



# The Griffin

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Vol. #18 - No. 4.

DECEMBER 1993- FEBRUARY 1994

## WINTER PROGRAM- 1993/1994

Regular monthly meetings of the Heritage Trust of Nova Scotia are held on the THIRD THURSDAY of the month, September to June, at 8.00 p.m., in the Auditorium, Nova Scotia Museum of Natural History, 1747 Summer Street, Halifax.

Sunday, December 12 - 2.00 to 6.00 pm.

CHRISTMAS IN THE COUNTRY - Christmas House Tour Tea and Sale and a Concert, in Windsor. Sponsored by West Hants Historical Society Museum.  
(Register by December 4: Registration form in September Griffin).

Thursday, December 16 - 8.00 pm.

PAMELA COLLINS will speak on the topic of "Highlights of Heritage Trust Events"- tours to Yarmouth, Saint John, and Eastern Shore.

Thursday, January 20, 1994 - 8.00 pm -

GREGG MUNN master candidate in Environmental Planning on the "Sixty More Harris Buildings in Nova Scotia and Prince Edward Island".

Thursday, February 17 - 8.00 pm -

In honour of Black History Month. Heritage Trust will join with the Public Archives of Nova Scotia to present CAROLINE SMITH on "The Historic Black Sites in Nova Scotia".

February 14-20 is Heritage Week, opening with HERITAGE DAY on February 14. Watch the media for details of the week's events.

Thursday, March 17 - 8.00 pm -

Fr. MAURICE LeBLANC, Artistic Director Emeritus, Université Ste. Anne, Church Point, Nova Scotia, will present an illustrated talk on "The Acadian Expulsion"- a fascinating journey from Grand Pré to a British prison to Belle Isle off the coast of Brittany.



**STORIES!...STORIES...STORIES!!**

Julie Ross, Project Historian and Executive Producer of videotape documentation for the Carleton House Preservation Society, is looking for stories relating to the Carleton Hotel. She is currently doing research for a book on the hotel as well as a documentary video and would welcome any stories, photographs or memorabilia relating to the hotel.

Contributions or enquiries to:

Miss Julie Ross  
1750 Connaught Avenue  
Halifax, N.S., B3H 4C8

Phone No: 423- 2483

**GABRIELLE LÉGER AWARD to ELIZABETH PACEY -**

On November 12, ELIZABETH PACEY was awarded Canada's highest honour - the Gabrielle Léger Award for her work in preserving Nova Scotian heritage. The Award, first offered in 1978 under the patronage of Madame Leger, recognizes individuals who have contributed outstanding service to the nation in the cause of heritage conservation. The award, a bronze medal designed by sculptor John Mathews, and an inscribed certificate, is not bestowed as a matter of course each year. Standards for this Award are very high.

Betty's stupendous efforts in heritage conservation are known to us all. She has fought for legislation to secure view planes from Citadel Hill and to save sites, streetscapes and individual buildings of historic or architectural significance, and by her writings to raise the consciousness of Nova Scotians towards their heritage. Not all battles ended successfully, but she would still 'soldier on' - often at the expense of her physical health. Her publications include six books on Halifax's architectural history and two on Nova Scotian churches; more than 30 articles in newspapers and periodicals, and a number of poems, several of them for children.

In researching the history of buildings with a view to their registration, her work is always intensive and thorough. On behalf of the Trust she has applied for grants, trained and employed summer students and part-time researchers, directed their work and written reports based on their draft reports. When involved in the research and restoration of the Old Town Clock Betty even managed to track down the name of the designer and builder, Captain William Fenwick of the Royal Engineers. She has also produced a Research Report for History Hall, in the National Museum of Civilization.

Included among other Awards and Grants Betty has earned are: Environment Canada's Park Heritage Award for 'exceptional and significant contribution to Canada's Heritage', 1988; Heritage Canada Medal for 'outstanding contribution in the field of communication', 1981; N.S. Department of Culture Grants to Established Writers Program, 1983 and 1985 competitions; Canada Council Non-fiction Writing Program 1989 competition; and in May 1993, Betty was awarded an Honorary Doctorate of Civil Law, by the University of King's College.

CONGRATULATIONS BETTY - keep up the good work!



## Our First Twenty Years: the Heritage of Identity

By Jacques Dalibard

Executive Director of Heritage Canada and a Member of the Order of Canada.



Until the mid-1960s, Canadians' definition of heritage emphasized exclusivity. Our heritage was thought to be a small, irreplaceable collection of very special things: this great fort, that magnificent vista, this historic moment, that rare artifact.

Such a view naturally enshrined heritage. Our special things were locked away, kept separate from everyday life, were safeguarded by official institutions and managed by small groups of dedicated amateurs and government employees.

By the late 1960s the first challenges were mounted against this restrictive definition of heritage. Small pockets of Canadians started to consider their heritage as more than a collection of outstanding objects preserved in museums and parks. They adopted a new, marginally wider definition; it was no longer just the great fort that was important but also the neighbourhood landmark.

Concurrent with this broadening definition there emerged the first suggestions of democratization, the conviction that heritage should no longer be the exclusive domain of a small elite; now it was a somewhat larger number who wanted a say in its management. As a result, by the early 1970s, a handful of heritage groups sprang up in communities across the country.

In time, some of these groups pushed Ottawa to intervene on behalf of threatened heritage. The federal

government already protected nationally-important sites through the Canadian Parks Service but was restricted by law from widespread involvement in everyday heritage since property was a provincial matter.

It was for that reason that the federal government decided to help launch a national heritage agency along the lines of the U.S. or U.K. National Trusts: a membership-based, heritage organization independent of government. And that is how Heritage Canada came into being in April, 1973.

While Heritage Canada's mandate was left purposely broad (our letters patent do not attempt to define heritage) we turned most of our early attention to the protection of architectural resources. That was because the architectural character of many of our traditional neighbourhoods and downtowns was, in the early 1970s, under unremitting attack.

Our efforts took several forms, each subsequent initiative expanding the definition of heritage: First, we lobbied for the preservation of endangered landmarks; then we bought and rehabilitated individual property; then we fought for the protection of threatened streetscapes; then we became partners in the protection of architectural heritage areas.

