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Stitches in Time

The Fort Anne Heritage Tapestry



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The Fort Anne Heritage Tapestry

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Stitches in Time

The Fort Anne Heritage Tapestry



"Every corner of this Tapestry has a story to tell, often amusing, surprising and sometimes very moving. I prepared the soil. The community of Nova Scotians planted the flowers on the top. The Fort Anne Tapestry is now blooming, with the pride and joy of those who contributed."

Kiyoko Sago, 2016

The Annapolis Tapestry

An Idea is Born

The origins of the tapestry lie in an announcement by Parks Canada inviting proposals for projects that would celebrate the 100th anniversary of the parks system, in 1985. I immediately began to think of possible projects that would highlight the history of Fort Anne National Historic Site and Port-Royal National Historic Site, but would somehow tie in with the history of the surrounding area as well.

As a member of the Department of History at Acadia University in Wolfville, Nova Scotia, my courses were usually restricted to my major area of interest – North American history and specifically Canadian history. However, at that particular time, I was, for the first and only time in my career, teaching a survey course in English/British history, to fill in for someone on sabbatical leave. In looking at the Battle of Hastings, in 1066, one of course is brought face to face with the Bayeux Tapestry, that marvelous contemporary depiction in thread of that dramatic event. I thought, what a wonderful way of telling the story of William the Conqueror's victory, an event that changed the course of English/British history.

Since at the time, some of us had already begun to think seriously of the upcoming 400th anniversary of the establishment of the Port-Royal Habitation in 2005, it occurred to me that a large tapestry might give us a unique form of commemoration of this event. To the best of my knowledge at the time, there was no similar presentation of our history anywhere in Canada. From there it was only a short step to the idea of representing 400 years of local history, not just the act of settlement of 1605.

If we were to do it, I wanted it to be an impressive undertaking, something that would be indeed memorable. A panel representing each of the four centuries since 1605 seemed appropriate, and 4 feet wide by 8 feet tall, seemed to me about the right size and proportions, although I had no idea of the actual techniques involved in producing such a piece of stitchery, nor how it should be designed.



From left to right: Jim, Barry, Brenda

With the support of Frank McGill, Superintendent of Fort Anne/Port-Royal National Historic Sites, and Jim How, Interpretation Officer, this was the proposal that was submitted to Parks Canada for its consideration. When Parks was unable to come up with sufficient funding for the various proposals, the tapestry project would have died a premature death, if it had not been picked up by McGill and How, and carried forward. Someone, I am not sure who, came up with the brilliant idea of the actual stitching being done by an army of volunteers, thus carrying the project forward, and giving it an incredible community base.

Obviously, the conception of the project, and the initial proposal, were only very small parts of the dramatic story that led to the eventual completion of this important and exciting project.

Barry Moody, August 2016

My thoughts on the Fort Anne Tapestry

I am the artist Kiyoko Sago. I was chosen by Parks Canada to design the Fort Anne historical tapestry, in 1989.

It was a great honour for me as an artist, but also a great challenge to design 400 years of Canadian history. There were no photographs from those times, so I had to imagine the events.

Every piece of my design was meticulously verified by Parks Canada officials. When I completed my design on Velum paper, Parks Canada and I presented it to the public. On the day of the presentation, there was a huge storm. I didn't think many people would show up. But the King's Theatre in Annapolis Royal was full of enthusiastic people. One gentleman told me he was sad because of the storm, but as soon as he saw the tapestry on the stage, his heart was filled with joy! I felt that this tapestry project would make a huge impact: on the people who would actually be doing the embroidery, framing, checking, and presenting, and also on those admiring the final product. And I wasn't wrong. As soon as the first stitch was made by the Mi'kmaq, they were very touched by my design of the indigenous village,



and they honoured the tapestry by placing a porcupine-quill embroidered medallion—an Indigenous craft specialty—on their wigwam. Three generations of Acadian women expressed their enthusiasm and joy in participating—in embroidering the Acadian village, and giving me a big “Thank you!”

One day in 1994, there was an article in the newspapers *The Chronicle-Herald* and *The Mail-Star*, reporting that Queen Elizabeth II had agreed to take on the “hardest task of the day.” Although Her Majesty had made it clear that “I don’t do tapestry...” she put on her glasses, took off her gloves, and put two stitches on a brooch of her great-great grandmother, Queen Victoria. So, I became one of the rare artists who made Her Majesty the Queen work very hard!

My original design on canvas is now totally filled by the three million stitches that each participant has stitched with love. In designing this historic tapestry, I was able to give joy and pride to everyone who participated in the project. I am one of the happiest artists in the world, because my heartfelt philosophy is that we are here in the world to make others happy.

The Fort Anne tapestry is now in a safe place, in one of the most prestigious sites in Canada. It will continue to bring happiness to the many people who will see it.

I wish this tapestry a very long life. Thank you very much.

Kiyoko Sago, March 2019

The Fort Anne Heritage Tapestry

The Annapolis Royal tapestry began as an idea for a community-based project to celebrate the centennial for the Canadian Parks Service system in 1985. In response to Ottawa's nation-wide search for ideas, Dr. Barry Moody of Port-Royal and Acadia University, suggested a tapestry for Fort Anne, Canada's oldest national historic site. The tapestry would depict four centuries of European settlement in the Annapolis Royal area. The Centennial committee was very enthusiastic about the idea but was unable to raise the funds required.

With the project to recapitalize the exhibits in the Officers' Quarters in the late 1980s, the idea for the tapestry took on new life. Kiyoko Sago, a Nova Scotian artist and former Paris fashion designer of Japanese origin, was chosen by competition to design the four panels of the tapestry and its border. The design was presented to residents of the Annapolis Royal area in a public meeting in May 1990. Volunteers began stitching the following winter.

Many people were involved in the design of the tapestry. Bruce Rickett of the Interpretation Section in the Atlantic Service Centre, represented the park and has been the spark to provide inspiration to both team members and volunteers. Greg Doucett provided input from the Exhibit Design section. Beverly McInnes was hired on contract as technical advisor to ensure that the design would translate well to canvas and to advise on stitching techniques. Kiyoko Sago produced a design which communicated the complex history and met everyone's criteria.

My role, as project historian for Fort Anne, was to take responsibility for the research. First, research packages were provided for each panel and the border, suggesting subjects and providing visual reference material. I then provided additional



Young visitor views the Fort Anne tapestry in the Officer's Quarters, Fort Anne National Historic Site.

information, as required, and consulted with specialists. Wayne Moug, military curator, provided information on the military uniforms. Ruth Whitehead of the Nova Scotia Museum advised on the section relating to the Mi'kmaq.

The actual fabrication of the tapestry involved a great deal of work on the part of many volunteers under the direction of Pam Lunnon, the local project coordinator.

Each panel of the tapestry presents one century of European settlement in the Annapolis Royal area – roughly from the beginning of the 17th century to the end of the 20th. The panels attempt to capture the highlights of the history of the area during each century. This was quite a challenge, since the area has such a complex history. At the same time, the panels attempt to present



the history in a vibrant and colourful way which captures the imagination of the viewer. Even people unfamiliar with the details should gain something from the tapestry. The more one looks at it, the more there is to see.

We have drawn extensively on the rich pictorial record that has survived – early maps, sketches and paintings done in Annapolis Royal and early photographs. Kiyoko has done an excellent job in transferring these images directly to the canvas. Where specific illustrations were not available, contemporary information of the period was used to make the tapestry as accurate as possible.

The subject matter includes not only Fort Anne (and its long history) but also early settlement along the river and the town of Annapolis Royal. Events are not depicted in chronological



A Parks Canada interpreter describes the tapestry to a group of teens inside the Tapestry Room of the Officers' Quarters Museum at Fort Anne National Historic Site.

order but as they relate to the various physical and geographical components of the landscape, which although stylized, remain easily recognizable.

The tapestry attempts to synthesize four centuries of history of the Annapolis Royal area and to make it seem a little more alive. The tapestry project, itself, is really part of the theme of the fourth or 20th century panel, -- participation by the residents of the area in the fabrication of an important memorial to its history.

Brenda Dunn, May 1991

Production of the Fort Anne heritage tapestry

Immense in both scope and size, this work encompasses four centuries of European settlement in the Annapolis Royal area, from 1605 to the late 1990's.

