment resulted from Arthur Propp's treatment by government officials in pre-World War II Germany. In the mid 1930s, following the Nazi riot known as "Kristallknacht," Propp – a nonobservant Jew and mill owner in the Baltic port city of Königsburg – was arrested and his business confiscated. As soon as he was released, with the help of the British Underground, he fled to England, where his son ***Max*** lived. He then travelled via Liverpool to Bermuda, then Brazil, and finally to Bolivia (one of the few countries accepting Jewish refugees) where he settled in the predominantly Jewish enclave of Sucre. He quickly established a new mill, remarried, fathered a second son (Danny) and built up the Sucre Lumber Company.



After war was declared against Hitler's Reich, Churchill ordered the deportation of German nationals who had been living and working in Britain – especially those in the industrial cities – to internment camps in Canada. ***Max Propp*** was among those rounded up and detained in a Nova Scotia concentration camp. He was finally released and obtained Canadian citizenship with the help of a Jewish sponsor in the country. In turn, Max encouraged his father to emigrate with his new young family to Canada. Propp, then 60 years of age, was well settled and well regarded in Sucre. He was reluctant to make the move. In the end, it was his son's insistence and his own health issues that convinced him to relocate to "a new country far, far away, where I was a foreigner again, unable to speak the language again. I left with a heavy heart."[2]

[1] Hodgson, Phyllis M. "Gibsons News," *Coast News,* July 14, 1955, p. 8

[2] Propp, Arthur. *Where the Straight Path Leads* (Vancouver: Accordion to Dan Publishing, 2017) p. 216

Arthur, Elsa and Danny Propp landed first in Vancouver, then moved to Gibsons in 1950. The Coast News reported that "Mr. and Mrs. Propp are now in the Christenson cottage. Mr. Propp has taken over the Vernon mill."[1] His new mill and lumber yard, located on School Road just below the school, was originally advertised as "Arthur Propp's Sawmill."[2]



By March of 1951, the business was renamed the Sucre Lumber Company and his son Max had joined the enterprise – buying the raw logs Propp urgently needed to supply the lumber in demand for the area's postwar building boom. Dan Propp recalls that some of the lumber used to build the floats at Gibsons Government Wharf came from "Propp's Mill."

Arthur Propp's Jewish heritage and Holocaust experience informed his family's identity. Being part of this minority did not prove a barrier to his family's success in the community, except in a single instance:

> Dad couldn't bring in a scow to the government wharf for pickup for transport to Vancouver. The wharfinger had apparently stated, "No Jew is going to be able to tie up here." [Liberal ***Fisheries and Oceans Minister***] ***Jimmy Sinclair*** sent a telegram to the wharfinger and from that point on there were no further difficulties. My parents became Liberals for life. [3]

In spite of Arthur's ongoing health issues, which required frequent and lengthy trips to the Eastern U.S. for treatment, the Propp family were very active community volunteers. Elsa served on the Library board and the Gibsons Overture Concert executive. Arthur was a generous host, and according to regular reports in the social columns of the Coast News, the Propps frequently welcomed visitors from Bolivia and Königsburg.

Once Propp's mill was humming along, Max studied accounting and in July, 1958, advertised his Chartered Accounting practice had opened an office in Vancouver's Kerrisdale neighbourhood. Max regularly returned to the Coast to visit his family and "look over business prospects."[4]

Arthur Propp passed away December 31, 1965 in his 76th year.

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[1] Nestman, E. "This and That," *Coast News*, May 29, 1950, p.4.
[2] Advertisement, *Coast News*, June 5, 1950, p. 8.
[3] Propp, Dan. "*Introduction*" in Propp, Arthur: *Where the Straight Path Leads*. (Vancouver: Accordion to Dan Publishing, 2017) p. vi
[4] Gibsons News, *Coast News,* July 31, 1958.

Affidavit of Identity in lieu of Passport

XXXXXthwn

Name: Arthur Propp

Birthplace and date: June 2nd 1890, at Koenigsberg East Prussia Germany

Present and permanent address: Gibson's Landing B.C. Canada.

Reason for not having passport: Lost German citizenship when all German Jews lost their citizenship by decree of German Government in 1940

Last passport in possession of Arthur Propp was issued at Koenigsberg by the police department in that city year 1939 with validity of one year. Upon making application for renewal of passport at German Consulate in La Paz, Bolivia in 1940, passport was confiscated with statement that applicant had lost his German citizenship.

Photograph: Attached hereto.

Color of hair: black with grey streaks.
Color of eyes: Brown
Height: 5' 9"
Weight: 190 lbs.
Marks of identification: None

Bolivian certificate of safe conduct attached.

Arthur Propp

Sworn before me this the 8th day of September 1950, at Gibsons in the Province of British Columbia.

Notary Public, in and for the Province of British Columbia.



The replacement document with which Arthur had to travel instead of a passport to Canada, because 1940 German citizenship had been withdrawn from all Jews.

Originally the Methodist Church Manse, this residence was restored by Lowry Olafson.



Building Name:	**PRIVATE RESIDENCE**
Street Address:	607 Seaview Road
Legal Description:	Lot 23, BL2, Blk K, L, DL688, Gp 1, PL 4028
Significance:	Historic: former Methodist Church Manse/Parsonage
Building type:	Frame with 12" studs, 9' ceilings, gable roof
Year Constructed:	1914-1915
Constructed by:	Methodist Church of Canada
Original owner:	Methodist Church of Canada

The Methodist Church was an important part of the community from 1895 until 1925 (when it was incorporated into the United Church of Canada).

The first Manse was built in 1900 at the corner of North Road and what is now Gibsons Way, on the site of the present Heritage Playhouse. At that time, Methodist services were held in the schoolhouse across the street – the congregation having outgrown their original meeting place in George and Charlotte Gibson's living room.

The Methodist Church was built in 1910 on land donated by ***George Gibson***, adjacent to the present Pioneer Park. In 1913 ***George Grantham*** donated the land on Seaview Road on which the Manse was constructed, and under the stewardship of ***Rev. Robert C. Scott*** volunteers cleared the site that winter. In 1914 construction began, with the building shell completed early in 1915. (Title for the property did not actually change hands until 1932).

The building was occupied 1915-1917 by ***Rev. J.S. Woodsworth*** and his family, until the pacifist Woodsworth resigned his position (or perhaps was asked to resign) due to the Methodist Church congregation's pro-war sympathies. Woodsworth then moved with his family to ***Dr. Frederick Inglis'*** home (Stonehurst) and eventually relocated to Winnipeg, Manitoba where he founded the Canadian Cooperative Federation (CCF), the forerunner to the present New Democratic Party. He is widely regarded as the father of the democratic socialist movement in Canada.

The building was sold by the Methodist Church, and subsequent owners – particularly singer/songwriter ***Lowry Olafson*** - renovated and restored the structure. Olafson converted a small shed on the property to a recording studio during his time there in the early 2000s.



A 1937 photo by Helen McCall (above) shows an adjacent dock and a beach augmented with sand and fine gravel brought from Gower Point beach by Clare and Clard Chamberlin. Subsequent installation of a sanitary sewer created the present waterfront walking path. *Photo #996 courtesy Sunshine Coast Museum & Archives*



Building Name:	**MARINA HOUSE**
Street Address:	564 Marine Drive
Legal Description:	Lot 11, Blocks D, H, J, DL686, PL 3971, PID#011-984-902
Significance:	Historic, architectural
Building type:	Craftsman wood frame three-storey building, originally built as 3 apartments
Year Constructed:	c. 1926
Constructed by:	Dr. Frederick Inglis, brother Tom Inglis, sons Hugh and Jack Inglis
Original owner:	Dr. Frederick Inglis

"In 1931 the Doctor [Frederick Inglis] undertook something much more massive in size [than a small commercial building and garage in the village] and at a time when growing sons were capable of rendering assistance. This project was a three-storey apartment at water's edge…. All spare time found the Doctor occupied in construction of this building project. When a patient called at his office, Mrs. Inglis politely remarked, "The Doctor is at the lot."[1]

Marina House is an excellent and remarkably well-preserved example of early home construction in Gibsons and is also important to the community for its connection with ***Dr. Fred Inglis***, the town's first doctor. It is also notable for its picturesque massing attractive three-storey porch design, and unusual roof construction. Dr. Fred's eldest son, Hugh (Dr. H.F. Inglis)[2] designed the interior.

As shown in the 1937 photo on the facing page, the south side exterior grounds of Marina House originally included two concrete stairways approximately 10 feet apart, that ran from the top floor ground level straight down to the beach. A concrete ramp system separated and zigzagged between the stairways. The void spaces between the ramps contained triangular concrete planters.[3]

Film producer ***Zale Dallen*** purchased the house in the 1980s and converted it to a single-family residence, gutted the ground floor to make an open living area, installed a tin ceiling and an interior stairway to connect all levels. After ***Sue Bailey*** purchased the building (1996) one floor was partitioned off as a separate apartment.

Architectural notes per ***Teryl Mullock*** (2003): Distinguishing architectural features include asymmetrical placement of two-storey wing on north side (part of original structure; superimposed porches incorporate trellis design to provide romantic counterpoint, modulate sunlight and frame views from living rooms; very generous 4 ft. overhangs combined with 16 in. wide fascia boards are impressive in scale for a building this size; unusual roof structure made of 2x3 yellow cedar decking, applied on edge; original siding (originally varnished, currently painted yellow with white trim) and sliding fir windows well-preserved; interior finishes remarkably intact (maple floors, paneled fir doors, fir/birds-eye maple trim); unusual wide board-and-batten design wainscoting on second floor in birds-eye maple apparently milled from trees on Gambier Island. Fireplaces on each floor are no longer functional and the original wood-burning furnace has been removed, leaving a massive brick construction on the lowest floor.