While each early step expanded the definition of heritage, it could be argued that we still practised our own form of exclusivity: we focused only upon architecture; we were partners only with architectural heritage groups; and we were confrontational – fighting city hall, planners, and developers. Still, for all its narrowness, Heritage Canada in the early years laid the foundation for the successes to come.

In 1979, in an effort to become proactive rather than reactive, we launched Main Street, our downtown revitalization program. And with it, our definition of heritage changed,

not only by degree but also by kind. While the way to protect a building, a streetscape, or a designated architectural heritage area was to keep it somehow separate from everyday life, a downtown was nothing except everyday life. Far from being a collection of discrete, unchanging, unconnected things, it was a complex, integrated, ever-changing web of all the cultural, social, economic, and natural elements which made up daily living. Furthermore, while special heritage could be preserved by specialists, a downtown had to be managed by a wide range of participants.

With the adoption of the Main Street revitalization program in more than 100 communities, Canadians soon showed that they viewed heritage not as a collection of sacred objects only marginally important to their lives, but as a state of mind, a way of thinking that was inextricably linked to their sense of communal identity.

To extend this concept to entire regional areas, we launched our Heritage Regions program in 1984. Heritage Regions provides participant communities with a framework, facilitation and a national network, but it is the residents, themselves, who are creating together a vision of what their region should be. It is they who are identifying, protecting, enhancing and marketing the particular resources which make their region unique and, in the process, are creating for themselves both an enviable standard of living and an improved quality of life. In short, where the Heritage Regions approach is introduced, residents are beginning to enjoy both an economic upswing and a deeper sense of place.

If, then, I were to sum up the first 20 years of Heritage Canada's history, I would focus on the remarkable change that has occurred in the way many of us think about heritage. This change involved a collective



adoption of a new system of values: a widely-held agreement to turn from one way of looking at heritage to another that is profoundly deeper, profoundly more important.

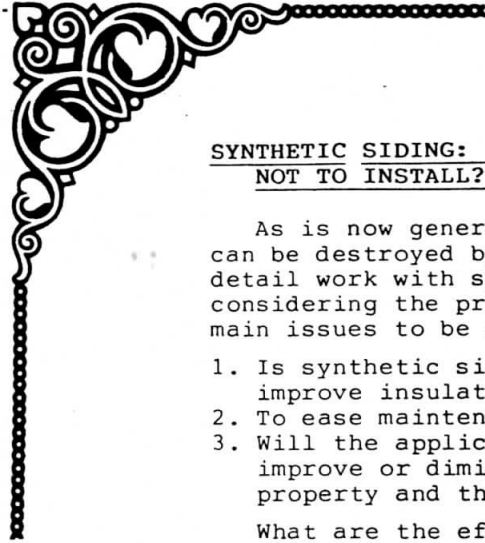
Here is how we know the change occurs. When we first ask residents of a new Main Street or Heritage Regions partnership what they understand by heritage, they invariably name the things they think we want to hear: a list of local landmarks. But when we ask them what is truly important to them in their community and their region, they construct a very different list (made up of elements of their economy, their environment, their identity). They might not know it at first, at least not consciously, but their second list is what heritage is all about. The minute they understand that it is all the things which most deeply affect them, the idea of heritage becomes, of course, more meaningful to them and is supported by a much wider spectrum of the population.

At that moment of recognition, a sea change occurs. Where previously heritage was seen only as a pleasant adjunct to their cultural lives, a marginal diversion, it is now recognized as central to their sense of self. For them, heritage becomes a way of addressing the fundamental question of what they, as a community, value. They look at the tens of thousands of stimuli which bombard them daily and ask: what is good in all of this? In that way, heritage is how they define themselves in terms of their physical surroundings, their economic system, their social interaction, their culture. And, thus, it is how they know who they are as individuals, as a community, as a country, as citizens of the world. In a word, heritage becomes their approach to life.

In our first two decades we saw that remarkable social metamorphosis occur time and again and, with it, we watched indifference turn to commitment, impotence to communal decision-

making, exclusivity to inclusion. It is the change which made our first two decades so exhilarating. ■

HERITAGE CANADA September/October 1993



SYNTHETIC SIDING: TO INSTALL OR NOT TO INSTALL? - that is the question.

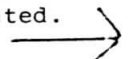
As is now generally understood, a home can be destroyed by replacing gingerbread and detail work with synthetic siding, so when considering the pros and cons there are three main issues to be addressed:-

1. Is synthetic siding being applied to improve insulation?
2. To ease maintenance?
3. Will the application of synthetic siding improve or diminish the appearance of the property and the property value?

What are the effects of vinyl or aluminum siding? Here is what three experts have to say: H. Alan Mooney, professional engineer; Charles Wing, the founder of a school for energy efficient housing; and Andrew Ladygo, an architectural Conservator in New England.

Mooney : The most significant benefit of siding is not the insulating value but infiltration control. Both vinyl and aluminum siding drastically reduce infiltration through porous, uninsulated walls. As insulators, both materials are virtually useless. Both reduce maintenance at the sacrifice of appearance, depending on the initial condition of the building. Siding can create moisture condensation because the outside surface is tighter than the inside surface and the dominant air inside the wall cavity becomes moist, inside air.

Wing : Often people apply vinyl or aluminum siding simply because they are tired of repainting a peeling house. Paint peels because the excess moisture inside the walls is trying to get out. Excess moisture while not the only reason behind peeling paint is the most common. Paint that blisters rather than peeling from the edges, is usually an indication of excess moisture in the walls. Covering the peeling paint with airtight siding only compounds the basic moisture problem. It is no guarantee of easy maintenance. Sometimes contractors put aluminum builder's foil over the clapboards before they put on the siding, in the belief that aluminum foil is a good insulator. This is only true in some instances; for instance when it faces dead air. Aluminum foil is known to be one of the best vapor barriers around, but this is putting it on the wrong side of the wall. This practice should never be permitted, even when the foil is perforated.





Ladygo : Aluminum siding, while saving on maintenance, creates a good many more hazards, many of which are compounded in the event of fire or a natural disaster. Whatever is underneath the siding is likely to be a total loss because of the impossibility of getting water to it. Chemical reactions within foam insulation materials that are exposed to heat are not yet fully understood. Many of the chemicals used as fire retardants within these foams are chlorine compounds which could create some type of chlorine gas. These problems cannot readily be detected and could cause irreparable damage in case of fire.