Panel by panel the story unfolds with a decorative border framing the whole. The Mi'kmaq, the indigenous people of the territory since time immemorial, are depicted in the bottom left hand corner of the first panel. The story will be further explored in collaboration with the Mi'kmaq of Nova Scotia through additional media.

The Fort Anne Heritage Tapestry is an invaluable interpretive tool, offering a vivid pictorial overview of the history of Fort Anne and surrounding area. It is also a cultural resource in itself, as a work of art, and as a testimony to the group of community volunteers who devoted their skill and time to this project.

The Fort Anne Heritage Tapestry idea was conceived in 1985 as a National Parks Centennial project and work began in 1988. Volunteers began stitching on January 24, 1991. The

final stitches were placed on April 12, 1995. It was unveiled on Canada Day, July 1, 1995 at Fort Anne National Historic Site in Annapolis Royal, Nova Scotia. Every step was an exploration of the talents & knowledge of specialists, local talent, dedicated volunteers and enthusiastic visitors.



*Chief Frank Muike (Bear River) &
Anna Nibby-Woods (Truro)*



Dorothy Thorn, Kiyoko Sago and Lillian Stewart opening the Tapestry exhibit.

Interesting facts:

- More than 100 volunteers donated 20,000 hours of time to this project.
- The correct technical term for this piece is canvas work.
- The tapestry is a stitched textile, using 12 mesh-to-the inch canvas and two-ply Persian wool.
- The tapestry measures 5.5 meters (18 feet) across and 2.5 metres (8 feet) high.
- There are 3,000,000 stitches, with 95 shades of wool including 16 shades of green.
- The main work is in diagonal tent stitch or basket weave and there are an additional 35 other decorative stitches to create texture.
- As well as Persian wool, the tapestry contains cotton and cotton thread, linen and linen thread, metallic rayon thread, metallic threads, silk thread and cord, angora wool, organdy, ultra suede, leather, kid leather, handmade bobbin lace, gold braid and ribbon, tassels, porcupine quills, and beads.

The work begins

Planning & design

- The tapestry themes were compiled by Parks Canada historian Brenda Dunn. The project managers were Jim How and Bruce Rickett. Public consultation was an important part of the process.
- Needlepoint was determined to be the best choice for the technique as it could easily be learned by volunteers.
- Parks Canada contacted Visual Arts Nova Scotia (VANS) for possible artists. Of 500 members, VANS recommended four artists whose work could be easily transferred to needlepoint canvas.
- These four artists were provided with the historical content for Panel 1. The four submissions were then juried by Visual Arts Nova Scotia and Parks Canada.
- In 1989, Kiyoko Sago was awarded the contract. Kiyoko Sago, a fabric artist, then living in Clyde River, Shelburne County had previously worked in Tokyo and Paris. She began the task of studying the historical data, and preparing a design that included the significant people and events for the four panels and border elements.
- This type of project had no precedent and required creative solutions. A draughtsman technique of transferring images was used. First, a full size pencil drawing was produced. Once satisfied, this drawing was copied onto paper vellum, and then painted with acrylic paints. At this stage, in conjunction with the historian, any changes to the design took place.
- A lighting table was constructed specifically for the size of the artwork. The canvas section was laid out on the lighting table and the painted vellum atop the canvas. Diligently the design was copied onto the canvas and painted with the same colours as on the vellum. Once dried, the canvas sections were prepared and then secured to their respective working frames.
- The art work on the canvas was completed in 24 sections; three for each panel and twelve for the border. This allowed for individual needlepoint frames to be worked on independently by a greater number of volunteers. These 24 sections were brought together as a whole once the needlework was completed.



"However, because of the 2 years of work, of drawing and of transferring, I have lost my perfect vision. I need to wear glasses today!"

Kiyoko Sago

Recruiting volunteers

- A plan was formulated to involve as many stitchers as possible from as many backgrounds as possible. Men, women and children, from all walks of life, stitched, some for the very first time.
- At the first public meeting, held at King's Theatre, Dorothy Thorne, former Interpretation Officer at Fort Anne and secretary to The Historical Association of Annapolis Royal

started the recruitment of volunteer stitchers. As an avid stitcher, she had a network on which to draw.

- Whenever, there was a news release, an article published, or a presentation, a request was made for anyone interested in participating in the project to contact the volunteer coordinator, Pam Lunnon.
- Training sessions were held and more than one hundred people came out to learn the "diagonal tent



stitch" also known as the "basket weave" stitch. Volunteers had to first do practice stitches on a sampler. Once their technique was approved, the volunteer could then proceed to stitch on the tapestry. Many of the core volunteers had the needlepoint frames set up at home.

- Work was done on site and at venues where public presentations were made to promote the Fort Anne Heritage Tapestry.

Fabrication

- A fibre arts specialist, Beverly McInnis, was contracted as technical advisor to match the paint colours to wool charts and then calculate the amount of each colour of wool required for the project.
- Cartons of wool were unpacked, sorted and checked.
- A team of volunteers arrived to cut and label the more than 150 skeins of wool.

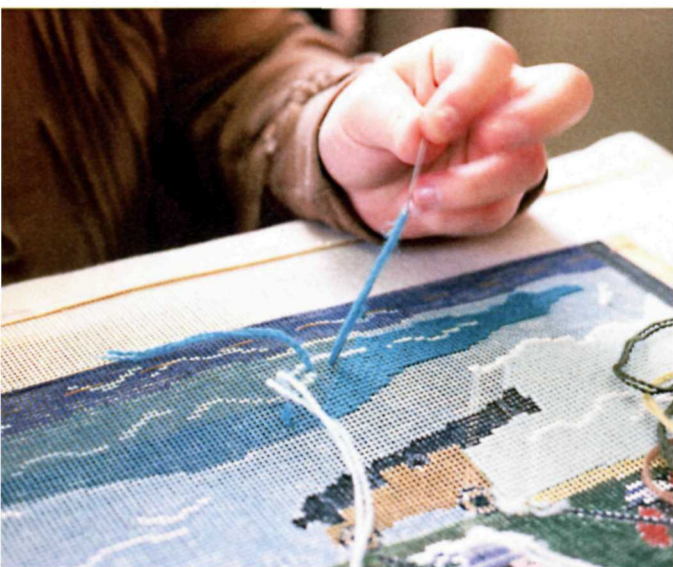
- The wool was then organized into kits for each panel and placed in bags sewn by local volunteers.
- Wooden working frames were built by Rick Hall a Parks employee; the canvas edges were bound; and the canvasses were then stapled onto the frames. These working frames were easily portable.
- When the three pieces of each panel were completed; Dorothy Thorne and Teddy McKinnon, a

volunteer, worked at stitching these into a single panel. Each of the four panels and the border pieces were stretched, blocked and mounted. The final product, the Fort Anne Heritage Tapestry is displayed in the Officers' Quarters at Fort Anne National Historic Site.



Community Artists and Artisans

- Mi'kmaq craftspeople worked on the indigenous scenes, adding traditional materials, such as porcupine quills and birch bark. They made the first stitches of the tapestry to recognize their presence in the territory since time immemorial.
- “Appliqué” in a range of materials adds another dimension to the tapestry. Gold kid leather enhances the French royal crown. Fine cording serves as the ships' rigging. Clothing accents were incorporated in a number figures: pewter buttons for the French soldiers, a tartan kilt for a British soldier, doeskin trousers for Prince Edward, jet (a gemstone) and lace for Queen Victoria, ribbon waist bands and lace pantaloons for little girls.
- Rug hooking, petit-point, machine and hand embroidery embellishes tiny details, such as the bouquet of the Lieutenant Governor's wife, accented with fine silk embroidery on 64-to-the-inch gauze.



- Artists and artisans from the area created some of the material for the appliqué. Pauline How produced bobbin lace for the 17th and 18th century gentlemen, the two Queens and other figures. Dr. Daurene Lewis wove clothing for her ancestor, Rose Fortune. Marilyn Crawford applied padded linen shirts to the Acadian men.
- Many of the vignettes were stitched by people with personal interest in the scene. Mi'kmaq stitched the indigenous scenes. Acadians stitched early French settlements. Children stitched the children. The town Council stitched the town hall. Fort Anne staff stitched the Officers' Quarters. Townspeople stitched their homes and their ancestors. Mormons stitched the crosses on the churches. Bus drivers stitched the tour bus.