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[1] Van Den Wyngaert, Francis J. *The West Howe Sound Story*. (Vancouver: Pegasus Press, 1980), p. 161. The date of construction claimed by Wyngaert is later than Inglis family lore. Fred W. Inglis, son of Dr. Hugh, notes that his father recalled that he designed the interior at the age of 18. Since Dr. Hugh was born in 1908, this would indicate the interior was finished c. 1926.

[2] Information provided by Fred W. Inglis

[3] Information provided by Fred W. Inglis



The original construction, known as the "Stiller house," did not include balconies, a deck outside the basement suite, or an exterior stairway between the street level and the harbourfront basement.
Photo #996 courtesy Sunshine Coast Museum & Archives



The basement deck and upper level balconies added later had deteriorated and were replaced in 2018.



Building Name:	**PRIVATE RESIDENCE**
Street Address:	554 Marine Drive
Legal Description:	DL 686, PL 18689, Lot H, Blks D, H & J, PID: 007-108-982
Significance:	architectural interest
Year built	1930
Constructed by:	Unknown
Original owner:	Unknown

Although local lore attributes this building's construction to Dr. Fred Inglis, this is strongly disputed by Dr. Inglis' grandson, ***Fred W. Inglis*** and other members of the Inglis family. The Town records the year of construction as 1930 but has no record of either the builder or original owner.

Built at about the same time that Marina House was completed, this three-unit, 3197 square foot Craftsman-style wood frame apartment building occupies most of its 4985 square foot lot (described as an "irregular polygon" on building permits[1]). Each unit has its own exterior private entrance. The top unit faces Marine Drive; the lower two units face the harbour seawalk and a side staircase added in 2018 provides access to the street and to each individual unit.

The balconies and basement porch were added later, possibly in the 1960s. The balconies and deck were replaced in 2018 by the current owner, ***Joann Hetherington***, who added a side staircase to provide additional private access to the upper units, and easier access to Marine Drive from the basement level. Joann purchased the property with her sister, author ***Patricia Hetherington***, in 1993 and became sole owner in 2005.[2]

Shortly after the Hetheringtons acquired the property, a fire gutted the upper floor, prompting a major renovation to that unit and repairs or restorations to the lower units in response to water damage.

The cedar shake exterior and some of the wood framed windows are original.

In 2000, Ms. Hetherington annexed the former workshop to the lower unit to create an extra bedroom – the only major renovation to this very compact living space. "I kept the gardens and house looking old-fashioned, with roses and zinnias and such, because it just feels right," Joanne said.

[1] Town of Gibsons Development Permit DP2018-29-554 Marine Drive

[2] Conversations with Joann Hetherington



Since 1964, the Twilight Theatre (now Gibsons Cinema) has been an entertainment hub for the community. Centrally located on Gibsons Way, it hosted concerts, dance recitals, amateur theatre productions, and other live performances. The above photo shows the building c. 1969. *Photo #7971 courtesy Sunshine Coast Museum & Archives*

UPPER GIBSONS



The Pentecostal Tabernacle (the church name evolved over time). After the building was deconsecrated, it housed successive businesses until being purchased and extensively renovated by the co-owners of Gift of the Eagle gallery. The eagle carving, made in Thailand and purchased from a Gastown business, survived a series of subsequent owners/tenants.

Photos and historical documents courtesy of Carol Doyle





Building Name:	**COMMERCIAL PROPERTY**
Street Address:	689 Gibsons Way
Legal Description:	DL686, PL 4303, Lot 14, BLK 2, PID#011-656, 891
Significance:	Former Pentecostal Church, Gift of the Eagle Gallery - Historic, Cultural
Building type:	Timber frame, Gable roof
Year Constructed:	1947
Constructed by:	Pentecostal Assembly of Canada volunteers
Original owner:	Pentecostal Assembly of Canada

The first Pentecostal Church on the Sunshine Coast was built by volunteers, and listed many area pioneers amongst its congregation. ***Frank W.J. Wyngaert*** noted in his diary (reproduced on the Pentecostal Christian Life Assembly website) that the foundation was laid June 27, 1947. On June 30, per the Christian Life Assembly website, "Saxon Sledding and 24 men and women from Broadway Church in Vancouver loaded ***Boyd Shannon's*** fish boat with a pre-fab church and building material." Work began at daybreak on July 1, and by day's end the building and attached manse structure was completed, doors and windows installed, and the first coat of white paint applied. The roof was shingled the following day, interior work continued in the days following and the congregation held their first service in the new building on July 12.[1] The congregation subsequently went through a few name changes: Gibsons Pentecostal Tabernacle, Gibsons Pentecostal Assembly, and currently Gibsons Christian Life Assembly. In 1969 wings were added at the sides of the original building.

The building was deconsecrated after the congregation completed its current church on School Road in 1982 and the former church was deconsecrated and sold. It served briefly as a second-hand store, then sat vacant until it was acquired by a conglomerate of owners for an art gallery.

After extensive renovation by partners ***Ruth Bernold, Marilyn Keffer, Gloria Hoeght, Steve O'Neill and David Steele***, on August 10, 1998 the premises re-opened as Gift of the Eagle Gallery.[2] The gallery owners put considerable energy into interior renovation – adding large display windows facing the highway, removing the shared wall that originally separated church and manse, and exposing the timber beams. The nave's original fir board floor was exposed and refinished; the floors in the wings were replaced. The manse's original stone fireplace was retained and a mezzanine replaced the former altar. The manse kitchen and other small rooms were retained for storage and other uses and as of 2006 the building sported the original roof. The carved eagle from which the gallery took its name was purchased and placed by David Steele on the ridgepole above the entry; it is actually an import from Thailand – because the local carvings were considered too nice to be used for that purpose.[3]

Carol Doyle purchased the business from the co-owners in 2003 and the building in 2005. She moved the gallery to Gibsons Landing and sold the building in 2008. It has since housed a health food store, martial arts dojo, and yoga studio.

[1] Frank Wyngaert's diary, excerpt: www.clagibsons.com/about/frank-wyngaerts-diary-1947
[2] Coast Scene. *Coast Reporter.* August 13, 1998.
[3] Doyle, Carol. Personal recollections and notes.





Photo #244 (top)

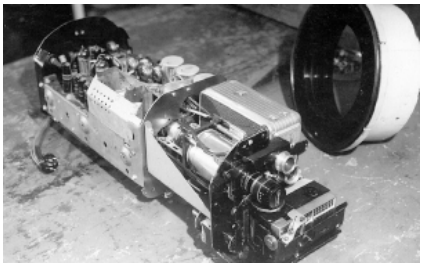
courtesy Sunshine Coast Museum & Archives



Building Name:	**PRIVATE RESIDENCE**
Street Address:	697 – 699 Gibsons Way
Legal Description:	DL686, PL 7759, Lot 4, BLK 2, PID# 010-336-028
Significance:	Historic (house was original Post Office building) Community
Building type:	Frame on cement slab
Year Constructed:	1950
Constructed by:	N/A
Original owner:	Don and Margaret Hauka

Don and Margaret Hauka purchased the original Gibsons Post Office building in 1950, moved it in sections up from the foot of School Road to its current site on Gibsons Way and renovated it as a residence. A second flat-roofed building at the front of the property was constructed as a showroom and repair shop after Don Hauka purchased the Gibsons Electric Co. business in 1953. The shop quickly became a gathering place for anyone who shared Hauka's love of electronics, tinkering, and inventing. Hauka was notorious for taking in televisions and radios to repair, but his various invention projects took precedence. "In the end," said his son ***Don (DJ) Hauka***, "he'd just sell them a new TV or radio."

A lifelong and gifted inventor, Hauka designed his own airplane and racing car by the time he reached eighth grade. In 1964, Hauka designed and built the first unmanned submersible to operate on the West Coast. The unit housed a 16mm film camera, early videotape camera and a still camera in its waterproof casing. Modified arc lamps (his design is now standard) lit the dark ocean floor, and Hauka captured images of undersea life on our ocean floor, as well as helped to pinpoint sunken barges and equipment. Like all Hauka's inventions, the submersible arose to solve a problem posed by one of the visitors to his shop, and it (and its components) were never patented. "In the end, it took too long and cost too much in lawyers' fees to jump through the patent department hoops," his son recalled.



Mounted on an old "kelper" barge powered by a Glenifer engine, Hauka was a familiar sight as he cruised the bays, guiding his submersible with a control board built from old rotary dial telephones. The phone relays worked perfectly as a guidance system, with simple commands given by dialing a given number on the rotary dial.

By the early 1980s, with fish farms booming along the Sunshine Coast, Hauka was deeply concerned by industry-related deaths among divers. At that time, divers would be sent down to examine and repair aquaculture nets. Occasionally, the diver would get tangled in the net, panic or be unable to get free, and drown. Hauka felt the job could be done without using divers, and so designed his "Net-Minder." The prototype drawings (now at the Sunshine Coast Museum and Archives, along with the submersible and other schematics for his inventions) show a camera attached to a pike pole, which would broadcast images to a chest-mounted monitor. The nets could be safely viewed from the deck, and a device on the pole could even effect simple repairs to the nets by remote control.

Following Don Hauka's death in 2003 and subsequent clearout of the shop, DJ Hauka noted "This place served as a community hub for so many years, and a lot of people have memories to share about my dad, which are as valuable to the community as the inventions." The memories, as well as the inventions and plans, are now preserved at the Sunshine Coast Museum and Archives.



Howe Sound Women's Institute Hall, c. 1937
Photo #1334 courtesy Sunshine Coast Museum & Archives

Heritage Playhouse, c. 2022. *Photo courtesy Rik Jesperson*



Building Name:	**HERITAGE PLAYHOUSE** *(Originally Howe Sound Women's Institute Hall)*
Street Address:	662 North Road
Legal Description:	Parcel F, DL688, Gp 1, NWD PL 1345
Significance:	Historical and Cultural **BC HERITAGE DESIGNATION**
Building type:	Wood frame on concrete slab
Year Constructed:	1929
Constructed by:	Volunteers under supervision of Fred Fisher
Original owner:	Howe Sound Women's Institute

The Women's Institute Hall initially served as a cultural centre on the Sunshine Coast. The building was sold to the School District in 1941 and acquired by the Town of Gibsons in the 1990s. It is currently leased to the Gibsons Landing Heritage Society (GLHS). The GLHS successfully secured the building's provincial Heritage Designation, undertook a massive restoration and conversion of the facility, and now oversees the management of the intimate performing arts venue: the Heritage Playhouse.