The percentages of heat actually saved just through weatherstripping and insulating the ceiling are impressive; these things can be done in any building with a minimum of damage to the original material.

According to the views presented above, the answers to the three principal questions are:

1. As insulators, both vinyl and aluminum siding are virtually useless. They reduce air passage through the walls (infiltration) but so does weatherstripping and caulking for a lot less money.
2. Replacing original siding materials with synthetic siding is no guarantee of easy maintenance. If problems exist, and are simply being covered up by new siding, then maintenance problems are only being passed on to the next owner; and
3. Synthetic siding reduces maintenance at the sacrifice of appearance. If the appearance and value of the property are dependent on unique or decorative woodwork which will have to be removed to apply synthetic siding, then the appearance, and consequently the value of the property, will be reduced.

However, synthetic siding materials are appropriate in many circumstances. Properly installed, synthetic siding materials are suitable for: 1) new construction; 2) for existing building without insulation problems, moisture problems or unique or decorative features.

If these general criteria are met then the answer to the question "to install or not to install synthetic siding" will become evident.

(the above information is available from the office of the Heritage Unit, Dept. of Tourism, Culture and Recreation, Halifax, B3J 2R5)



## AROUND THE PROVINCE

### HERITAGE AWARDS - BADDECK - AUGUST '93 -

Presentations made at the Annual Awards Banquet of the Federation of Nova Scotian Heritage in August 1993 included the FNSH President's 1993 award to FRANCES LANGILLE for her work with the Colchester County History Society and for a lifetime of service to the cause of heritage in this province.

Dooley Churchill, Governor of Heritage Canada and Atlantic Regional Representative, presented 'Canada 125' Medals to ROSEMARY EATON of Cole Harbour Rural Heritage Society for her activities in the preservation of Cole Harbour's natural and human heritage and for her unselfish accomplishments; and to JAMES ST. CLAIR of the University College of Cape Breton which is dedicated to Celtic tradition, for his strong leadership in respect to the creation of the Nova Scotian Highland Village at Iona.

### WOLFVILLE'S CENTENNIAL MURAL-

One of the most popular features of the year-long celebration of Wolfville's Centennial was the School Reunion Weekend of August 7, when over one thousand graduates of the Wolfville High School gathered to recall the past and renew old friendships. During the weeks of early summer a mural depicting the history of the town was gradually taking shape on the facade of a building immediately adjacent to the Post Office. This mural, a joint presentation of the Wolfville Centennial Committee and the Wolfville High School Reunion Committee, was the gift of former students and the work of Matth Cupido, an artist born in Holland who emigrated to Canada in 1955. A resident of Canning since 1982, Matth has produced about 50 one-man shows, both national and international.

The mural, which occupies about 1200 square feet of brick wall, is painted with acrylic latex high lustre paint and is expected to last for several years. It is composed of various elements which have been responsible for the development and growth of the town, including the Harbour, the MacKay School, the DeWolfe House, the railway and the second University Hall.

Shirley Elliott



#### LEGEND

1. DeWolfe House (1830-1972)
2. Wolfville Railway Station (1891-1911)
3. University Hall (1877-1920)
4. United Baptist Church (1860-1911)
5. Engine # 1, Dominion Atlantic Railway

6. MacKay School (1893-1972)
  7. Wolfville Harbour, c. 1893, with ferry and Blomidon in background
  8. Main Street, Wolfville, Northside, looking east from Elm Street intersection, c. 1893
- (Illustration shows artist's concept sketch.)

YARMOUTH.THE CHURCH OF MY FATHERS

The Old Tabernacle, 22 Collins Street, Yarmouth, N. S. was taken over by the Unit ed Church and became Central United. After Beacon United Church was built, the old Tabernacle became the Museum of Yarmouth County Historical Society. The following story, written by Margaret MacIntyre, now in her 90's, is taken from the July '93 'Historigram' of the Yarmouth Co. Historical Society.

The Church of My Fathers is 100 years old this year, and I seem to be the oldest person who remembers it in a personal and unreligious sense. I started attending it in very early days. For me my first memory isn't of the church at all. It is a day when one of my grandmothers took me to a Ladies' Aid meeting in order that my sharp young eyes could help thread needles for some of the ladies who could not see too well. Since they were probably sewing for the heathen, though mine was a strictly secular service, I might still get marks for piety.

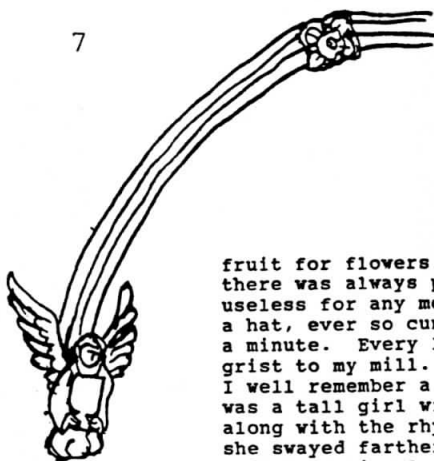
I started going to church when I was very young, with whichever of my grandparents I happened to be living - my parents being at sea. I much preferred the pew of my Baker Street grandparents, which was well back. That of my other grandparents was almost under the pulpit and I, even then a true Yarmouthian, disliked a front seat. This is at a time when my feet did not reach the floor, and children of that age do not enjoy church. The hymns are all right, but the sermon is a blank space. There was only one alleviation to boredom in that front seat, my grandmother's peppermints, dealt out with a generous hand. They were large and round and sweet, with a centre hot as hellfire, and the moment when one crashed through into that centre after much industrious sucking was a cheering spot of drama.

In the pew of my other grandparents I could see people all around and it was much livelier. Just ahead of us were the Crosbys.

Mrs. Crosby, a strict disciplinarian, with three small boys in a graduated row, eternally frustrated in their efforts to elude the maternal eye. In the other half of that seat were Mrs. Syvertsen and her daughter Mildred, mild as milk and beautiful as the dawn, and her brother Ernest. They were lovely to look at but too good to be very interesting. However, I always had the ceiling.

My eyes, turned upward saw not heaven but my secret private gymnasium. On those ceiling supports I disported myself, I walked them, hung by my hands or feet, and created wonderful athletic fantasies above the heads of the unsuspecting congregation. This occupation lasted me 'till I outgrew such childish fancies - then came the hats.