Cleaning and Care

- The tapestry is exhibited in its own gallery space, with adjustable lighting. The windows are shaded to prevent contact from direct sunlight.
- The first and second panel sits on one self-supporting platform; the third and fourth panel sits on another. The platforms, when required, can be moved away from the wall without having to tamper with the mounting.
- A glass barrier in front of the tapestry secures it from finger prints or accidental damage.
- Cleaning takes place in the spring, before the museum opens for the tourist season and then again in the fall, when the museum closes for the season.
- Dust and possible debris is vacuumed from the tapestry using a hand held vacuum cleaner with a regulator to control the degree of suction. Using a nylon screen 30 cm by 75 cm, and cheese cloth tied to the vacuum nozzle, the vacuum is run down the nylon screen, section by section, until the entire tapestry is completed. This takes up to a full day to complete. The purpose of the screen is to prevent direct contact of the vacuum nozzle on the tapestry; the purpose of the hand held vacuum is to prevent the vacuum cleaner hose from rubbing against the tapestry; and the purpose of the regulator is to vary the degree of suction on parts such as roping, lace etc.
- This vacuum cleaner is used exclusively for cleaning the tapestry.
- For winter storage the entire tapestry is covered in tarp, in its heated gallery.



Queen Elizabeth II

Queen Elizabeth II visited Halifax on her way to open the Commonwealth games in Victoria, B.C..

On Saturday, August 13, 1994, she placed two stitches in golden thread on the Fort Anne Heritage Tapestry.

"The Queen agreed afterward it was her toughest task of the day. "Easily," the Queen of England and the Commonwealth drolly told Canadian Heritage Minister Michel Dupuy. "I can't see and I can't sew." First, she put on her glasses. Then she peeled off one white glove, following with the other less than a minute later. "I don't do tapestry," the Queen warned about a dozen onlookers Saturday afternoon at government House. But with just a little coaching from project co-coordinator Pam Lunnon, she gamely managed to put two basket-weave stitches in the brooch of a portrait of her great-great-grandmother, Queen Victoria. When her work was completed, the Queen added her 'Elizabeth R' to the Tapestry's Book of Volunteers."

The Chronicle Herald of Monday, August 15, 1994

Queen Elizabeth II and Pat Lunnon



Fort Anne heritage tapestry volunteers

1991-1995

The dedicated work of a core group of several dozen stitchers and the additional stitches by many more brought the tapestry to its final stage. A total of 115 volunteers were recognized for having contributed a minimum of 1 hour of work. An estimated 20,000 hours of time was devoted by these volunteers. At a volunteer appreciation reception, Parks Canada presented a special commemorative pin, in pewter, to these stitchers, along with wool and canvas remaining from the project, as a thank you. A draw was also held to distribute the needlepoint frames.



*Fran Alcock
Elizabeth Amirault
Simone Angers
Peggy Armstrong
Margaret Arthur
Fran Atwell
Wanda Atwell
Evelyn Balcolm
Clyde Baltzer
Ruth Baltzer
Juanita Barteaux
Florence Best
Lorraine Beswick
Jessie Bird
Susan Bird
Theresa Bunbury
Sid Burrell
Addie Busch
Donna Butler*

*Michael Charlton
Olive Clarke
Roland Clayton
Caroline Coakley
Norah Corston
Kay Cox
Marilyn Crawford
Nell Crowe
Marlene Curry
Sandra Dares
Naomi Davidson
Valerie Davies
Faith DeWolfe
Ruth Dexter
Eleanor Douglas
Edwin Ebsary
Bill Fay
Garry Freeman
Norma Fry*

*Nancy Gibson
Nancy Giffin
Bill Goucher
Mary Goucher
Norma Grant
Margaret Hall
Rick Hall
Dorothy Hannam
Jackie Hiltz
Ethel Hollett
Mary Hollett
Donna Holmes
Cathy-Lynn How
James How
Pauline How
Joan Hudson
Jo Hurst
Shirley Isles
John Johnston*

Volunteers lauded

- A total of 544 people placed stitches on the tapestry and signed the Tapestry's Book of Volunteers.
- Visitors from 26 communities from Nova Scotia participated.
- Visitors from every province of Canada are represented.
- Visitors from the United States included the following states: Arizona, California, Connecticut, Florida, Illinois, Louisiana, Maine, Maryland, Massachusetts, Michigan, New Jersey, New York, Ohio, Pennsylvania, Texas, Virginia, and Wisconsin.
- Visitors from around the world included: Australia, England, France, Germany, Holland, Poland, Scotland, and the West Indies.
- Notables where Gordon Pinsent, Anne Murray, media "celebrities" including Colleen Jones, senior managers for Parks Canada, and Federal and Provincial politicians.
- Groups that participated: Queen's County Stitchers; Nova Scotia Art Gallery Board of Directors; Annapolis County Farm Women's Conference; Weymouth Historical Association; Société historique de Clare; Femmes Acadiennes de Clare; Historic Sites & Monuments Board of Canada HSMBC La Commission des lieux et sites historiques du Canada; Queen & Princesses – Apple Blossom Festival; The Fortiers Take the Fort – 4 generations.
- Events: Tourism Operators' Day; Church Day; Charter Day; Marigold Stitchers Retreat – Wolfville; Annapolis Valley Exhibition.

Trudy Johnston
Shirley Kerr
Elder Troy Kindall
John Kinsella
John Kirby
Elder Jon Larson
Karen Lasch
Emma Lawrence
Leah Lawrence
Marianne Lawrence
Marie Leblanc
Daureen Lewis
Marion Light
Jean Lunnnon
Pam Lunnnon
Barbara MacDonald
Julie Mackay
Teddie MacKinnon
Marjorie MacLeod
Eloise Mailman

Bonnie McEwan
Dawn McEwan
Robbie McEwan
Ellen McNeil
Alan Melanson
Rion Microys
Eva Nichols
Joan Nichols
Ann Norton
Joan Orde
Rosie Parker
Molly Payne
Judy Pearson
Jean Perry
Margaret Prudence
Kim Purcell
Heather Roberts
Marilyn Rowter
Nora Saulnier
Majorie Saunders

Robert Sheldon
Christine Sloan
Alma Smith
Maddie Spicer
Pauline Spinney
Olive Staples
Nettie Surette
Jean Tavanaee
Allison Thompson
Dorothy Thorne
Sandie Troop
Giselle Vidito
Charlotte Wade
Beatrice Walker
Barb Wells
Iris Williams
Jonathan Wilson
Rachel Wilson
Mym Wooler
Irene Wright

19

18

20

21



KIVOKO GRENIER-SAGE KAT

22

23

24

First panel

The 17th century

“Port-Royal” is the title of the first tapestry panel. When the expedition of Pierre du Gua, Sieur de Mons arrived in what is now the Annapolis Basin in 1604, either the geographer, Samuel de Champlain or Sieur de Mons, named the basin “Port-Royal”. Champlain claimed it was he, while Marc Lescarbot, author of *The Theatre of Neptune*, said it was de Mons. Over the next century, the area around the basin and the French settlement along the river, including its principal settlement, were identified as Port-Royal. Port-Royal was the capital of Acadia and the main area of Acadian settlement during most of the 17th century.

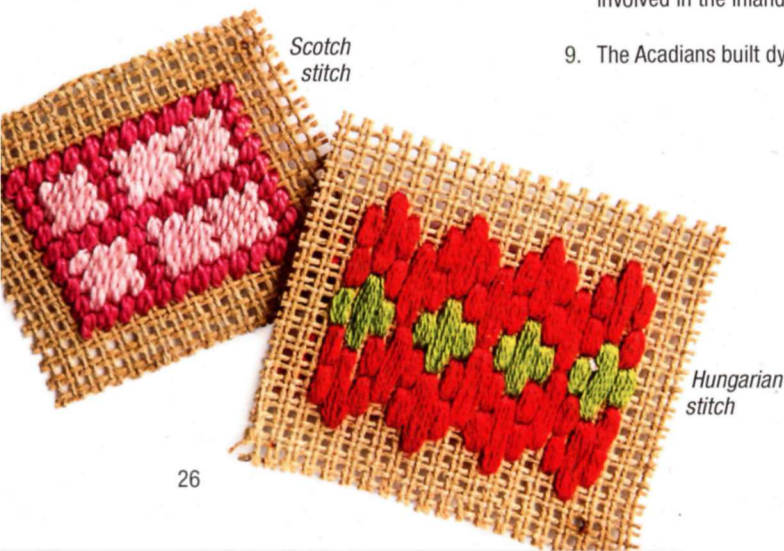
The design of the panel presents a stylized picture of the geography of the Annapolis River (known at the time as the Dauphin River), from Goat Island to the fort.