The Howe Sound Women's Institute (founded in 1926) purchased the former site of the Methodist Church Manse from the Gibson's Landing United Church in June, 1929. With funds borrowed from local resident William Edwards, they hired carpenter ***Fred Fisher*** of Gower Point (at $6 a day) to oversee the construction, all performed by volunteers. By autumn 1929, building had progressed to the point where a dance could be held on the newly-laid floor.

During the Depression years, with the HSWI anxious to repay their debt, the hall was booked for dances every Wednesday and Saturday night during the summer. In the winter months performances by the newly formed drama club as well as basketball games, town meetings, bazaars, bake sales, and fairs provided additional revenue.

On July 11, 1941, the HSWI handed the debt-free building over to the School Board, which they felt had the financial means and mandate to continue operating the Hall as a community resource.

Known as "The School Hall," the building fulfilled its traditional role as a community centre as well as gymnasium and overflow classroom throughout the 1950s. In the 1960s, the new elementary school[1] construction made the School Hall redundant. The building was recommissioned as a maintenance shed for the School District and continued in this role until the 1980s, when the Maintenance Department moved to larger premises. The building sat empty until the Town of Gibsons acquired it from the School District.

Fred Inglis, who was instrumental in the building's acquisition and restoration by the Gibsons Landing Heritage Society, writes of its journey to become a community cultural hub:

> Prior to 1980 this original Women's Institute Hall had become the School District 46 maintenance building but by 1988 it was scheduled for demolition and replacement.

[1] The "new" elementary school constructed in the 1960s was demolished and replaced in 2015.



Renovations uncovered historic signage (now on display in the lobby). Notable features of the restored building include Art Deco seating from Vancouver's Starlight cinema and hand-carved entry doors by artist ***Bradley Hunt***.



The Gibsons Landing Heritage Society (GLHS) began work to save the building.

Through efforts spearheaded by GLHS President ***Fred W. Inglis*** and Board Member ***Dianne Evans***, they were eventually successful in negotiating with SD46 and the Town of Gibsons to save the building.

With knowledge of community theatre and architectural drafting Fred conceived the design and scale drawings for the new theatre space.

For a new maintenance building, the School District decided to join with the Town of Gibsons to construct a purpose-built maintenance building located on Henry Road. It would be large enough to serve both organizations.

By 1991 the GLHS was successful in acquiring Provincial Heritage status for the new building plus sufficient grant money to renew its exterior.

The scope of work included new roofing, siding, and windows, plus a completely rebuilt stage house with new concrete foundation and a new "green room."

When money ran out, Fred completed the structural framing of the theatre's entrance foyer and tech booth himself.

The building was saved and secured from weather, but by late 1992 Fred's work took him to Vancouver. The building's electrical and plumbing, insulation and interior finishes etc. had yet to be completed.

The building was vacant for several years until ***Colleen Elson*** and ***Nest Lewis*** organized the fundraising and final renovation work to complete the theatre. ***Laurie Lacovetsky*** contracted to complete the work. The Heritage Playhouse officially opened to the public on April 29, 2000.

A report in the Coast News indicated that the funding included a $139,165 grant from BC Heritage Trust, and under the oversight of Project Coordinator ***Rick McGuire***, volunteers and workers hired with Employment Insurance funding began exterior renovations in September, 1992, using traditional materials and following Fred Inglis' building plans and specifications.[1]

Many local tradespeople donated their time and expertise, including structural engineers ***Doug Roy*** and ***Dale Allenback. Alexander (Sandy) Gibb*** also donated machinery and manpower to excavate a new Green Room and stage foundation.

[1] "Hall renovations underway," *Coast News,* Sept. 28, 1992.



Photo #487 (above) courtesy Sunshine Coast Museum & Archives
Helen McCall Collection



Building Name:	**BETHLEHEM CHAPEL, ST. BARTHOLOMEW'S ANGLICAN CHURCH**
Street Address:	659 North Road
Legal Description:	DL 688, PL LMP 16164, Lot D, PID: 018-715-508
Significance:	Historical, Community
Building type:	Church with vaulted roof, original belfry, bell from Black Ball Ferry
Construction date:	1892
Constructed by:	The Anglican Diocese of New Westminster

The oldest building in Gibsons, which now comprises the Bethlehem Chapel within the walls of the expanded and updated (1994) St. Bartholomew's Anglican Church, has played a significant role in the community since its inception.

The building was constructed at the instigation of ***Mr. Hyde***, father of ***Arthur Hyde*** – the only local casualty of the 1890s smallpox epidemic. Hyde purchased and donated an acre of land, and ***Father Henry Glynne Fiennes Clinton*** directed volunteers in clearing the site and erecting a small wooden church. Fr. Clinton was a heroic figure who famously sounded the alarm during Vancouver's Great Fire of 1886, and spearheaded the opening of Vancouver's first public library in 1887.

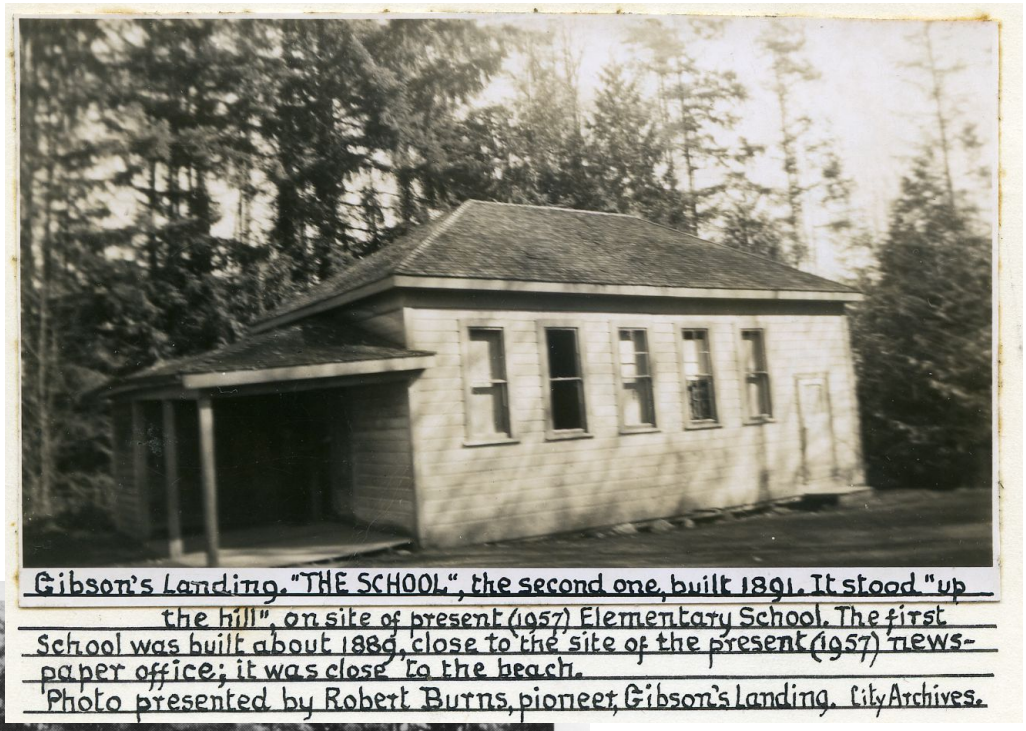
In 1994, architect ***Richard Williams*** designed a new church sanctuary that would connect the original building and the Parish Hall into a single entity. The 1892 structure became the Bethlehem Chapel, carefully restored using photographs and documents from the Museum and Archives to ensure it retained all its original character.

The chapel retains a modest bell tower over the original entrance, with a 1901 vintage bell acquired when St. Aiden's Church in Roberts Creek was incorporated with St. Bart's. This bell is a relic of the *S.S. Deerhound* which plied the St. Lawrence before being brought to the West Coast to serve as Union Steamship's *Lady Evelyn*. A 70-pound, 16-inch brass bell made to order in 1963 is a companion to this historic bell.

From its inception, the building served as a community hub as well as a place of worship. For example, ***J.S. Woodsworth***, founder of the CCF (forerunner of the NDP) held early public discussions of socialist theory at St. Bart's.

During the 1920s, the church fell into disuse for almost a decade following a dispute between an itinerant minister who had the temerity to take exception to the classroom methods of formidable Sunday School teacher ***Emma Fletcher***. Fuming at his criticism, Mrs. Fletcher sat through the regular Sunday service which followed, and when Mass was concluded, stood and announced "Friends and neighbours, next week Sunday School will be held in the schoolhouse across the road." Worship in the church only resumed in 1928 with the appointment of ***C.O. Darby*** as vicar.

Bethlehem Chapel is used for intimate services and gatherings. St. Bart's continues to be a hub of community service and activity, hosting concerts, fitness classes, community meals, a food bank, and meetings of various self-help and support groups.