In those days the organ was played from the side, where the door now leads into the vestibule, and the choir sat in a raised area in that corner. No black gowns or mortar boards were worn, and the choir and organist sustained the gaze of the churchgoers upon their usual Sunday clothes, and hats, summer and winter. It was my practice to first remove all the trimming from the hats of the choir and redistribute it, substituting fur for feathers,



fruit for flowers, cherries for grapes - there was always plenty of trimming. It was useless for any member of the choir to retrim a hat, ever so cunningly, I saw through it in a minute. Every last bunch of roses had been grist to my mill. Hats could be a hazard too. I well remember a day when the young alto, who was a tall girl with a large hat, grew so swept along with the rhythm of the Recessional that she swayed farther and yet farther to each side and nearly impaled a small soprano beside her. I expect it was a great relief to the choir when they adopted caps and gowns, though they never knew my liberties taken with them!

We seemed never to have missed church, to which we always walked, though both my grandfathers kept horses. There were no places to park a horse on Collins Street. We went to church for an evening service too, and sometimes when I go down the front steps I seem to see at the bottom, at the left side, a small congregation of hopeful youths waiting to escort the young ladies who emerge from the evening service - young fresh faces, all attempting to look as if they were only there to watch the sunset - all shined up for Sunday - Wilfred Crosby and Ernest Syvertsen and Llewelyn Thurston, Alan Hill and Victor Seary and Clark Higby. It was the practice of my Uncle Albert Williams and his wife to invite all these young people to their house after church, for a social evening and sinfully rich refreshments; it became an institution, and we were sometimes joined by Methodists and even Presbyterians, for in those days there were Presbyterians.

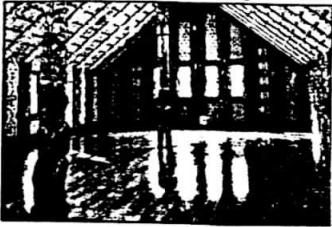
But, all was not cakes and ale. We went to church twice on Sunday and to Sunday School and on Monday, something called Christian Endeavor, and sometimes we taught Sunday School at the Mission School. We were useful at church suppers and Sunday school picnics and all other activities of a small but active congregation.

My forward-sitting grandparents (only grandfather was usually at sea) were faithful members, but my Baker Street grandmother was something more, she was in her gentle way a Christian scholar; she had been brought up on discussions of religion, and in his later days her father had become a Swedenborgian - almost. One morning, after church, she congratulated the young minister on his sermon, she told him it was such a pleasure to see how his mind seemed to harmonize with one of her favorite authors, Harry Emerson Fosdick. He told my father later that he would take good care thereafter never to preach anything but an original sermon when my grandmother was in church. My other grandmother left religion to grandfather; when he was home from sea, he often had a roomful of deacons as afternoon callers and they had wonderful disputations. Grandmother fed them liberally, but stayed out of the room.

It is pleasant to me that I still find myself at times in what was the Tabernacle and then Central United, and I often indulge myself in the pleasures of memory which I can do unsuspected by those to whom it now belongs.

Margaret MacIntyre  
(Yarmouth)





#### THE HERITAGE OF THE NEW ZEALAND MAORI

The Maori of New Zealand belong to the Polynesian race, inhabiting the islands of the Central Pacific from Hawaii in the north-west to Easter Island in the southeast and the Cook Islands and New Zealand in the south-west. The people of these far-ranging lands have a language and culture closely related to one another.

The arrival of the first Maori in New Zealand is cloaked in legend and myth. According to their verbal history the navigator Kupe was the first to discover New Zealand. It is said that in his travels around the coast he found no evidence of human occupation. If there were earlier inhabitants they had left no trace. Kupe himself returned home bringing word of the new land providing sailing instructions to later voyagers. By tracking the genealogy of those claiming descent from Kupe, the date of his arrival in N. Z. is calculated to be between 900 and 1000 A.D. Our only record of these early inhabitants - called the Moa Hunters - comes from primitive rock drawings found in caves on the South Island. The next recorded settlement was the "Great Migration" of the mid-14th century, which according to legend comprised seven canoes led by some of the greatest heroes of Maori history. From where Kupe and later voyagers came has not been identified, but in all the stories the journeys started from the legendary homeland of Hawaiki, which in Polynesian lore also represents the "Heaven" to which they will return after death. Despite the similarity of the name Hawaiki to Hawaii, the most likely starting point of these voyages was from the Society Island group, including Tahiti.

The traditional political unit of the Maori is the tribe of Iwi, the members of which are descended from a common ancestor, usually from one or other of the seven canoes of the Great Migration.

The Iwi, which occupied a specific territory, was subdivided into the village (or HAPU) and the Hapu further divided into extended family groups (or WHANAU). All members of the village were related by a common ancestor, creating the strong sense of kinship so important to the Maori. Leadership was provided by the High Chief (or ARIKI) with power vested in him through genealogical superiority because of a high degree of MANA (Spiritual power) inherited from his ancestors. Because of frequent wars between the various tribes and/or villages - usually to settle land claims or conceived wrongs to family members, many villages were fortified. These villages (PAS) were located on easily defended hill tops or promontories - the extinct volcanic cones within the City of Auckland were the sites of several such Pas.

Within the village each family group owned and occupied one or more sleeping houses, separated from those of other families. These were low structures, usually an "A" frame, and often without formal walls; where there were walls they were often no more than a foot or two high. The floor was two or three feet below grade, giving extra height and added warmth. Preparation and eating of food within the sleeping areas was strictly TAPU (taboo). Each family had a cooking house or shelter for preparation of food, and eating was generally done out of doors. Cooking was done by steaming the food in an earth oven called a HANGI - a term also used to describe a feast.

In the centre of the village was an open area (the MARAE) where members of the village would congregate to conduct tribal business or welcome important visitors. The meeting house (WHARE WHAKAIRO) at the rear of the marae, was the dominant building in the village and decorated with carvings representing the ancestors of the village or the tribe. The High Chief's house and that of the High Priest were located close to the meeting house along with an elevated store house for important tribal artifacts - these storage houses were also decorated with symbolic carvings.

The meeting house was an elaborate affair and the building of it followed strict rules. Typically 60-80 feet long, 30-35 feet wide and 18-20 feet high. The Ridgepole which extended beyond the front wall to provide a porch, was huge. Obtaining and erecting it took the efforts of the entire village.