1. The title, Port-Royal, is surmounted with the crown of France which held Acadia during most of the 17th century. It is the same crown which is seen with the carved coats of arms at the entrance of the reconstructed Port-Royal Habitation.
2. A ship is seen on the horizon to the left of the title. Ships were especially important to Port-Royal. Its nationality is ambiguous, since no flag flies. The vessel could either be making a voyage of exploration or carrying French or Scottish settlers. After the founding of Port-Royal, vessels brought supplies and provided the only communication with the outside world for the isolated settlements. They also carried the enemy expeditions which attacked and devastated the settlement. Ships are seen on all four panels.
3. After a disastrous winter at St. Croix, de Mons' men relocated to Port-Royal in 1605 and constructed another fur trading post (the Habitation) opposite Goat Island. Here they were befriended by and greatly aided by the Mi'kmaq and their leader Membertou. Everyone is dressed for the occasion. A communal meal is pictured, with a lantern in the background. The details of the Habitation are based on Champlain's plan. Virginians destroyed the Habitation in 1613.

4. A cemetery, complete with cross, was located beside the Habitation. The great Mi'kmaq chief, Membertou, the first indigenous person to be baptized a Christian in the New World, is among those buried there.
5. Two Mi'kmaq are seen approaching the shore in a traditional birch bark canoe.
6. The large crest is a symbolic coat-of-arms that represent the confluence of many cultural communities that shaped the history of the area. Heraldic symbols are combined in a central element that features: the contact between the Mi'kmaq and Europeans; the French fleur-de-lys; the coats-of-arms of Charles de Saint-Étienne de La Tour (left) – Governor of Acadia and rival of d'Aulnay; Charles de Menou, Sieur d'Aulnay de Charnisay (centre) – governor of Acadia; Jean de Biencourt de Poutrincourt et de Saint-Just (right) – commander of

Port-Royal and lieutenant governor of Acadia; followed by England's cross of St. George, and the flag of Nova Scotia. Today, the province of Nova Scotia (New Scotland in Latin) owes its name, armorial bearings and flag to the 1621 charter granted to Sir William Alexander, the elder. There was a brief Scottish settlement from 1629-1632 on the site of the current fort grounds.

7. This depicts both Acadian settlement and the destruction that settlements on the lower river were subjected to when the English attacked the fort. The houses were one or one-and-a-half storey buildings, often with thatch roofs. In 1690, William Phips captured Port-Royal, burned buildings and crops, killed livestock, and destroyed the large cross which had been erected in the main settlement near the fort. Other destruction occurred during the 1690's while Port-Royal was under nominal English rule.
8. A French *chaloupe* is seen in the river. Some of the Acadians were involved in the inland fishery.
9. The Acadians built dykes across



the salt marshes and grew grain and peas on the reclaimed land. The harvest was a communal matter, involving the men, women and children of the families living adjacent to the marshes.

10. Watermills were built in the area as early as 1605 when de Mons' men constructed one on what is now the Allen River. They were used either to grind grain or to cut lumber.

11. Further Acadian scenes are depicted at the bottom of the panel. In the bottom right-hand corner, two men are preparing to repair a dyke.

12. Another Acadian home is seen, with a bake oven similar to one excavated by archaeologists at the Melanson settlement site near the Habitation.

13. An Acadian woman stands near her home. Behind her is an ox and cart, which represent the Acadian's principal means of land transportation for produce and other goods. A boy is running towards a windmill which the Acadian built to grind their grain.

14. The Roman Catholic Church

*Trame
stitch*

*Rice
stitch*

*Long armed
cross stitch*

had a great influence on the Acadian population. Parish priests provided guidance and leadership from their churches in the Acadian communities. Surviving parish records provide valuable information on marriages, births and deaths.

15. The close alliance of the Mi'kmaq and the French continued throughout the 17th century. The 1687 census recorded five wigwams at Port-Royal.

16. The first fort on the site, Charles Fort, was built by the Scottish in 1629. It was an earthwork similar in shape but smaller than the present fort. Part of this fort was incorporated into the first of the French forts. Here we see the first of the four French forts built on the site of what is now Fort Anne National Historic Site. Charles de Menou d'Aulnay sieur de Charnisay relocated Razilly's French settlers from La Have to Port-Royal in 1636 and built a fort in the 1640's to protect his fur-trade operation from his rival, Charles de St. Étienne de Latour. Two of d'Aulnay's men are seen on the ramparts.

17. A vessel in the river fires on the fort. This is meant to symbolize the attacks on Port-Royal in the 17th century. LaTour attacked d'Aulnay in the 1640's prompting him to build his fort. William Phips captured Port-Royal in 1690 shortly after the d'Aulnay fort had been demolished but before a new one could be completed.

Border elements

A brick-red border ties the four panels together. Ivy is intertwined with the Canadian maple leaf, the French fleur-de-lys, the British rose and the mayflower, Nova Scotia's provincial flower. The four flags which flew over Fort Anne are located in the four corners. Symbols are interspersed along the border, situated, as much as possible, so that each one relates to the panel beside it.

Border around first panel

18. Above the panel is a Mi'kmaw canoe with a sail. It is copied from a Mi'kmaw petroglyph found at Kejimikujik National Park and National Historic Site. For centuries, the lakes at Kejimikujik formed an overland route for the Mi'kmaq from the south shore of the province to the Bay of Fundy, through Annapolis.

19. The white flag of the Ministry of the Marine which provided the administration and defence for the French colonies is seen in the upper left corner.

20. Below the flag is Neptune, the god of the sea. It represents the Theatre of Neptune, the play performed on the water in front of the Habitation to welcome back Poutrincourt and Champlain from their voyage of

exploration in November 1606.
This was the first play performed in
Canada.

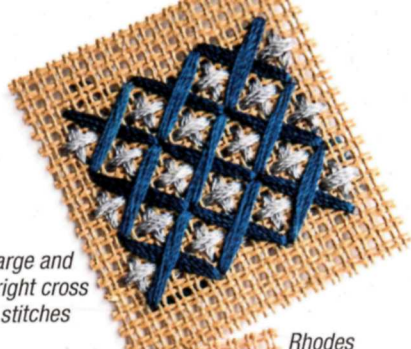
21. During the summer of 1989,
archaeologists working at Fort Anne
uncovered a stone bearing the
name, JOSEPH DE MENOV SIEVR
DONES and the date 1651. The
eldest son of Charles de Menou
d'Aulnay Sieur de Charnisay,
Joseph had inherited his father's
titles after Charles' death the
previous year. The purpose of the
stone is not known.

22. The British Union flag appears in
the lower left-hand corner. It is the
flag which the British ran up the
pole with great ceremony after their
capture of the fort in 1710.

23. The tapestry's designer Kiyoko
Sago, has left her signature in the
bottom left corner.

24. At the bottom of the panel is a trace
of the fort proposed by the French
engineer de Saccardy in 1689 to
replace d'Aulnay's fort. Work on the
fort began in the fall of 1689 but
had not yet resumed when William
Phips took Port-Royal in the spring
of 1690.