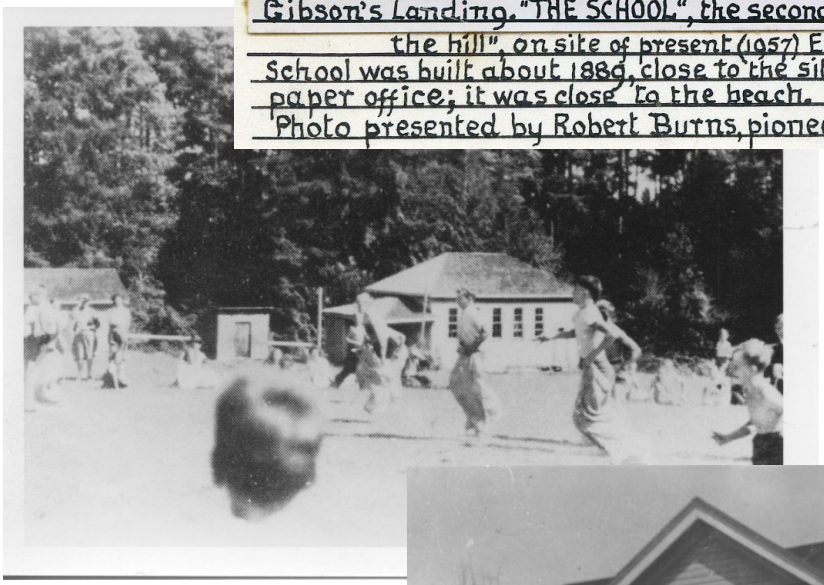


Photo #1725 (above); #1168 (left) and #139 courtesy Sunshine Coast Museum & Archives



Building Name:	**GIBSONS HERITAGE SCHOOL** *(Originally Howe Sound School)*
Street Address:	805 Gibsons Way
Significance:	**BC HERITAGE DESIGNATION** **HCA BYLAW 582, March 15, 1988**
Building type:	Two-storey frame with gable roof
Year Constructed:	1911, updated 1960

Prior to Howe Sound School District's incorporation on June 12, 1890, ***Mrs. Lucy A.B. Smith*** (Mrs. Henry Smith) had been giving informal lessons to her daughter, nieces, nephew, and "the Manning child" in a log cabin on the Gibson property, "close to the beach." A half-acre building site purchased from the ***Aslett*** pre-emption in Gibson's Heights was acquired for a school building, and connected to the Village by the first public road in Gibson's Landing – School Road – built with a $400 provincial government grant.

On January 19, 1891 Lucy Smith held her first class at the new one-room Howe Sound School, which served the community until 1910.

By 1910, a larger building was needed. The one-room schoolhouse was moved to the rear of the property (onto an acre donated by ***James Chaster***, who now held the Aslett pre-emption) with the aid of ***Clare Chamberlin's*** team of horses and a block and tackle. This building, now known as "the barn," served as an auxiliary classroom, manual training shop, gymnasium, and eventually as the area's first high school. It was torn down in 1954.

Once "the barn" was moved, in 1911 a larger two-room schoolhouse took its place on the original site. In 1937 the "new" building was expanded from two rooms to five.

This expansion was woefully inadequate to accommodate the post-war Baby Boom. By 1951, students were crammed into the five-room school, overflowing into "the barn" and the recently purchased Women's Institute Hall, as well as a room rented from a café next to St. Bartholomew's Anglican Church, the church's Parish Hall, and a private home adjacent to the church. When Elphinstone Secondary School opened in 1952 on 12 acres purchased from ***Ernie Reitz***, it relieved much of the congestion.

The school's grounds increased with the gift of an additional triangle of land from Mr. and Mrs. Bryn and purchase of land from ***William Farnham*** (who acquired the Aslett pre-emption from James Chaster.)

When the third Gibsons Elementary School was built, the old building was retained and repurposed as the first Community School on the Coast.

Subsequent renovations to the interior included ramps and an elevator to enhance accessibility. During this time, a cairn was relocated to the School Road side of the building and the time capsule, which had been buried beneath it, was lost. Many of the maple trees which surrounded the building – planted by pioneer families as part of a community picnic celebration in the post-World War I years – were cut down.

After its designation as a BC Heritage Site in 1988, the building was renamed Gibsons Heritage School.



Historic photos, clippings, and documentation for the Twilight Theatre entry in the Heritage Inventory provided courtesy of Pam Boothroyd

New Theatre Opening

TWILIGHT THEATRE, Gibsons

Sunshine Coast Highway

Welcomes you to its Opening Night

Monday, Sept. 23

Come and see "Pajama Game"
with Doris Day and John Raitt
Show times 7:30 & 9:30 p.m.

OPEN NIGHTLY - THREE NEW SHOWS WEEKLY

100 at theatre opening

Gibsons new Twilight Theatre on the Sunshine Coast highway in the shopping plaza area was officially opened Saturday night when 100 or more people from Gibsons, Sechelt, Wilson Creek and Vancouver enjoyed the initial screening of pictures.

Eric Thomson, Hopkins Landing, with stirring bagpipe tunes serenaded outside before showtime and preceding the remarks of R. L. Jackson paraded around the inside of the theatre hall. Mr. Jackson introduced Norma Jackson, daughter of Reg. Jackson as theatre manager and also the architect Arthur Erickson, who has won many prizes in architectural competitions.

Two scenic movies were shown, one depicting northern country and the Hong Kong-Singapore area. Following the show refreshments were served at Danny's Dining Room.

Building Name:	**GIBSONS CINEMA** *(Built as Twilight Theatre)*
Street Address:	909 Gibsons Way
Legal Description:	DL 684, PL 11354, Lot C, BLK 4, PID# 009-103-198
Significance:	Historical and Architectural Significance
Building type:	Three -storey frame construction on concrete slab
Year Constructed:	1963
Designed by:	Arthur Erickson, Geoffrey Massey
Original owner:	Mike Jackson

Before Heritage Playhouse opened, the Twilight Theatre served as the main venue for live performances, dance recitals, local theatrical productions, and regular film screenings. Generations of young performers learned tap, ballet, and classical dance in the second-floor studio under the tutelage of ***Jean Milward*** and the Gibsons School of Theatre and Dance. The top floor suite once occupied by the ***Boothroyd*** family is now rental accommodation.

The 3600 square foot, 238-seat Twilight Theatre's construction was "sponsored" by ***Mike Jackson*** of Jackson Brothers Logging who bought the land for a flat $5,000 in 1964. The basic exterior shell structure, constructed of 8x8x16 reinforced hollow brick on cement slab, added a further $29,064 to the project cost. The roof is supported by solid glu-lam beams 13 feet apart, with solid 3-foot-wide buttresses every 13 feet to strengthen walls and support the beams. The tar and gravel roof was laid over shiplap rather than plywood sheathing.[1]



The initial design by renowned architect ***Arthur Erickson***[2] (before he designed Simon Fraser University, and before he developed his lifelong love of prefab concrete as a building material) appears to be heavily influenced by the mid-1930s Art Moderne theatre designs developed by Raymond Irrera and Ben Schlanger. Schlanger developed the unique "parabolic floor" first used in New York City's Thalia Theatre, providing a "dip" in the seating so that the front rows are actually higher than the third and fourth rows – allowing the patrons to sit straight in their seats wherever they may be located in the theatre.[3] The experiment was not an unqualified success, and

[1] Report on Twilight Theatre prepared by Steve White for Lyn Vernon, April 18, 1984.
[2] "New theatre for Gibsons." *Coast News,* July 18, 1963, p.1
[3] Holden, Stephen. "The Revival of a Revival House," *New York Times*, July 16, 1993.

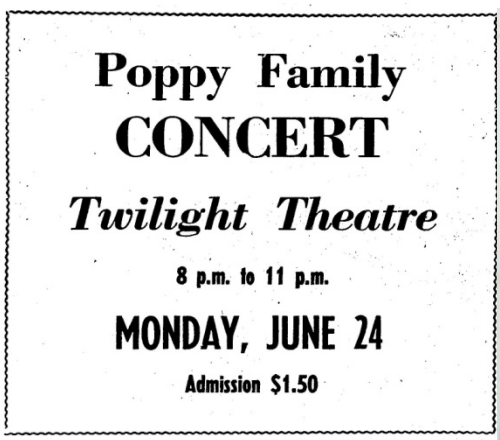
a few years later Erickson was called in to modify the plans to reduce the "dip." Blueprints and drawings for the building are now on file with the Sunshine Coast Museum and Archives.

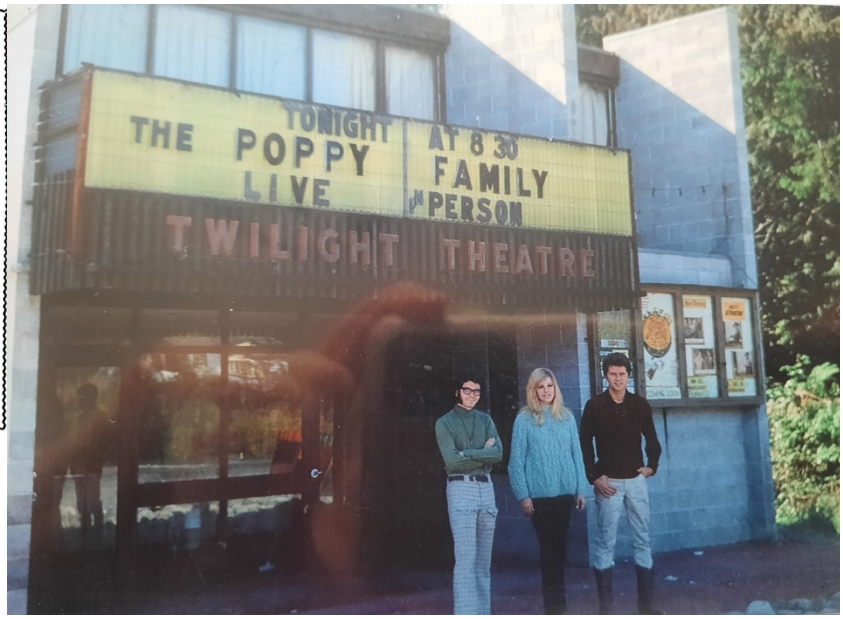
From 1965 – 1971 the theatre was managed by ***Pamela and Raymond Boothroyd,*** who purchased the building and business in 1971 for $55,700 and continued to operate the Twilight Theatre for another quarter-century, until it was sold in 1995 to the Kobas family.