The ridgepole was supported on each end by large posts (POU TUORONGO) sunk into the earth, flattened on the outside and left convex on the inside, as were the side posts (POU-POU) which supported the rafters (HEKE). Smaller support posts (POU TOKOMANAWA) were placed between the large end posts for further support of the heavy ridgepole. The base of these support posts were carved figures (UMPA) representing the principal ancestors of the village. Exterior walls and roof were thatched. Inside, the side and end posts were carved with figures of ancestors, or spirit figures important to the welfare of the village, and the space between the side posts filled with woven flax panels in cross-hatched patterns (TUKUTUKU). Carvings were the work of the men, and weaving the work of the women. The doorway was placed in the front wall to the left of the front support post as seen from the outside; the side jams (WHAKAWAE) and lintel (KORUPE) carved both inside and out. The window on the right of the ridgepole also had carved jams and lintel.

The porch (MAHAU) was a forward extension of the side walls and roof to cover the extending ridgepole, the underside of which was carved, whereas within the house it was traditionally painted. The porch was framed by two barge boards (MAIHI), two upright supports (AMC) and a long outer threshold, the gable apex ornamented with a carved head (KORURU) which covered the joint between the bargeboards.

Sometimes a complete figure (TEKOTEKO) extending above the gable apex was used in place of the head; sometimes the figure was placed standing on the head. The bargeboards extended beyond the supports, their outer portion covered with pierced carving. The arrival of Europeans at the start of the 19th century made metal tools available, allowing for even more elaborate carving. Painted carving also began to appear and by the 1860-70's European themes such as ships or motor cars were in evidence.

Another strong influence on the art of meeting house decoration emerged from the Ringatau religious movement, which revived for its churches traditional carved meeting house design at a time when it was passing into oblivion. Europeans - particularly the missionaries - regarded the carvings as heathen idols. The first Ringatau Meeting House (1873) was TOKAGANUIA NOHO at Te Kuiti which departed from tradition, its carvings and colours being given symbolic significance based on the Bible. The best known of the Ringatau meeting houses is RONGOPAI at Waithui just outside Gisborne. This is fully painted according to Ringatau tradition - with the rafter decorations painted by elders and the wall paintings by youth. People, animals, birds, in voluptuous naturalism rise from floor to rafters in a Maori image of the Biblical Garden of Eden. Images of sacred ancestors line the front and back walls, each, by dress or pose, telling a story. Prominent among these is the figure of the Honourable Wipere, native Minister of Parliament for the east coast, the driving force behind the building of Rongopai. He is shown in his parliamentary dress of black frock coat and hat, but with a traditional tattooed face. His mother sits on his shoulder indicating the source of his genealogical spiritual power, while his parliamentary chair is at his side. Above the ancestors, sinuous TANIWHA (sea monsters) soar up towards the roof. Until recently the floor of Rongopai was of earth, creating an image of ancestors standing on the earth in a twilight garden of fanciful design.

In the 1950's, Ringatau ceremonies in Rongopai ceased; the building was little used, and over the ensuing years the elements, aided by opossums, brought Rongopai close to ruin. Restoration work was begun in 1967 and a Maori Buildings Restoration School set up where local people received expert instruction in cleaning, sealing and repainting the artwork of Rongopai. Today, after 12 years of restoration work Rongopai stands forth in full splendour.

The art of carving began to die out during the final years of the 19th century, but in 1907 a School of Carving was started at Rotarua where carvers could be trained in the traditional craft. At the same time the restoration of some of the older meeting houses was begun and the building and decorating of new meeting houses undertaken. The work is still going on under the auspices of the N. Z. Historic Places Trust which has recently established a Maori section, the work guided by Maori advisors. In addition, the study and restoration of early rock painting, which, until recently, was largely neglected, is underway. Maori architects and artists are now using Maori cultural themes in the construction and decoration of new buildings; e.g. the Maori motifs in St. Mary's Church, Tikitiki, and the painted glass window showing a Maori Madonna and Child in the church at Waihi. Other examples of Maori inspired decorations by Maori architects and artists are murals by Cliff Whiting in the Polytechnic in Christchurch, the Meteorological Building in Wellington and the sculpture by Fred Gibson in the Ford Building in Wellington.

The above was abstracted from the very interesting slide/talk given by Robin Creighton to open our 1993 Fall season on September 16th.

#### HALIFAX WATERFRONT: YESTERDAY AND TODAY-

On October 21st, David Flemming, Director of the Maritime Museum of the Atlantic and a Trust Board member, showed some of his fine collection of slides of the waterfront, and spoke to us on The Waterfront: Yesterday, and Today . . . . and even of tomorrow. Many of the slides were taken from old paintings and postcards and covered the stretch from Pier 21 at the south end to the old Navy Victualling Depot at the north end - a huddle of smaller buildings between large warehouses, stores and allied business premises, and each with its own pier. Around the turn of the century there must have been a score or so of piers in one 200-yard stretch.

David's great-grandfather, John Flemming, was a blacksmith and had his forge where the tugboat wharf is today. When the automobile replaced the horse John Flemming amalgamated with a shipwright named Bentley, and from 1890 until 1950 Bentley and Flemming thrived as spar makers and shipbuilders.





David remembers that, as a small boy he was often taken to the forge, and to his grandparents' home nearby, where he spent many hours watching the waterfront activity. Many of the large vessels which used Halifax's deepwater harbour passed up the waterway to Pier #2 near the foot of Cornwallis Street. It was from Pier 2 that First World War soldiers left for the battlefields of France, and to which the survivors returned after the War.

When the Historic Properties area was saved after a long and bitter struggle, it had been hoped that the area in front of Purdy's Wharf could be dredged and put to use. However, when the Xerox Building was constructed the owners did not want a wharf or pier in front of their premises.

At present cruise liners tie up at Pier #28 near the Container Port. Deep enough for large ships but too far away from downtown for tourists who only have one day to spend sight-seeing and shopping. As the future trend appears to be towards tourism and cruising, it is hoped that adequate facilities can be created closer to downtown - maybe in front of the Brewery and that the smaller cruise ships can be encouraged to visit Halifax, such as the "Viking Courier" which spent a day tied up near the Maritime Museum last summer.