*Large and
upright cross
stitches*



*Rhodes
stitch*

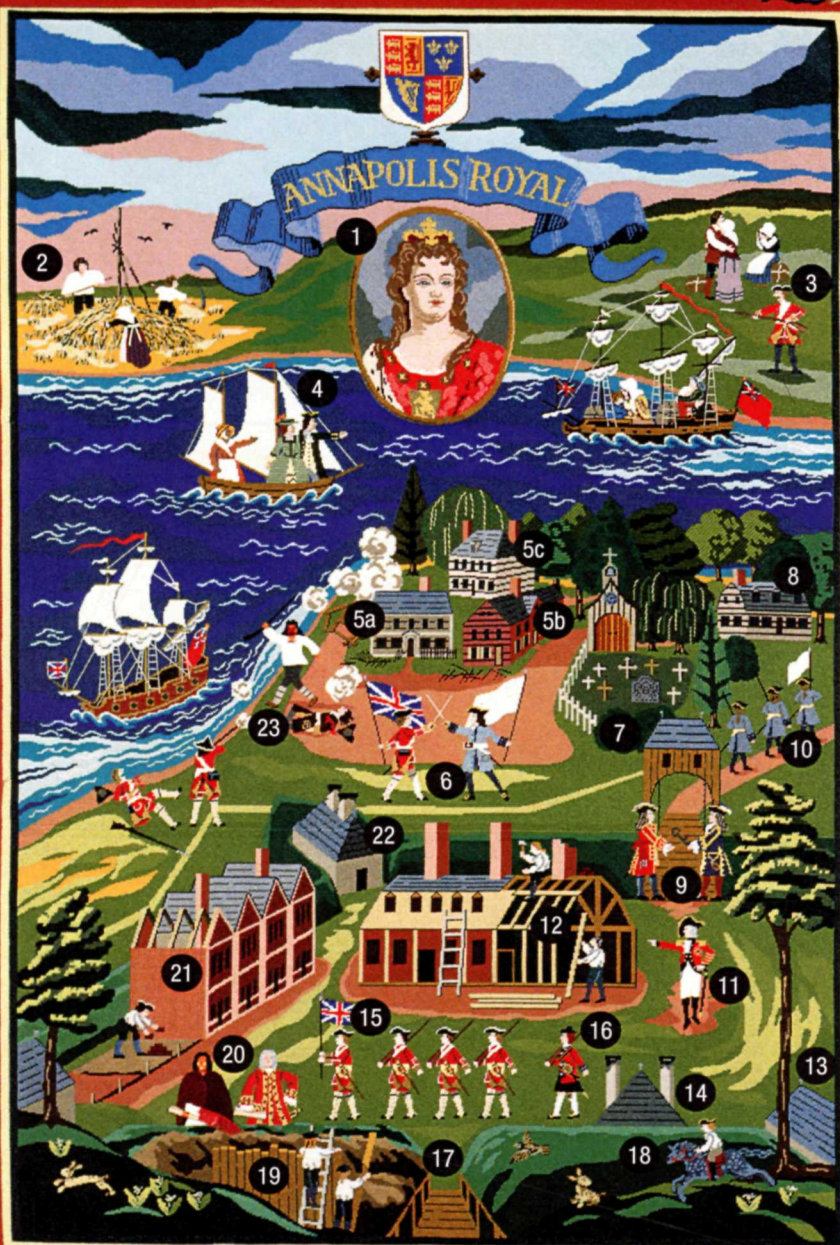


*Velvet
stitch*



*Turkey
tufting*





Second Panel

The 18th Century

“Annapolis Royal” is the title of the second panel. Following the successful conclusion of the glorious Expedition of 1710, the British renamed Port-Royal, Annapolis Royal in honour of Queen Anne. In Greek, Annapolis means the city of Anne.

The panel is divided roughly into three sections, once again in a stylized representation of the local geography. The top third shows the Annapolis River and the north shore. The town is seen in the centre and the fort is at the bottom.

Because of the long and complex history of the area in the 18th century, this panel presented a special challenge to the artist. The main topics are: Anglo-French rivalry; construction at the fort; the garrison; Dummer's War; Acadian deportation and subsequent New England settlement; and growth of the town.

1. Queen Anne is seen in the centre under the panel title. Above it is her coat of arms which was modified and used as the basis for Annapolis Royal's official coat-of-arms in 1918. Queen Anne, the daughter of James II, succeeded her brother-in-law, William of Orange, to the throne of Great Britain and Ireland in 1702 and reigned until her death in 1714.
2. Acadian settlements along the Annapolis (Dauphin) River continued and expanded during the first half of the century. After the treaty of Utrecht granted Acadia to Great Britain in 1713, most Acadians elected to remain rather than relocate to French territory.
3. In 1755, on the eve of the Seven Years' War, acting-Governor Charles Lawrence and his council ordered the deportation of all Acadians from Nova Scotia. Colonial troops from Massachusetts assisted the fort's garrison in carrying out the deportation order at Annapolis Royal. In December, they placed approximately 1,660 Acadians from the area aboard transport

vessels and dispatched them to British colonies along the Atlantic seaboard to the south. One vessel, the *Pembroke*, carrying about 230 Acadians, managed to escape.

4. New England settler's, the "Planters", settled on the former Acadian lands. The first Planters arrived at Annapolis Royal in June 1760 aboard the *Charming Molly* which carried 31 men, three women and six children, livestock and one dog. The Planters were followed by large numbers of Loyalists during the American Revolution.

A number of 18th century houses have survived to the modern day. They include:

- 5a. The Adams-Ritchie House. This house is believed to have been built in 1712 for John Adams, a member of the 1710 expedition, Annapolis Royal merchant and a member of the governing council. Merchant, John Ritchie, purchased the house in 1781. John Williams Ritchie, a father of Confederation, was born here in 1808.
- 5b. The Sinclair Inn. The Sinclair Inn took its present form shortly after 1781. Two earlier houses, one probably dating to 1711, were found during the restoration work on the building. The Historic Sites and Monuments Board of Canada has declared the building to be of national architectural and historic importance.
- 5c. The Bailey House. Scottish merchant, Col. William Robertson, built this house on Lower St. George Street in about 1770. In the early 19th century, the house was purchased by Thomas Bailey, barrack master at the fort, and operated as a boarding house by his widow following his death.
6. Directly below the buildings, a French and a British soldier symbolize the Anglo-French rivalry which existed throughout the first half of the 18th century. They carry the French Ministry of the Marine flag (all white) which flew in the French colonies and the Union flag. Port-Royal was the focal point of English attack from New England during the War of the Spanish Succession (1702-1713) and, renamed Annapolis Royal, the focal point of French attack from Canada and Louisbourg during the War of the Austrian Succession (1744-1748).
7. A burying ground in the area of the garrison cemetery dates back to the days of Acadian settlement. The first markers, which were wooden, no longer survive. The detailed stone belongs to the grave of Bathiah Douglass, the first of three wives of Samuel Douglass, a gunner in the Royal Artillery. Erected in 1720, it is the oldest tombstone with an

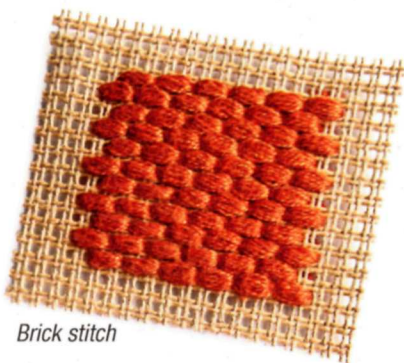
English inscription in Canada. Fort personnel, the garrison and their families and residents of the town were buried in the cemetery.

8. Louis de Gannes de Falaise, the major in the « companies franches de la Marine » garrison, built a new home for his Acadian wife and their large family in 1708. The house still stands on upper St. George Street. The family left for France after the capture of Port-Royal and, following de Falaise's death, established in Louisbourg. One of their children was buried under the garrison chapel at the fort during the 1710 siege of Port-Royal.

9. The scene at the fort entrance depicts Daniel d'Auger de Subercase, governor of Acadia, turning over the key to the fort to General Francis Nicholson after the capture of the fort in October 1710. Subercase informed Nicholson that he hoped to see him the following spring (i.e. he hoped to return to recapture Port-Royal).

10. On the other side of the gate, the "companies franches" garrison is marching out, with full military honours – drums beating, flags flying and carrying their arms – after having received honourable terms of surrender at the end of the 1710 siege. The garrison was transported to France and later incorporated into the new Louisbourg garrison.

11. Prince Edward, commander-in-chief of the British forces in Nova Scotia, is seen standing on the parade square, overseeing the construction of the new Field Officers' Quarters during one of his visits to Annapolis Royal in the final years of the 18th century. Prince Edward instituted major changes at the fort.