During their years of stewardship, the Boothroyds modified the building (1965) with an exterior shell to buffer traffic noise, enlarged the projection room to accommodate an upgrade to 35mm films, and installed a larger screen to accommodated the new Cinemascope format. In 1990, installation of acoustic wall panels improved the sound quality.

With current digital computer technology operating everything including the Surround Sound system, the projection booth is a relic now used only for storage.[1]





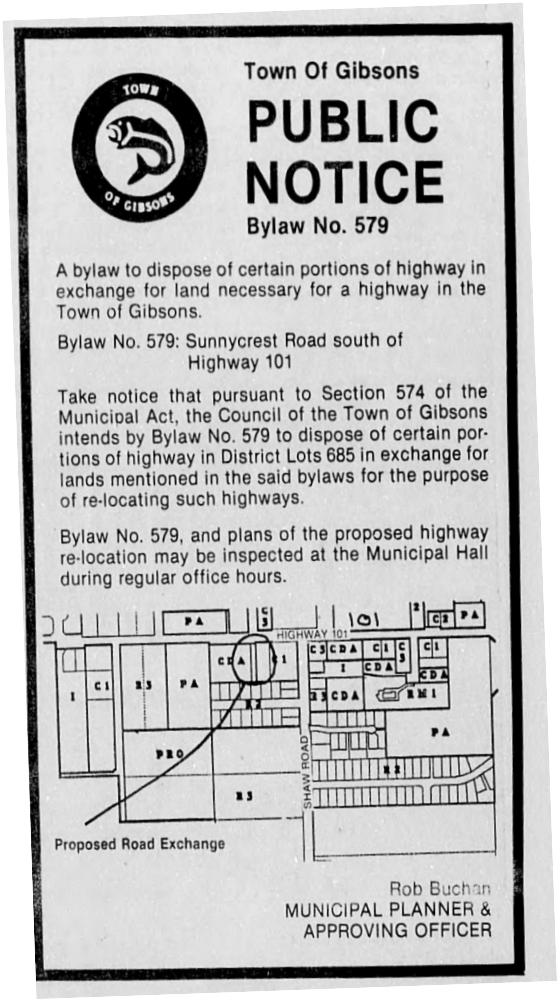
A popular venue for the Sunshine Coast Music Festival, the Countryside Concerts series, many musical theatre productions (most of which ***Karen Boothroyd Nickason*** choreographed), and student dance and music recitals, the Twilight Theatre also hosted a number of touring live performances. Touch of Brass, the Paris Boys' Choir, pianist Anton Kuerti, and the Canadian pop group, ***The Poppy Family (Susan and Terry Jacks, Craig McCaw and Satwan Singh***). Just beginning their career as an ensemble

[1] Degrass, Jan. "Twilight years of a cinema," *Coast Reporter,* October 4, 2013.

in June 1968, the Poppy Family could not afford accommodation, so the group slept on the stage behind the curtain and used the Boothroyds' kitchen and bath facilities at their nearby trailer.

From 1984 to 1988, an ongoing wrangle with the Town and the Department of Highways concerning a proposed extension of Sunnycrest Road threatened the theatre's existence. The required easement would have cut through the theatre's location, requiring the building to be moved (impossible) or torn down and reconstructed. The proposed road extension, firmly opposed by the Boothroyds', other area residents and business owners, and the Town of Gibsons, was finally resolved in 1988 with a land swap.[1]

After selling the business and building, the Boothroyds' retained the Twilight Theatre company name. The new owners renamed the theatre Gibsons Cinema. The business was sold to ***Judy and Alvin Heil*** in 1999 and has since passed through a sequence of owners and managers.



Town Of Gibsons

PUBLIC NOTICE

Bylaw No. 579

A bylaw to dispose of certain portions of highway in exchange for land necessary for a highway in the Town of Gibsons.

Bylaw No. 579: Sunnycrest Road south of Highway 101

Take notice that pursuant to Section 574 of the Municipal Act, the Council of the Town of Gibsons intends by Bylaw No. 579 to dispose of certain portions of highway in District Lots 685 in exchange for lands mentioned in the said bylaws for the purpose of re-locating such highways.

Bylaw No. 579, and plans of the proposed highway re-location may be inspected at the Municipal Hall during regular office hours.

Proposed Road Exchange

Rob Buchan
MUNICIPAL PLANNER &
APPROVING OFFICER



[1] Coast News: "Highways meeting: No decision reached," June 4, 1984; "Park Road access sought," June 18, 1984; "Gibsons questions road necessity," August 13, 1984; "Gibsons battles highways," November 18, 1984.

Item:	**BROTHERS MEMORIAL PARK**
Location:	Park Road
Significance:	Historic / Cultural / Recreational
Year Constructed:	1950 and ongoing; transferred to Town 1973; Rededicated 2004

Brothers Park is one of the oldest recreation sites in Gibsons and a hub of community activity. Construction of the playing fields and particularly the former Field of Dreams, (now re-named Dempster Field for Gibsons Little League alum and Major League Baseball star ***Ryan Dempster***) was a community effort, largely achieved by volunteers using donated equipment and materials.

The park development started in 1950 when logging contractors ***Al and George Jackson*** (of Jackson Brothers Logging) donated five acres for use as a park, intended primarily for sports and other recreational fields. This land had once been part of the ***Arthur Hyde*** pre-emption and homestead. An additional eight acres, purchased in BC's centennial year, 1958, with a provincial government grant plus funds raised in the community more than doubled the playing fields. The Kiwanis Club in particular made this project a priority and work was ongoing through to the Canadian centennial year, 1967.

At the time of the Park's initial dedication in 1967, the Kiwanis Club placed a two-ton boulder to serve as a cairn over a time capsule containing mementos of the Canadian Centennial year, and erected a flagpole nearby. Subsequently, the Town installed sewers and storm drains along Park Road, and the work required moving the cairn and flagpole. The plaque was removed from the cairn and placed in the Town Hall. In the midst of construction at the site and at the Town Hall, the cairn and flagpole were lost and the plaque disappeared.

At the time of the park's initial construction, it lay outside the boundaries of the Village and was therefore under the auspices of the Provincial Government and managed by a Parks Board of Trustees, who administered the province's small annual maintenance grants.

In 1973, with the Park now lying within its borders, title was transferred from the Provincial Government to the Town. The Trustees were reassured by the then-Minister of Recreation that, should the Trustees resign to permit the Crown to grant the land to the Village by Order-in-Council, the grant would be restricted so that the name "Brothers Memorial Park" would be permanent, and that "the land be for park purposes only." These stipulations were included in the final agreement signed by all parties, and included the following:

- that the Park property remain intact in perpetuity for the use and recreation of the people of Gibsons and community;
- that no part of the Park shall be sold, leased, or traded away, or otherwise disposed of, for any purpose whatsoever;
- that no public road or thoroughfare be constructed or permitted across any section of the Park.

Documents archived at the Sunshine Coast Museum as part of the Kiwanis Club's legacy indicate that even though much of the area was undeveloped at the time of transfer, the Trustees were aware of the need for dedicated parkland as a reserve against future development – and looked to Vancouver's Stanley Park as a model in this regard. The documents cite the foresightedness of ***Trustees R. Burns, G. Grey, Messrs. MacAfee, MacNicol, Wilson and Ballentine*** and the Parks Development Committee, Kiwanis Club, Kinsmen Club, Royal Canadian Legion, Centennial Committee, and Elphinstone High School students, as being "as faithful to this trust as the original men could have wished."

Demonstrating their "faithfulness to their trust" as former members of the Kiwanis Club and Centennial Committee, ***Bill Wright, Cecil Chamberlin and Bernice Chamberlin*** lobbied for over two decades for a restored cairn and flagpole and to ensure the park was correctly termed "Brothers *Memorial* Park."

In 2004 – the 60th anniversary year of the Kiwanis Club's establishment in Gibsons – the Town installed a new time capsule and cairn in a specially-created entry plaza, duplicating the original plaque from drawings and photographs provided by Bill Wright. The Park was officially rededicated as Brothers Memorial Park, with the Chamberlins and Bill Wright proudly in attendance. The Chamberlins subsequently donated a new flagpole to be installed near the entry plaza.

After the Gibsons and Area Community Centre Society successfully sponsored a referendum to fund both an Aquatic Centre in Sechelt and an Arena/Community Centre in Gibsons, the current Gibsons and Area Community Centre opened its doors in 2008. The Community Centre building includes rooms dedicated to teens, a parent-tot drop-in and outdoor play area, exercise and fitness centre, handball/squash court, meeting rooms, and NHL-sized arena now home to Pacific Junior Hockey League team Coastal Tsunami.[1]

A skateboard and BMX park – a previous feature at Brothers Park, which had been removed due to vandalism – was added adjacent to the playing fields in 2010.







Mayor Barry Janyk and ***Bernice Chamberlin*** unveil the duplicate plaque and cairn at Brothers Park, while ***Bill Wright*** helps raise the replacement flagpole at the park entrance in 2004.

[1] Beairsto, Bronwyn. "'It was strength': Coastal Tsunami team name introduced to sold out crowd". *Coast Reporter*, December 4, 2023.



Location:	Christenson Village Care Facility, 585 Shaw Road
Item:	**CEDAR TREE**
Significance:	Historical, ecological

Thor Christenson sold his original 10-acre property on Shaw Road to the Town (at half its then-market value) with the stipulation that it not be re-sold, that its trees be preserved if possible (particularly the "Three Sisters") and that it be used for community benefit or recreation. When the site was developed by the Good Samaritan Society for seniors' housing and care facilities, contractors designed the facilities to incorporate as many of the trees in the landscaping as possible.

Thor Christenson moved to Gibsons from the Cariboo at the age of 30. Unable to find work as a carpenter on the Coast, he hired on at Britannia Mines building support beams for the tunnel works and visiting his wife (who died young) and two children on the Shaw Road property whenever possible.

The Christensons lived modestly, supplying most of their needs from their chickens and gardens on the property, and heating the house with the kitchen wood stove. In his later years, Thor lived alone on the property and his hobby was cutting wood for the stove. Three outbuildings were always well-stocked with well-seasoned kindling and firewood.