David also showed slides of Pier #21, constructed in the early 1920's but now in a sad state of disrepair and the old Immigration sheds no longer in use. Passengers from any ship tying up there now have to run the gauntlet of bird droppings and traverse the broken cement and puddled floor of the old shed. Pier 2 was put to good use during the Second World War when servicemen arrived by rail right down to the dock, crossed the railway line and boarded their troop carriers. All most of them ever saw of Halifax. In recent years many ex-soldiers and nursing personnel have come to Halifax and enquired of the Museum staff where to find the old pier.

Pier 21 was built on fill created when the railway cutting was made around the south end of the City and into the yards at the foot of Young Avenue, terminating at the Railway Station and the Nova Scotia Hotel. After the Explosion in 1917, relief trains were the first to use the new line, although work was not yet completed, nor all the facilities in place.

Much remains to be done to further develop Halifax's beautiful and historic waterfront, but as David pointed out, at least there is access now for the general public, access which was not available during the heyday of the waterfront as a busy and thriving centre of commerce.



## REPORTS

### ICOMOS\* 1993 SYMPOSIUM "INTERIORS" -

In retrospect "SYMPOSIUM 1993" sponsored by ICOMOS, which dealt with the conservation of Public Assembly Space, was very ambitious in scope. As it was the first one of its kind organized by the Interiors Committee within the International Council on Monuments and Sites, their ambition and enthusiasm can be forgiven - indeed, we thank them.

In three days we heard 34 speakers, some more pertinent than others on the question "Is it possible to maintain the integrity of historic interiors while meeting contemporary operational requirements?" The three speakers who had the best basis for addressing such a question were all 'from away', and their countries have legislation in place to protect heritage interiors.

Professor André de Naeyer from the Faculty of Architecture, University of Antwerp, Antwerp, Belgium, has already sent us a copy of the protective bill outlining legislation for monuments in Belgium. Dr. Maricke Knuijt, an expert in historical wallpapers, has sent us the address for the Governmental care of Historic Buildings in the Netherlands. David Denne, of the University of Technology Sydney, Australia, informed us that when a building is designated heritage in Australia, the interior also is automatically designated. He showed us some fascinating restorations of interiors recently completed. All three speakers had fascinating slides, which made understanding so much easier.

Two of the Trust's own members also participated. Both Cora Greenaway and Judith Tolliver made excellent presentations: Cora on "Interior decorative painting in public spaces in Nova Scotia", and Judith on "The role of historical research in the restoration of Province House, Charlottetown, P.E.I." Our old friend Frank Eppell of TUNS - along with post-graduate student, M.B. Cavanaugh, presented "Considerations for maintenance of the interior of St. George's Church, Halifax, N.S." The group was transported to St. George's for lunch, and a workshop to further discuss The restoration of St. George's. Our visitors from away were impressed with the building and very sympathetic to the problems of a 193 year old church.





On Friday the group were taken to view the Old Post Office (a 1993 Heritage Trust Award winner for restoration). We all walked to the Province House where we were addressed by Dr. Marie Elwood, Scott Robson of the N.S. Museum and Debra Porter, Interior Designer, N.S. Dept. of Supply and Services, who were instrumental in refurbishing the Red Room at Province House.

Les Muniak, a speaker from Ontario, I think would be an interesting leader for a Trust workshop. He spoke on "Building Code Issues" - the absolute bugaboo of conservationists; more interiors have been spoiled or unforgivably altered due to fire codes. His enlightened views and commonsense approach should be heard by every renovator, developer, architect and building code inspector.

A legal tool in existence in Ontario is the Conservation Easement. It is a voluntary legal agreement negotiated between the owner of a heritage property and the Ontario Heritage Foundation. The owner retains title and use of the property, while the Foundation ensures that its significant heritage features are protected in perpetuity. The easement is registered on title and applies to present and future owners. It doesn't restrict the present owners from selling, leasing or donating the property.

The topic of heritage interiors is one that needed to be addressed and ICOMOS Canada made a start. Let us hope there will be further 'gatherings of minds' to that end.

My thanks to the Board of Heritage Trust for sending me to SYMPOSIUM 1993. We made some important contacts as well as learning about so many like-minded people in the world who are concerned about heritage preservation - in particular the problem of protecting heritage interiors with integrity.

Joyce McCulloch

RESEARCHING A BUILDING WORKSHOP-

The Trust's first Researching a Building Workshop was held on September 25. Forty people attended this informative day-long session. Much of the workshop's success must be credited to the four speakers: Diane Pye, Elizabeth Pacey, Philip Hartling and Garry Shutlak.

The original intent of this workshop was to recruit and inform volunteers for the Book Committee project. A decision was made later to invite others with an interest in building research to attend the session. Two days were spent at the Dalhousie Community Outreach Fair in September to inform the student population of the project and workshop. Students responded enthusiastically and many attended the workshop.

Special thanks to Bonita Price for assisting at the Outreach Fair as well as to the speakers and organizers for making this workshop such an overwhelming success. Our gratitude is also extended to the Public Archives of Nova Scotia for their facilities.

Special follow-up sessions in Title Searching (Deeds) will be conducted for Book Committee volunteers.

Hopefully, with the positive response generated by new volunteers our book projects will receive the extra boost required to bring them to fruition.

It has been suggested that the Trust should offer this workshop to communities around the province, if anyone is interested in organizing such an event they should call -

Arthur Carter, Ph: 454-2070

or leave a message on the Heritage Trust answering machine - Ph: 423-4807.

Arthur Carter.

\*"ICOMOS" - a network of national committees in 60 countries, with 3,000 members.



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## WORKSHOP ON "INTERIORS"

WINDSOR, N.S. - Saturday, Sept. 18th, 1993

Following an early morning drive through torrential rain to Windsor, we attended a Heritage Trust Board Meeting at Richmond Hill Farm (the old Macdonald House), before eating our brown bagged lunch. We enjoyed a decadent dessert of Polish cakes baked and iced in the wee-small hours by our new Projects Person, Dr. Janina Konczacki..... Nina likes to feed people.

After lunch Bev Miller, present tenant of the farmhouse presented a short workshop on some of the problems faced by the Millers in their project of refurbishing the interior of the old house.

She then took us around the house to point out some of the historically interesting details.