Brick stitch

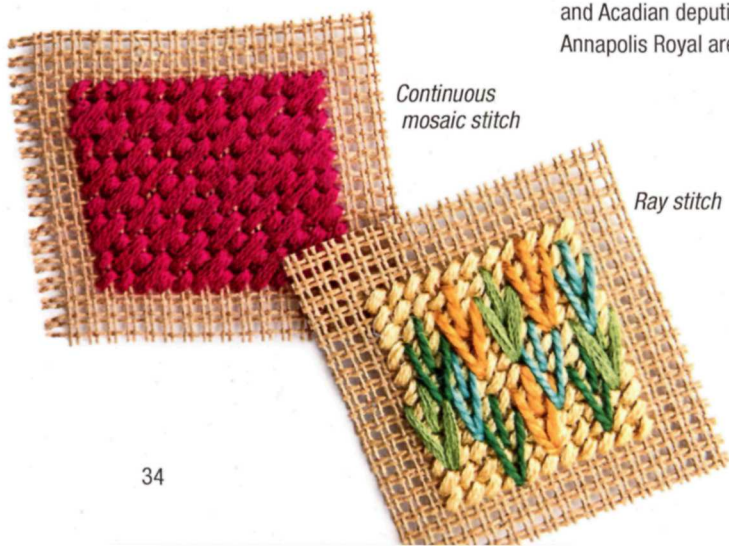


Kalem stitch



*Long
stitch*

12. Construction of the Field Officers' Quarters began in 1797. It was a frame, brick-nogged building with a gambrel roof, three massive chimneys and a colonnade facing the parade square.
13. The French powder magazine is seen in the lower right-hand corner of the panel. Built in the south bastion in 1708, the magazine is the only surviving building from the French period.
14. The steep roof of one of the French buildings which was later used by the British garrison is seen above the southwest curtain wall of the fort.
15. Soldiers of Philipps' regiment, known after 1752 as the 40th regiment of foot, are seen on the parade square. This British line regiment was raised in Annapolis Royal in 1717, with Governor Richard Philipps as its colonel, and served continuously at the fort until 1757.
16. Marching behind Philipps' regiment is a member of the 84th regiment, the Royal Highland Emigrants, which garrisoned the fort during the American Revolution.
17. The sally port in the centre of the southwest curtain wall is seen at the bottom of the panel. A bridge leads out to a ravelin, which is not seen in the tapestry.
18. To the right of the sally port, an officer of Philipps' regiment passes his time by riding near the fort.
19. To the left of the sally port, soldiers are revetting the ramparts to keep them from sliding into the ditch. The sandy soil and the steep slope of the earthen ramparts made it difficult to keep the fort walls upright.
20. On the other side of the ramparts, the Treaty of 1725, which ended several years of warfare, is ratified at Annapolis Royal in June 1726. The ceremony took place on the west bastion before the indigenous delegation, the assembled garrison and Acadian deputies of the Annapolis Royal area. Lieutenant-



*Continuous
mosaic stitch*

Ray stitch

Governor Doucett entertained the delegates and presented them with gifts at the end of the ceremony. Note that the chief is wearing a European blanket.

21. In the late 1740's, the British built a large new brick barrack parallel to the northwest curtain wall. It was a tall building, with eight gables which towered above the ramparts.

22. The French and the British both produced bread for the garrison in a bakery located in the north bastion.

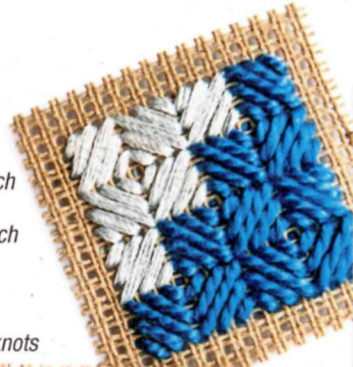
23. The Mi'kmaq were staunch allies of the French. They attacked the fort in two brief attacks – once in 1724, during the Dummer's War and again in 1744, at the beginning of the War of the Austrian Succession.

Border around second panel

24. Symbols used by indigenous leaders as signatures on the treaty signed in Boston in 1725 to end the Dummer's War are seen above the panel. Officials from the fort and indigenous leaders from the area ratified this treaty at Annapolis Royal of the following year, as seen on the bottom left of the panel.

25. The trace of the present fort which Pierre-Paul Delabat, engineer and lieutenant in the garrison, drew up and submitted to Vauban for approval in 1702 is seen at the bottom of the panel.

*Chercker stitch
or scotch
reverse stitch*

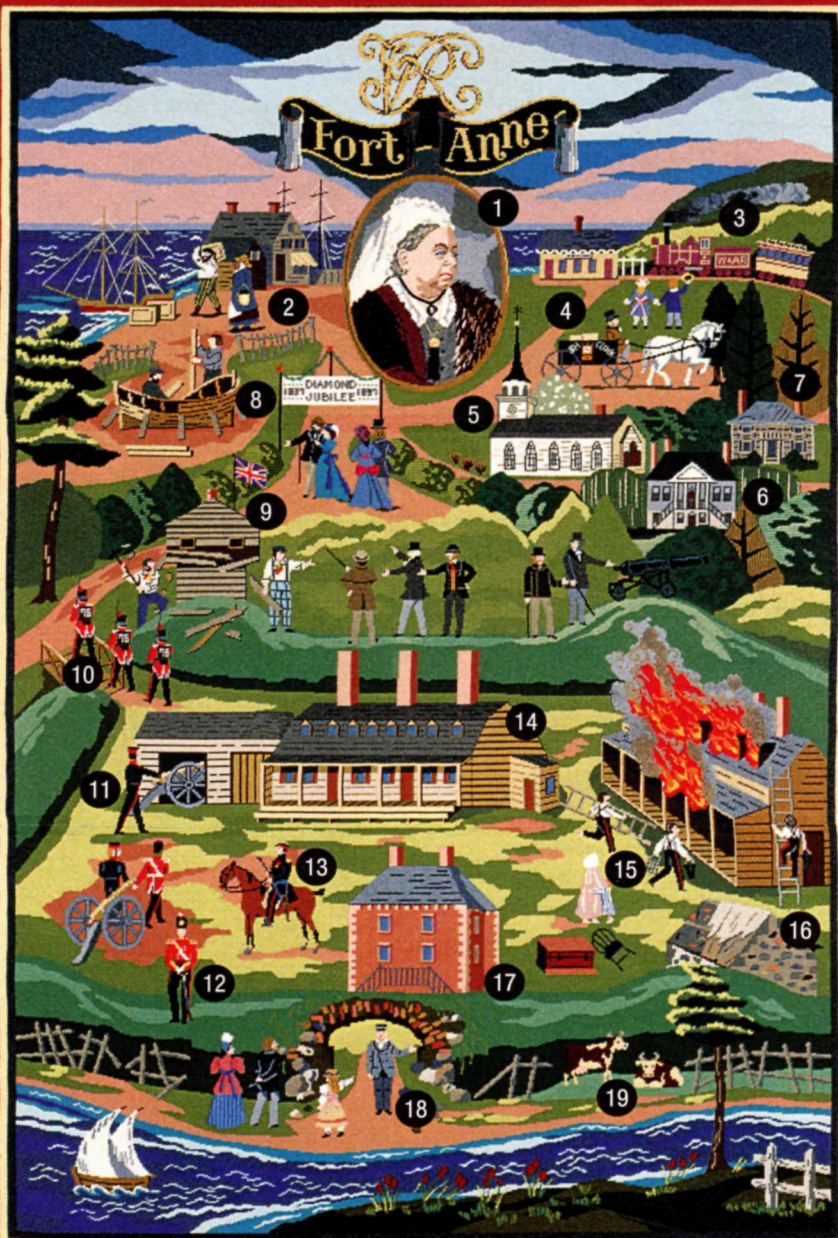


French knots



*Leaf
stitch*





Third panel

The 19th century

The third panel is entitled "Fort Anne". Previously referred to simply as the Fort at Annapolis Royal, the fort became known as Fort Anne during the first half of the 19th century reinforcing Annapolis Royal's historic ties to Queen Anne.

This panel highlights the history of the area, touching on: the declining years of the fort and its garrison; the awakening of the preservation movement; and development in the town.

The design concentrates on Annapolis Royal. Elements of the town are seen in the top third of the panel. The rest of the panel deals with the fort, whose configuration is easily recognizable.