A strong man with a grip of iron well into his eighties, Thor Christenson loved the trees on his property and many of them had stories associated with them. One of the trees still bears the rope scars from a boat-building exercise. The boat was constructed on the property, then maneuvered down the then-unpaved Highway 101 to Gibsons Harbour for launching.

Thor developed a strong friendship with ***John Kavanagh***, a local developer who had hoped to build a "green" housing development on the Christenson property that would have preserved much of the timber. To that end, at his own considerable expense Kavanagh had the trees on the property surveyed, tagging and numbering each. When Christenson decided instead to sell the property to the Town, he hoped that the majority of the tagged trees could be saved - particularly three of the most graceful trees on the property, which he named after his three sisters at home in Norway.[1] One of the "Three Sisters," a beautifully-proportioned fir, stands outside the cottages set aside for Alzheimer patients.

Judith Reeve, landscape architect for the project**,** indicated that the developers tried to work in harmony with Christenson's heritage wherever possible and her landscape design incorporated many of the existing conifers. However, all the fruit trees and two of the "Three Sisters" were removed.[2]

[1] Kavanagh, John. Personal recollections.
[2] Reeve, Judith. Personal recollections.



"Boat Day" at Grantham's Landing. The arrival of the Union Steamships Company's "Lady Cecilia" was a weekly event and opportunity for residents to gather and welcome arriving visitors, collect mail and supplies from the mainland, and exchange local news and views.

Photo #3590 courtesy Sunshine Coast Museum & Archives – Helen McCall Collection

GIBSONS AREA HERITAGE HOMES



Grantham's Landing, c. 1920s. *Photo courtesy Doug Marteinson*



Isaac William Doherty and two of his daughters in front of Doherty house, c 1950 *Photo #4705 courtesy Sunshine Coast Museum & Archives*

Electric power for the house was initially generated by the water wheel, pictured opposite, designed and built by Mr. Doherty. *Photo #1741 courtesy Sunshine Coast Museum & Archives*

Pictured below (2024), the house was being renovated and restored by its current owner.



Building Name:	**DOHERTY HOUSE**
Street Address:	850 Marine Drive, Granthams Landing
Legal Description:	
Significance:	Historical association
Building type:	Wood frame cottage
Year Constructed:	c. 1907
Constructed by:	Isaac Doherty, Robert Doherty
Original owner:	Isaac and Agnes Doherty

Isaac Wallace Doherty, his wife Agnes, two daughters, and infant son, moved from New Brunswick in 1887, originally settling in Hastings Mills (later incorporated into the City of Vancouver) in 1887. A third daughter was born in 1891.

The cross-country move aboard the newly-completed railroad was precipitated by the birth of his only son, Robert, who was "so delicate he had to be carried on a pillow" and whose survival, doctors advised, depended on the family moving to the warmer climate of Canada's West Coast. Having lost three successive daughters in infancy, Agnes was determined not to lose this baby. In the boomtown of Vancouver, opportunities abounded for a skilled millworker and eventually Doherty acquired his own mill.



In the first decade of the new century, Isaac marked his new prosperity with the purchase of a five-acre parcel of land at the mouth of Soames Creek in Grantham's Landing, where he built a summer cabin which the family called "Buncrana" (named for his hometown in Ireland's County Donegal). He built a water wheel on the nearby creek to deliver hydroelectric power to the cabin, and installed his own water system.

Over the years, the cottage was remodeled and enlarged such that it could become a permanent home. After spending some 30 summers in Granthams Landing, in 1937 Doherty, Agnes, and daughters ***Mary, Margaret (Peggy) and Winifred*** made "Buncrana" their permanent home. Son ***Robert*** had married and established a dairy farm in Delta; when the airport acquired his property, he moved to Ladner and built Glenlivet Farm. The delicate infant lived to a vigorous 92 years, passing in 1978.

Mary, Peggy, and Winifred never married. They were noted as "prominent members of Gibsons Memorial United Church" with Winifred (a life member of the United Church Women) establishing a "branch Sunday School" at the Grantham's Community Hall during the summer months. Over the years, the Doherty women were generous with both their time and their financial support. The Doherty sisters moved from Granthams to South Granville in Vancouver in 1957, occasionally returning to visit.

Upon her death in 1968, Winifred – the last survivor of the three sisters – left the church a final $10,000 bequest.

As of September 2024 the Doherty house was in the planning stages of restoration by the current owner.



The Hopkins House, still owned by descendants of original owner George H. Hopkins, and built from a pre-fab kit in 1908, is remarkably well preserved. The top floor is tenanted; the lower floor suite is retained for family use. (*1914 postcard photo courtesy Gordon Latham and Mary Hopkins Baum*)



The above postcard photo, courtesy of Mary Hopkins Baum, shows that Hopkins House c. 1920 has been beautifully preserved by the family over the past century. From their adjacent and nearby homes, George Hopkins' descendants continue to enjoy the million dollar viewscape that first captivated their forebear.

Building Name:	**HOPKINS RESIDENCE**
Street Address:	1246 Point Road, Hopkins Landing
Legal Description:	
Significance:	Historic
Built by:	George Hopkins (from a Sears kit)

The first pre-emption of the 160-acre DL 911 was granted to ***T.R. Morrow*** in December, 1892. It changed hands in October 1906 and flipped to ***George Henderson Hopkins*** on September 20, 1907. At time of purchase, Hopkins' property boasted a small shed and equally small bunkhouse for use of the loggers and (probably) the crew of Japanese workers Hopkins encountered shovelling gravel onto a Champion & White scow when he first arrived to inspect his new property after purchase in 1907. The crew apparently lived on site and were employed by the A.T. Ingram Cement Company of False Creek – which was then providing the cement for all Vancouver's city sidewalks. Scows would be beached at high tide with one end facing the shore, and a makeshift gangplank providing access for the workers who hand-shovelled the gravel into wheelbarrows, ran it up the gangplanks and dumped it into the scow. A tugboat then returned at the next high tide to unmoor the scow from the beach and tow it to False Creek.

Hopkins immediately put this industrious crew to work (when they weren't loading gravel) clearing land for his future home, garden and orchard.

Hopkins, an engineer and former owner of a Swansea (Wales) boiler works, had retired to Canada for health reasons. As the climate on the country's East Coast proved to be no more healthful than that of his native Ireland or of Wales, in 1906 Hopkins boarded the new cross-Canada railway for Vancouver. The warmer climate and raw beauty of the West Coast, plus the readily-available tracts of land for pre-emption, all factored into his decision to settle in British Columbia.

Shortly after arriving in Vancouver, Hopkins purchased the 40-foot steam tug "*S.S. Pender*,"which could accommodate a crew of three. In the summer of 1907, as George and his sons Gordon and Phillip put the *Pender* through its paces on a cruise through Howe Sound, they discovered a stunning 160-acre tract of waterfront property with half a mile of gently sloping gravel beach – an ideal site for a summer home.[1]

Within a month of purchasing DL 911, Hopkins contracted the on-site workers to build a small summer cottage for the family. That first summer proved so enjoyable that Hopkins resolved to establish a more permanent home for his family and also capitalize on the growing demand for summer cottages. This ambitious goal would require a larger home, a proper water supply, and a wharf to receive guests, supplies, and mail.

The *Pender* accommodated only a crew of three and was deemed too small for Hopkins' family of six. So Hopkins was going to need a bigger boat.

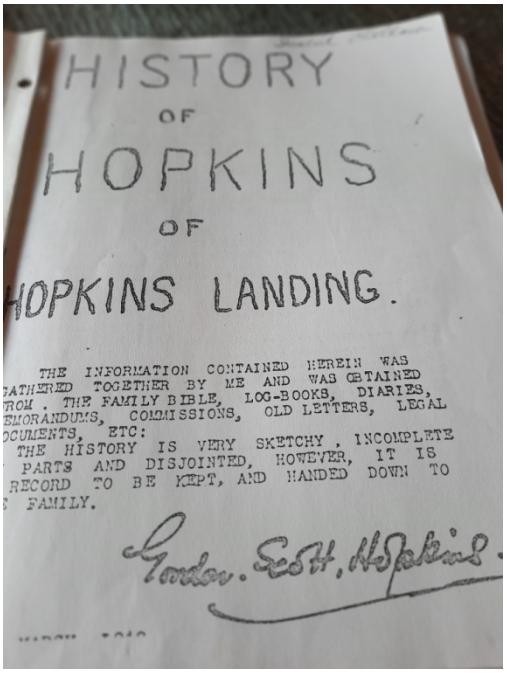
First on the Hopkins agenda: construction of a floating wharf anchored offshore where building supplies could be offloaded from the scows, which then could be loaded with gravel for delivery to Vancouver. At the same time, Hopkins petitioned the federal government for construction of a permanent wharf anchored to the headland.

[1] Van den Wyngaert. *The Howe Sound Story: 1886-1976* (Vancouver: Pegasus Press, 1980) p. 36

Next: installation of a domestic water supply. This involved hewing a trail through the bush to the nearest spring, then laying pipe back to the homesite. According to the Hopkins family history first compiled by ***Gordon Scott Hopkins***, "the height of the fall an excellent pressure for all purposes connected with the house and garden." Over the following two decades, a reservoir and additional piping supplied the growing settlement. In April 1926, management of the water system was handed over to the community as recorded in the family history.

In 1907, with settlement so sparse along West Howe Sound, all mail was delivered to the Post Office at the Gibson residence and recipients would trudge into Gibson's Landing to collect it. By 1909, with his new float operational, Hopkins acted as unofficial area postmaster – rowing out to receive mail from passing ships and distributing it to nearby residents. In 1911, he opened an unofficial post office in the basement of the family home, which became the official post office for Grantham's Landing in 1914. Hopkins transferred the operation to the Hopkins Landing General Store, which he built at the wharfhead in 1921.[1] Subsequent tenants of the store became "acting postmasters," operating a postal outlet from a corner of the shop, while George Hopkins retained the title of Postmaster (and warehoused the post office supplies in his basement) until his death on May 27, 1931.