Built about 1820, the old farmhouse had a number of owners before it - and its extensive acreage - were sold to the Macdonalds in 1949. The most notable owners were German, the Maxners - upright, industrious, stern - who between the mid-1800s and 1920 developed a thriving strawberry industry, had orchards and a quarry. Demanding hard work of every one of their nine children, when one boy married he was coldly sent away for disloyalty! Photographs of this dauntingly unforgiving couple stand on the mantelpiece in the back room.

In the basement evidence points to differences in construction - e.g. joists of unpeeled logs; walls of stone construction differing from one side of the basement to the other; bay window stones similar to those below in the basement indicating that the front of the house is the original part.

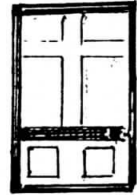
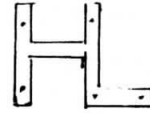
In the large back room with its fireplace and built-in baking oven are signs that this was an addition - perhaps even a kitchen lean-to at one time. Behind two narrow doors flanking the fireplace, steps lead down to two cellars; the bricked-floor thought to have been a fruit cellar.

A step-up in the main hall marks where the original house ended. At the foot of a narrow curving stairway leading up to the back bedrooms, the Millers found a plastered-over, blocked up doorway. In two bedrooms window sills deeper than those in the other rooms are further indications of different building styles.

Other interesting details are the "Holy Lord" door hinges, and the "Christian" doors: a cross in the upper panels, two smaller panels at the bottom representing the pages of an open book - the Bible? And rim locks of cast, not wrought, iron.

The Millers planned project to finish re-decorating the interior is progressing slowly but surely, as time permits. Previous tenants left the house unheated; two radiators burst causing water damage to the main bedroom and the room beneath. This has now been repaired, replastered and painted.

The Trust is fortunate to have such caring tenants as Robert and Beverley Miller - long may they remain! We owe them a vote of thanks for accommodating our Board meeting and the workshop on the interior of the old farm.



After the rain, the air was soft and fresh, but we had no time to enjoy it before being hustled along to Kings-Edgehill School for a second workshop session presented by architect John Dobbs of J. Dobbs Associates. This session covered the restoration of Old Convocation Hall and its rehabilitation as a modern library facility.

In 1801 the architect of the Hall was David Sterling. Job Lang, Scottish carver and sculptor who carved the Sebastopol Monument lion in the Old Burying Ground in Halifax, was the builder of this elegant church-like edifice with its flying buttresses and Gothic Revival windows. Over the years the building had 'wracked' (to use a phrase) and become unstable - the front wall "bulging at the slightest pressure". So the Hall was slated for demolition. Second thoughts prevailed however, and John Dobbs was consulted on ways to save the 190-year-old building. A library proved to be the answer, with book shelves and a central study area on the ground floor and a computer centre on the mezzanine.

The architects have done a sensitive job preserving the old period feeling without drastically altering the structure. As far as possible, modern ductwork and power cabling, etc. have been hidden; the most drastic changes were the digging out for a larger basement, and removal of the upper floor where the mezzanine had been decked in during the 1940's to form a second storey. The interior was returned to its original open-plan of lofty beamed roof and a 6 ft. wide mezzanine suspended along the side walls and the front of the Hall. An old sepia photo in a showcase just inside the foyer shows the mezzanine before it was filled in.

First, we were taken around the outside of the Hall, seeing aspects of work done and a number of anomalies such as the mix of architectural styles, known as 'Gothic Revival' - a sort of 'anything goes' which shows mainly in the windows. The wooden frames, being in good condition, were preserved. Small aluminum sections at the base were added for opening to the air. They even managed to find modern paint to match the original. The spaces between buttresses vary from inches to a foot. Above the front door bolt heads are the only sign of steel ties inserted to stabilize the front wall. High above the door a blocked-in area indicates where once either a statue in a niche, or a round window, depicted Past, Present and Future - a young man carrying an old man on his shoulder and followed by a child.

This sandstone building is subject to weathering and ice damage, so no attempt was made to clean it, especially by sand-blasting. The surface tends to peel, water collects behind this 'skin', freezes, and flakes away the outer layer. Sandblasting creates yet more damage. By leaving the exterior alone it left intact the waist-high plain stone band around the building, where many students had etched their initials. The earliest I could find was dated 1865 - 2 years after the Hall was opened...one of the first graduates perhaps?

Before going into the building Garry asked about the curved granite steps up to the door. Originally part of the Binney Building, they had been in storage for many years.

On emerging into the Hall from the low, dimly lit entrance hall, the impression is of light and space - the height of the beamed roof, long windows, unobtrusive mezzanine and the colour scheme, all enhance airiness. The original powder blue with neat burgundy trim has been preserved; all woodwork and furniture is of light red oak. The stairs, dais, balcony and the tall free-standing bookshelves were made especially for Kings-Edgehill by a local carpenter. The study tables, down the centre of the room, have the benefit of natural light.

At the far end the School crest - restored by a local artist, draws the eye to the blocked-in archway between half-round bas relief pillars rising at the back of the small dais. A Broadwood pianoforte dating back to the 1800's graces the little platform.

Snapshots showing the sequence of steps in the restoration were spread on a table; of particular interest to me were the ones of the making of the new basement. For this the entire front door assembly had to be removed to make room for the "Cat" Tractor brought in to dig and remove rubble and soil under the entrance hall. During this operation the main pillars near the door needed to be supported in mid-air until the floor was replaced.

The end result of the restoration is most attractive. A graceful oak stair case curves up to the mezzanine on the left side with a walkway connecting to the right hand section. Built into the front corners are carpeted sunken squares, one of which already displays cups and trophies. Between the windows are plaques for the names of award winners. Beneath the corner squares are the 'loos', tucked in alongside the door behind the journal racks.

Beyond the computers and work tables the mezzanine terminates with a pair of wrought iron burgundy-painted spiral stairways down to the main floor. Mr. Dobbs said that they had been added for effect. The stairs, the iron balusters on the main staircase, and the leafy trim along the oak balcony came from a firm in Louisiana.



At the Fire Marshall's insistence they found the mezzanine could not be more than 40% of the area of the building, but the plans of the architect called for 42%, so when they measured the full area of the upper floor they included the outside buttresses. In the final analysis, it was OK'd.

At the head of the stairs, and along the front hall is a frieze of small terra cotta tiles, each with a different design...a surprise for Mr. Dobbs when he discovered that they were the work of students in an art class taught by the daughter of Dr. Laurie Messenger, the School Principal. Trying his own hand at tile-making, Mr. Dobbs produced the centre one inscribed with the initials of his company - "J.D.A."