1. Queen Victoria, the monarch from 1837 to 1902, is seen dressed in black, the colour she wore after the death of her beloved consort, Prince Albert. She was the daughter of Prince Edward, Duke of Kent, who had initiated the changes at the fort at the end of the 18th century. Above the title is VR (Victoria Regina), part of the Queen's cipher, which can be seen on some of the cannon on the fort grounds.
2. To the left of the Queen, we see Annapolis Royal during its heyday, as a ship-building and trading center. Rose Fortune, the black woman who operated a successful carting business, is seen on the shore. This depiction is based on a portrait done during her lifetime. She is now recognized as a person of national historic significance.
3. To the right of Her Majesty is one of the early trains of the Windsor and Annapolis Railway at the Annapolis Royal Railway station near the ferry wharf, circa 1869. Magenta and cream were the company colours. The line was later incorporated into the Dominion Atlantic which was subsequently taken over by Canadian Pacific.
4. The gentleman in the cart is peddling Butler-Henderson clocks, assembled and sold in the Annapolis Royal area, circa 1820. Their wooden works put clocks within the financial reach of the average person. Haliburton's fictional Sam Slick is probably the most famous of the clockmakers and salesmen.

5. St. Luke's church is presented as seen in an 1847 sketch. Built in the 1820's, the church served both the garrison and the Anglican residents of Annapolis Royal.
6. The Annapolis Royal courthouse was built in 1837 to replace an earlier one destroyed by fire on the same site. The building is shown as seen in a local painting.
7. The Runciman house is one example of the grand homes which were built in Annapolis Royal during the 19th century and give the town much of the character today. The Rev. John Millidge, rector of St. Luke's and garrison chaplain, built this Regency-style home on upper St. George Street. John Runciman, a successful merchant, later acquired the property.
8. A banner over the entrance to the park welcomed visitors to the celebration of Queen Victoria's Diamond Jubilee, in June 1897. (The entrance was near the present exit.) The day's events included a Maypole dance on the parade square. The Department of Militia and Defence financed a number of improvements to make the fort suitably attractive for this special day.
9. Concerned citizens expressed their outrage at the demolition of the 100 year-old blockhouse by the fort's leasee in 1881. This blatant disregard for the fort's historic resources sparked a local preservation movement to protect and preserve Fort Anne. The government had leased the fort ground to private individuals, by tender, since the late 1850's.
10. The last garrison, a half-company of the 76th regiment, is seen withdrawing from the fort in September of 1854. The men are crossing a bridge over the ditch opposite the north bastion, where the fort entrance was located during the 19th century. They boarded a vessel and sailed to Saint John.
11. Before the withdrawal of the garrison, a soldier of the 76th assists the Royal Artillery detachment in putting the field guns into the artillery shed. Constructed in 1809, this building was the last storehouse erected at Fort Anne.
12. Lieutenant George Wedderburn of the 76th, the fort's last commanding officer, is seen standing on the southwest curtain wall. The image is based on a later portrait, amended to show the proper uniform. Wedderburn and his family lived at the Queen Anne Hotel opposite the fort. One of his daughters was born in Annapolis Royal.
13. Joseph Norman, in uniform, sits astride his horse. Norman served on the garrison staff at Fort Anne, as barrack master and ordnance storekeeper, for 33 years (1820-1853), until forced to retire at the age of 71. He remained in Annapolis Royal and is buried in the cemetery

on the fort grounds, beside his flamboyant wife, Gregoria Remonia Antonio Reiez.

14. The Officers' Quarters is seen as it looked during its years as a barrack, in the days before photography. A colonnade ran along the front of the building, overlooking the parade square. Prince Edward, like Prince Charles today, was very interested in architecture, and considered colonnades well suited to the Nova Scotia climate.

15. The number of habitable fort buildings steadily decreased as age and fire took their toll. On a cold night in January 1830, men, women and children fled in their nightshirts, as flames consumed the soldiers' barrack. Efforts to save the building proved fruitless.

16. The 1708 French powder magazine was in relatively poor condition and roofless when concerned citizens drew attention to the fort in the late 19th century.

17. The three-storey brick soldiers' barrack beside the sally port was condemned by the late 1820s. This depiction is based on W. H. Barlett's romantic view of the fort in 1842.

18. Popular interest in the old fort and its history grew in the final decades of the 19th century. Wearing his old forage cap, Andrew Gilmore stands in the sally port, giving a tour to visitors interested in the fort ruins. In his rather inventive memoirs, Gilmore claims that

he served at the fort nine times, with nine different regiments, between 1831 and 1854. He was Fort Anne's first tourist guide.

The epitaph on his stone in the garrison cemetery reads, "The Last Soldier That Stood Sentry on the Old Fort at Annapolis."

19. Once the site of armed Anglo-French conflict, the fort grounds became a cow pasture in the 19th century. Even while troops still garrisoned the fort, cows grazed on the area outside the ditch.

Border around third panel

20. The presence of the Royal Artillery at Fort Anne is represented in this insignia from a Royal Artillery button over the panel.

21. Under the panel is a trace of the 19th century British fort, with its two 18th century British ravelins and the fort entrance via the north bastion.

*Florentine
(Bargello) stitch*



Parcs historiques nationaux National Historic Parks



Fourth panel

The 20th century

The fourth panel, entitled “National Historic Parks / Parcs historiques nationaux”, takes its name from the two national historic sites in the Annapolis Royal area. Created in 1917, Fort Anne is the oldest national historic site in Parks Canada.

The tapestry depicts some of the highlights of the 20th century in the Annapolis Royal area. Preservation and commemoration were watchwords of the century. Justly proud and aware of the area’s long, historic past, residents commemorated it in a series of celebrations, the most impressive of which occurred in 1904. In more recent years, residents have drawn on the town’s long history and unique built heritage to attract visitors.

As with the first panel, the elements of the tapestry are placed around a stylized map of the basin.

Working from the top left, and moving around the basin, we see:

1. The ruins of two War of 1812 batteries, Prince Regent’s and Duke of York’s, which the province erected during the British-American war to protect the basin from American privateers. Small detachments from the fort at Annapolis Royal garrisoned these small, coastal posts. Remains of Prince Regent’s Battery, on the left, are still visible today.
2. The 1938-39 reconstruction of the Port-Royal Habitation, the first full-scale reconstruction carried out by the federal government.

The two figures beside the Habitation are Harriette Taber Richardson, an American summer visitor who was a major force in initiating the reconstruction, and K. D. Harris, architect with the Department of Mines and Resources, the federal department then responsible for national parks and national historic sites.

3. Two plaques are examples of different organizations, one provincial and one national, involved in commemorating the area’s history. The Nova Scotia



*Smyrna
stitch*



*Wrapped
chain*



*Buillon
knots*



*Slanted
Gobelin*

Pharmaceutical Society erected a plaque to the memory of Louis Hébert, "pioneer Apothecary in Acadia in 1604" at Fort Anne National Historic Park in 1930. In 1949, the Historic Sites and Monuments Board erected a plaque to Harriette Taber Richardson on the shore of the Basin, adjacent to the Habitation.

4. The tidal power plant is located on an island in the causeway across the Annapolis River. A pilot project to determine the viability of harnessing the Bay of Fundy tides. To this day, the plant generates electricity from the rise and fall of the 20-foot tides in the river. Opened in 1984, it is the only tidal generating station in North America.
5. Annapolis Royal's town hall was built adjacent to the fort, on former fort land, in 1922 as a memorial to those who had served in World War I. Earlier, citizens had welcomed local soldiers and nurses back from the war in a special ceremony on the fort grounds.
6. In the 1970's, the Annapolis Royal Development Commission, which had been created to bring new life to the dying town, revitalized the King's Theatre, and built by Mr. A.M. King in 1921. The theater provides a venue for movies, live theatre and concerts.
7. The Development Commission also established a Farmers' Market in the lower town, opposite the

government wharf. The market, like the fort and the theatre, are located on St. George Street, one of the oldest streets in Canada.

8. The creation of the Annapolis Royal Historic Gardens was another of the major achievements of the Development Commission. Located on upper St. George Street, adjacent to salt marshes of the Allen River, the gardens are on the site of early Acadian properties. The site includes a variety of period gardens and a reconstructed Acadian house.

9. The fort occupies most of the bottom half of the panel. It is decorated with flags, as it was in 1904 for the elaborate tercentenary celebrations which marked the 300th anniversary of the arrival of the de Mons expedition in Acadia. Our present Canadian flag is seen on the northeast ravelin, near the present entrance to the grounds.