Construction of the government wharf triggered a search for a name for the new community growing at the wharfhead. Usually, each government wharf – or "landing" – was named for the holder of the adjacent pre-emption. Thus, the name Hopkinsville (an early favourite) eventually lost out to Hopkins' Landing.


HISTORY
OF
HOPKINS
OF
HOPKINS LANDING.

THE INFORMATION CONTAINED HEREIN WAS
ATHERED TOGETHER BY ME AND WAS OBTAINED
ROM . THE FAMILY BIBLE, LOG-BOOKS, DIARIES,
EMORANDUMS, COMMISSIONS, OLD LETTERS, LEGAL
OCUMENTS, ETC:
THE HISTORY IS VERY SKETCHY , INCOMPLETE
PARTS AND DISJOINTED, HOWEVER, IT IS
RECORD TO BE KEPT, AND HANDED DOWN TO
FAMILY.

Gordon. Scott. Hopkins.

The main Hopkins house, constructed in February 1908, was an early "manufactured home" created from a Royal City Mills prefab kit. As noted in the Hopkins family history,

Mr. Hopkins did no manual work but had the faculty of keeping others at it. He was his own architect in drawing up a plan… [the Japanese workers] carried lumber bricks lime etc. up the slope to the home site in record time… then proceeded to load the empty scow with gravel, while Vancouver carpenters (two) and a mason with the help of the Hopkins brothers proceeded to build the first modern seven-room bungalow in the district. It had full plumbing, plastered walls, open fireplace in the living room, hot and cold water in the bathroom and kitchen and basement where a hot water furnace was also installed – rather an innovation at that time in that countryside.

Early in May 1908 the house was completed, orchard and garden fenced, fruit trees planted, garden and seeds sown, paths and rockeries made.

Van den Wyngaert notes that the house boasted a cement basement – the first in the district – and was the first plastered house, the first on the lower Coast with indoor plumbing, and the first with central heating.

[1] Van den Wyngaert, Op Cit., p.118

Gordon, Phillip, and Eustace Hopkins laid the keel for that much-needed "bigger boat" on the gravel beach on September 6, 1909. Vancouver boat-builder ***Arthur Moscrop*** constructed the hull of the 72-foot tug, *S.S. Hopkins*, assisted by the Hopkins men. Construction of the *Hopkins* is detailed in *The West Howe Sound Story*. The family sold the *Hopkins* in 1921.[1]

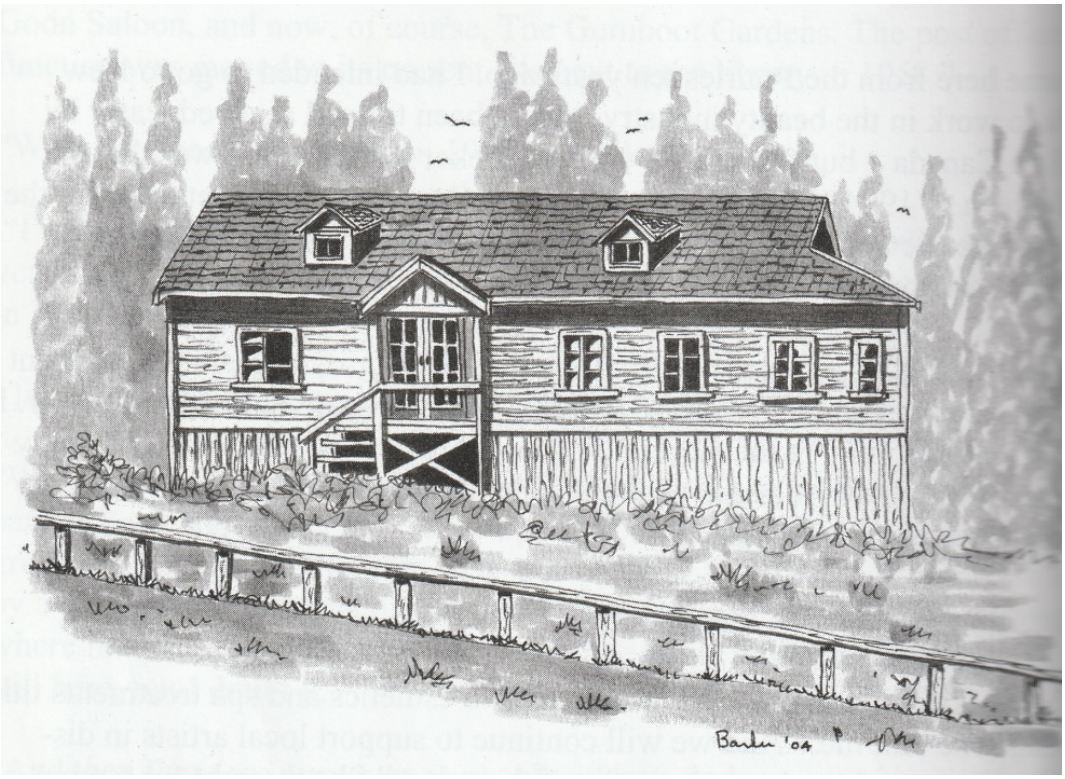
Hopkins' original cottage occupied the present Lot 3, Block 8 of DL 911. As Hopkins enjoyed the peace of his new acreage, he was in no rush to subdivide for permanent settlement. The cottage remained in the family until 1918, when it was sold to James I. Loutit, and was demolished in 1935 to make way for a new, larger home.



Hopkins formally subdivided DL 911 in 1920, and the family history faithfully records the purchase details. In June, 1920: ***H.E. McLeod***; L. Southerland; ***D. and K. Bisset***. In August, 1920: ***H., J., and M. Glenesk*** purchased three lots and in September, ***Jean Good*** (Mrs. McMillan) purchased her property. The final record of sale shows ***J.I. Loutit*** bought two more lots in June, 1921, to add to the cottage purchased earlier and ***W. Reilly*** purchased the remaining three.



[1] Van den Wyngaert, Op Cit., pp. 40-41



The above sketch by the late Terry Barker, reproduced from *The Last of the Sunshine Sketches* (p. 41) envisions how the former Hopkins Community Hall may have looked in 1933. The renovated building is now a private residence (below, 2024).



Building Name:	**PRIVATE RESIDENCE**
Street Address:	1257 Point Road, Hopkins Landing
Legal Description:	
Significance:	Historic, community
Year built:	1933
Built by:	George S. Hopkins and crew

The late artist ***Terry Barker*** profiled a number of Sunshine Coast buildings and places of interest in his "Sunshine Sketches" newspaper column and book series. In his final publication in 2006, he included a chapter about the Hopkins Community Hall which had been purchased and extensively renovated by ***Doug and Cathy Jennings***. With no known photographs of the original structure, Barker recreated an approximation of the Community Hall's original appearance as it would have been after it was first built in 1933 by ***George S. Hopkins*** and his crew.

The Community Hall actually straddled two lots, one owned by ***Phil Hopkins*** and one by ***Grace Hopkins***. In those early years, with most of the original Hopkins pre-emption subdivided and parcelled out to family members, property lines were largely regarded as "suggestions." It was only when the property on which the Hall stood was sold some 45 years later that the lot lines became more formalized and the structure was modified accordingly.

Terry's interview with longtime Hopkins Landing resident ***James Thomson*** revealed that construction began March 31 and the opening banquet was held just 43 days later."It was big enough to hold a badminton court, a raised stage, kitchen, and a genuine flush toilet. The framework was made of trusses built up of 1x6 boards lapped at the joints. The floor was tongue-in-groove fir," according to Thomson.

At some point, the building fell into disuse.

In 1978, Cathy and Doug Jennings purchased Phil Hopkins' lot, on which the main structure rested. Doug Jennings had recalled attending functions in the building and it held fond memories. As he said to Terry Barker," We loved it, and wanted to restore it. We cut 17 feet off the south end, where it crossed into Grace Hopkins' lot, and added a large front deck. We replaced the stage with a fireplace, and hand-finished rough cedar planks for the interior, reaching up to the original 16 foot trusses."

Over the ensuing years, neighbour ***Fred Rainer***, a craftsman and carpenter, finished the floors and did the creative handiwork.

Sources:

Barker, Terry. *Last of the Sunshine Sketches*. (Sechelt: Trail Bay Printers, 2006) P. 41

Conversation with Cathy Jennings

HERITAGE LOST

Entries included in Heritage Inventory (2003 and 2006)

which have been demolished

or are scheduled for demolition



St. Mary's
Roman Catholic Church,
c. 2005

The church building was moved to its present site in 1963. The stained glass window above the porch, purchased in 1945, was incorporated into the new church (below) in 2013.



Building Name:	**ST. MARY'S ROMAN CATHOLIC CHURCH**
Street Address:	958 Gibsons Way, Gibsons
Legal Description:	DL 689, PL 33000, Lot 1, BLK 7&8, PID# 023-748-982
Significance:	Historical and Cultural association
Building type:	Timber frame; copper clad roof on steeple
Year Constructed:	1945; moved to present site in 1963.
Constructed by:	unknown

St. Mary's was the fourth Catholic Church to be constructed on the Sunshine Coast (the first, on the Sechelt band lands, burned down and was rebuilt; the third was Holy Family in Sechelt village.) The church and hall have been a hub for the Catholic congregation of the community since it was first built. Until 1942, Catholic services were held in Sechelt with the priest visiting parishioners by wagon or car throughout the Sunshine Coast.

In March, 1943 the Church purchased Bl 7, DL 688 (at what is now the corner of Crucil Road and Gibsons Way), retaining five acres and selling the rest of the parcel to ***Mr. Crucil***. Construction of the Church, originally called the Immaculate Heart of Mary, began in January 1945 under the direction and with the enthusiastic hands-on participation of ***Fr. Emmett Baxter OMI***. The first services were held in the church on August 12 of that year. It was formally opened as the Most Pure Heart of Mary on the feast day of St. Mary, August 22 (although seats were not built and installed until October).

The stained glass windows, contracted from Regal Glass in Vancouver at a cost of $25, was installed December 27, 1945. In 1962, the Church's name was changed to "St. Mary's."

In 1963, ***Fr. Francis Nash*** purchased the present 1.6-acre church site, with a small house set on back of property (which he used as Priest's Quarters) and another smaller dwelling. When the Crucil site was sold in 1963, the church was moved in sections to its present location at Park Road and Gibsons Way.

As Father Nash's successor preferred to live at the Sechelt rectory (which had been the usual practice for priests assigned to the Sunshine Coast parishes), the small house was converted into a parish hall.

In 1986, interior renovations enlarged the nave through the removal of interior walls and relocation of confessionals to the sacristy. New floor supports and concrete leveling added to the building's structural integrity.

In 2006, the present site was subdivided and half of the property was sold with the funds used to pay for a property at the corner of Shaw and Charman Roads above Gower Point.

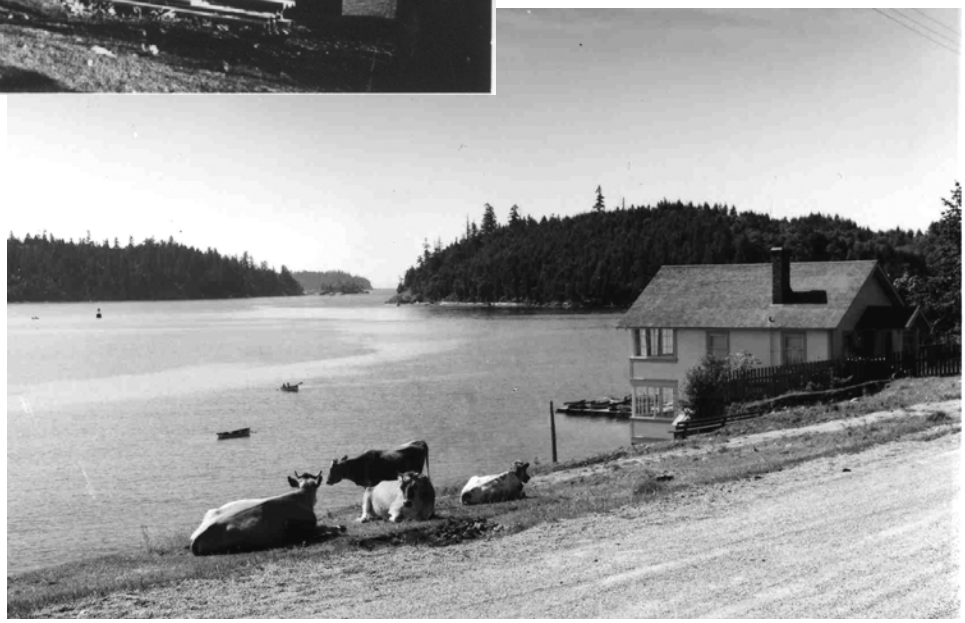
In 2013, the parish agreed to demolish the existing church and rebuild it on the original site. The design by Gibsons architect ***Stephen Hanneman*** incorporated the stained glass window from above the porch on the old building, and the original altar.

The church hall is a separate building on the site, built in the early 2000s, and incorporates a rectory used for visiting priests.



First Municipal Hall, c. 1947

Photo #835 courtesy
Sunshine Coast Museum & Archives







Building Name:	**GIBSON'S LANDING MUNICIPAL HALL**
Street Address:	574 Marine Drive
Legal Description:	Plan 3971, Lot J, BL D, H, J, DL686 PID# 011-984-970
Significance:	Historical and Cultural association
Building type:	Timber frame
Year Constructed:	1947-48
Constructed by:	unknown

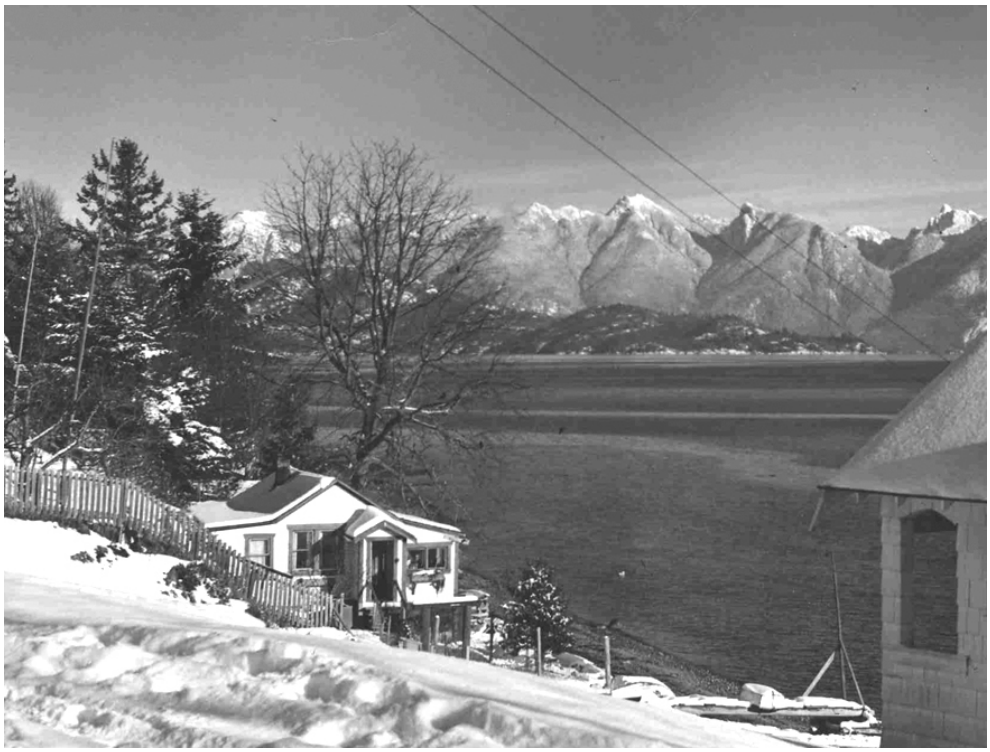
The first municipal hall for the Village of Gibson's Landing, located adjacent to Armours Beach, functioned until the present Municipal Offices on South Fletcher replaced it in 1965.

Following incorporation as a Village in 1929, Gibson's Landing Council meetings were held in a rented hall. In 1945, when that building was sold, Council began searching for a new site and on August 7, 1946 put out a call for tenders for construction of a Municipal Hall. As no tenders were received, Council instructed the Municipal Building Inspector, ***H. Hoad***, to prepare plans and cost estimates for a building.

On September 18, 1946, Council passed a motion to build a 16' x 24' building on Town property at Armours Beach to house the Village offices. Using local labour, the project was completed under budget and was in use by mid-1948.

The Gibsons Athletic Association used the Armours Beach building until the 1970s, when it sat vacant until the Town leased the premises to the Gibsons Rugby and Athletic Club in 1984. The Club was responsible for the building's maintenance and operation; they built a waterside addition and outside deck to provide more meeting space and make the building more attractive for private functions as shown in the photos, bottom left, taken in 2006.

In 2013 the Town determined that the building was unsafe, and it was demolished in 2014 as the first step in the revitalization of Armours Beach park property.



Lowden Home c. 1938

Photo #181 courtesy Sunshine Coast Museum & Archives
Helen McCall Collection

Lowden Home c. 2003



Building Name:	**LOWDEN HOME**
Street Address:	596 Marine Drive, rear
Significance:	Historical association
Building type:	Timber frame
Year Constructed:	1947-48
Constructed by:	Sam Armour

One of the last remaining summer rental cabins constructed by ***Sam Armour*** that once lined the shores, the cottage sat on the waterfront facing onto the park named for Mr. Armour and was occupied for decades by his daughter and her husband, ***Jack Lowden*****.**

The building was demolished in 2004.



Charlie (Chick) Malcolm and Ed Hicks digging the trenches for the marine "ways" for their boatbuilding and marine repair shop. *Photo #568 courtesy Sunshine Coast Museum & Archives.*

One of the company's first contracts was to build ***Ray Fletcher's*** beachcombing vessel, "*Sea Mist*," designed to be powerful enough to remove logs from beaches at low tide. *Photo #569 courtesy Sunshine Coast Museum and Archives.*



Building Name:	**WINN ROAD BOATHOUSE** *(formerly Malcolm & Hicks Boat Works)*
Street Address:	Foot of Winn Road
Significance:	Historical association
Building type:	Open-air frame shed with marine railways
Year Constructed:	1947
Constructed by:	Charles Malcolm and Frank Hicks

Part of the post-WW2 industry boom, the Malcolm & Hicks Boat Works built and repaired boats for fishing, beachcombing and pleasure. Under various owners the site was in active use as a marine repair shop well into the second decade of the 21st Century.

Originally known as the Malcolm & Hicks Boat Works, within a year or two the property was soon known as "Charlie Malcolm Boat Works." ***Charlie "Chick" Malcolm*** was a trained cabinetmaker and, following the dissolution of his partnership with ***Frank Hicks***, mostly worked alone building custom boats for fishing and beachcombing.

The building was demolished in 2018.





Item:	**WALNUT TREE**
Significance:	Historical association
Location:	Foot of School Road (rear entrance, Molly's Reach)

Planted by ***George Gibson Jr.***, this walnut tree stood behind Molly's Reach until 2024. The early settlers used the oil from the walnut husks to stain their wooden gun stocks.

The tree eventually suffered from erosion and neglect (overrun with killer English Ivy), was deemed unsafe and unhealthy and was cut down. The wood was offered free to the community, and many local artists gave it new life through their creations.

In hopes of propagating the tree, its last crop of walnuts were harvested by local growers.

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