10. The events of the Tercentenary celebration took place over two days, 21-22 June 1904. England, France, and the United States sent warships and representatives to take part in the ceremonies. The French cruiser 'Troude' is at anchor, decorated for the festivities.

11. The highlight of the 1904 Tercentenary was the laying of the cornerstone for the de Mons monument which was erected by the Canadian government. Lieutenant-Governor A.G. Jones

unveiled the stone on 22 June before a large audience of dignitaries, invited guests, ship crews and local men, women and children. The ladies sheltered from the sun under their parasols.

12. At the beginning of the 1904 unveiling ceremony, Lieutenant-Governor Jones is greeted by a member of the honour guard, the 69th Canadian regiment (militia). The officer in the center is General Sir Charles Parsons, representing Great Britain.

13. On July 1, 1918, Lieutenant-Governor MacCallum Grant unveiled another memorial, the Vaughan sundial. It was a gift of the descendants of George Vaughan who had served at the capture of Port-Royal in 1710 and later became lieutenant-governor of New Hampshire. The sundial is currently located at the Annapolis Royal Historic Gardens.

14. The park-like atmosphere of the fort was enhanced by band concerts played from bandstands which local citizens had erected at the end of the 19th century. The Garrison Park Commission had signed a 10-year lease in 1899 to protect and develop Fort Anne as a "park and public place of resort" for the citizens of Annapolis Royal.

15. The Officers' Quarters is seen as it has been since a major project to "restore and improve" it in 1934-35. The principal objective was to make the building fireproof, in

order to protect the park's valuable museum collection. This was achieved by applying cement to the exterior walls and using fireproof materials on the interior. The most visible exterior change was the addition of Georgian porches to beautify the building.

16. The bus in front of the building represents the many tour and school busses which visit the park each year.
17. The old French powder magazine is seen in the south bastion. In the 1970's the building was restored to its mid-18th century appearance. This work included the reconstruction of its distinctive bell-shaped roof.
18. Commemoration of the area's history continued throughout the period with the addition of numerous plaques, each one unveiled with appropriate ceremony and celebration. A selection of plaques is represented on the tapestry:

Loftus Fortier

Fort Anne's first superintendent, Fortier was an "honorary superintendent", receiving a small honorarium instead of a salary. Fortier administered the fort with a firm hand from 1917 to 1933. He died on the fort grounds and was laid in state at the Officers' Quarters.

Nova Scotia Charter

Erected in 1921 to commemorate the tercentennial of the Nova Scotia charter granted to Sir William Alexander in 1621. One of the original copies is now exhibited at the fort.

1710 Capture

Plaque erected in 1930 by the "General Society of Colonial Wars in the United States" to commemorate the capture of Port-Royal in 1710.

Subercase

Plaque erected by The Historical Association of Annapolis Royal in 1932 to commemorate Daniel Auger de Subercase, the last governor of Acadia – "Honour to Unsuccessful Valour". Subercase governed Acadia from 1706-1710.

Common Law Court

As part of the 1921 celebrations, a plaque was erected to the bicentennial of the first court of Common Law in Canada. (This was before Newfoundland joined Confederation.) A council based on Virginia's was appointed at Annapolis Royal in 1721 to govern Nova Scotia.

Haliburton

A plaque was put up to Judge Thomas Chandler Haliburton, author of "The Old Clockmaker", in 1921 to mark the centennial of his arrival in the town. Haliburton lived and practiced law in Annapolis Royal as a young man.

Lt. Wedderburn

The 2nd Battalion The Duke of Wellington's Regiment erected a plaque in 1931 to commemorate the fort's last garrison, a half-company of the 76th regiment which served at the fort under Lieutenant George Wedderburn. The garrison withdrew in the autumn of 1854.

19. *Paul Mascarene*

The Historic Sites and Monuments Board of Canada erected a plaque to Paul Mascarene in 1932, recognizing him as a person of national historic significance. Mascarene was with the expedition which captured Port-Royal and spent many years stationed at the fort. He became both the civil and military leader and eventually was appointed lieutenant-governor of the town and garrison of Annapolis Royal. The Lieutenant-Governor of Nova Scotia and his wife are seen at the plaque-unveiling ceremony.

Border around fourth panel

20. Over the panel is the blazon HMCS Annapolis. The wavy white and blue diagonal symbolizes the Annapolis River. The cypher AR stands for Annapolis Royal, Queen Anne (Anne Regina), and Annapolis, Maryland, the site of the US Naval Academy. The first HMCS Annapolis was one of the destroyers turned over to Canada in 1940 by the United States as part of the

British-American lend-lease agreement. The second Annapolis was commissioned in 1964.

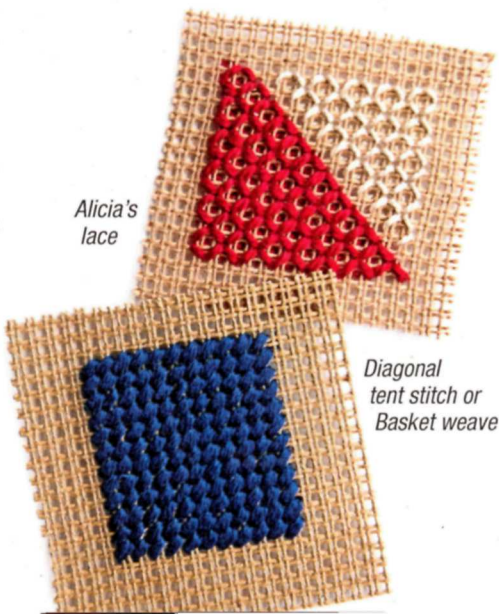
21. The Union Jack appears in the upper right corner.

22. The coat of arms of the town of Annapolis Royal is seen on the side. Based on Queen Anne's personal badge, it was adapted by the town in 1918.

23. Below, we find the coat of arms and motto, Royal Ever Loyal, of The Historical Association of Annapolis Royal. THAAR, established in 1919, has played an important role in the development of Fort Anne, the Habitation and generally in heritage conservation in the Annapolis Royal area.

24. Our present Canadian flag is shown in the lower right hand corner of the border.

25. The beaver, symbol of Parks Canada is under the fourth panel.



What the future holds

2017 was an exciting year for Fort Anne National Historic Site. Not only were we celebrating Canada's 150th birthday but it was Fort Anne's 100th anniversary, Canada's longest operating National Historic Site. In anticipation of this event, in 2015, Parks Canada started the process of renewing the exhibits within Fort Anne's Officers' Quarters Museum and interpretive panels on the fort grounds

This process was more challenging than anticipated as it was that decided to take a good look at how we were telling Fort Anne's story and whether everyone's perspectives were being properly presented to visitors. This led to working with representatives of the Acadian and Black Loyalist communities, but it also led to us inviting a group of Mi'kmaq Elders to view the old exhibit and comment on how they'd like to see their culture represented in the new exhibit.

What we heard back was quite eye opening. As was, and is, quite common with how Canadian history has been presented to the public in the past, our older exhibit seemed to present the Mi'kmaq as a people that were here before the Europeans arrived, helped them out to survive the first winters, and then not a whole lot of information about them in the following years. It was as if they were almost erased from the narrative.

The Mi'kmaq made us realise why this site had such a profound effect on their culture not just for those living near the fort, but for all Mi'kmaq. This was the seat of Acadia's colonial government for many years, and decisions made here had far reaching implications for all living in Mi'kma'ki. Therefore, their story had to be presented in such a way that people would understand life here prior to European colonisation, the effects that change brought to their communities and way of life, and how those changes continue to manifest themselves today. The story of Fort Anne is not a European story, it is a story of Mi'kma'ki, of Acadians, of the Scots and English and the French. It is a story of all these cultures coming together.

As you may have noticed, the Fort Anne Tapestry is not very reflective of all the groups involved in the site's history. The Mi'kmaq are seen briefly in the first and second panels, and then no more. Of course, when the Tapestry was created over 20 years ago, we were not having the discussions about reconciliation that we are today. However, we cannot simply re-make the Tapestry! Instead, we would like to add to it. We are hoping to work once again with the Mi'kmaw community and have them decide how they'd like to add their perspective to that exhibit. It's a really big story, so we have to make room for everyone to tell it.



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Hands Around the Fort in 2017 is another example of the community coming together at Fort Anne.