The flags suspended like colourful laundry across the room, represent the different nationalities of Kings-Edgehill students. Before leaving for tea in the cafeteria, Pamela asked about the life-size carved plasterwork Grecian heads which adorn the ends of the ceiling beam supports...they were noseless! "That" said John Dobbs, "goes back to the 50's when the Hall was used as a gymnasium for student cadets, who 'beaned' the noses for target practice." Consideration was given to restoring the heads, but it was decided to leave them as they were and paint them white creating a sharp contrast with the formal support bosses in blue and burgundy immediately above the injured Greeks. Another reminder of wartime cadet training were the boxes of Enfield rifles still in their original packaging found in the basement during restoration.

The Board Meeting was a good one and the Workshops interesting and illuminating; altogether a very satisfactory day. Thank you Nina for the hard work that went into your first effort as Projects Chair.

Doris Butters.



#### NEXT DEADLINE -

FEBRUARY 1st, 1994 for March/May.

(time to start thinking about nominations to the Board of Trustees).

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2211 - 1333 South Park Street  
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# GLEANINGS

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(from "Dans News", Fall 1993 issue).

## THE REDEDICATION OF ST. GEORGE'S ANGLICAN CHURCH ORGAN -

(abstracted from St. George's "Lance", October 1993 issue.)

After two years of planning, fund raising, the contribution of time and talent, and on occasion - some heavy lifting, the members of St. George's congregation are to be heartily congratulated on their fine effort in raising the funds necessary to have their 100-year-old 'instrument of praise' properly repaired.

At the rededication Service on September 12th, a delighted congregation heard their organ once more 'make a joyful noise', and according to David Buley, St. George's Organist and Choir Master "for the first time in many years ... in perfect tune, all its stops functioning and able to be opened to full throttle."

Halifax Mayor, Moira Ducharme, one of the notable guests at this special service said that "...the City of Halifax has a responsibility to preserve its history ..." and wished the congregation "success in any venture that will keep this magnificent building in our city."

St. George's has a remarkable history including the substantial role played in developing the education system in early Halifax - the church school started in 1817 had 600 or so pupils by 1865.

And the man responsible for the repair and restoration of the organ?..... Fernand Letourneau of St.-Hyacinthe, Quebec.. This is not the only occasion he has put his expertise to work in Nova Scotia: St. James Armdale and churches in Bridgewater and Annapolis Royal all have Letourneau organs.

Following 14 years of experience with Cassavantes Organs, Quebec, Mr. Letourneau opened his own business in 1979, since then he has repaired or supplied organs in seven Canadian provinces, the United States of America, Australia, New Zealand and Austria. He is rightfully proud of his latest commission, a \$250,000 order to build an organ for the 17th century chapel of Pembroke College at Oxford University - apparently the first North American to get an order from England..

Now that the organ is repaired, Mr. Letourneau (echoing Mayor Ducharme's plea) urges that the church itself should be restored, "...a beautiful building. It must be restored and the government should pay."

For any organ buff who may be interested in details of the restoration, 'THE LANCE' carries an excellent article on Just What Was Done. Call St. George's office Ph: 421-1059

Some years ago, during renovations of the 4th floor of the Barrington Street Studio, in preparation for the opening of Dance Co-op's new facility, the workers found an old safe. Inside were papers showing that 100 years earlier the area had actually been designed to be a Ballet studio for a Halifax teacher. So, after decades of subdivision as offices - the beautiful room was restored to its original purpose.

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In a newsletter from the Catherine Traill Naturalists, who held their 1993 workshop in Lunenburg last July, I garnered a few tidbits of information which I'd not heard before, although I have visited Lunenburg with the Trust on several occasions.

A report by 'CanNat' Bill McKiel made a point which differed slightly from what I had understood about the founding of the town - that the first settlers were "from Switzerland, France and Germany.. 'foreign Protestants' who had to swear allegiance to the British King.. brought out to replace the expelled Acadians". I had believed the settlers came from one part of Germany only, in 1752, part of Lawrence's plan to settle the eastern shore, now known as Lawrencetown. Too inhospitable, so the Germans refused to stay, and three weeks after arrival were transferred along the coast to what became Lunenburg. The Acadians had not, at that time, been expelled.

Eric Croft - instrumental in saving much of Lunenburg's architectural heritage, told the visitors from Quebec about the old part of the town - "on the side of a steep hill - King Street at the centre the widest street.. once used primarily for troop reviews. All important buildings were built on common ground, even the Anglican Church. There was freedom of religion but you were one of the 'good guys' if you were an Anglican". He pointed out the older homes with their '3-over-3' six-pane windows, and the ones that had eight panes - wider, to get a coffin out!

The many anecdotes and superstitions Eric related included a couple new to me.. "When sweeping up a store or establishment at day's end one had to sweep from front to back, so that it brought customers in rather than sweeping them away.. coffins were never taken in through the front of the house.."

The 'walkabout' ended at the Academy. Is it true that the Academy, a school since the early 1900's, and now a National Heritage Trust building, will be closed in the near future?

Another CatNat commented on the gingerbread trim and that no two houses were alike, and on the "widow's walks" which were closed-in, while the "Captain's walks" were not. (Again I had believed that the widow's walks were open) .. "houses were often painted the same colour as the boats, actually using up the same paint". (Maybe a talk on Lunenburg would make an interesting Trust evening, Pam).



# TOUR



15

Tucked into a corner downstairs are a couple of other pitiful little aberrants: two tiny calves - one with a head at each end of its body, the other with two heads joined together above the neck. No one seemed to linger long down there.

Outside in warm sunshine we were joined by Tracy Langille, who despite a nasty cold managed to summon up enough voice to help our host, James LeFresne, guide us around the area.

Our first stop was the Old Tatamagouche Railway Station, now being run as a country Inn by Jim LeFresne and his wife, Shelley. It is comfortable and charming - several of our group were accommodated there overnight. The large 'Men's Waiting Room' is now a dining area with facilities for preparing light meals; the much smaller 'Women's Waiting Room', a bright and cheerful bedroom (though I was told it really should have a blind as when the lamp is lit anyone can see through the curtains into the room)! I gather that in 'the good old days' a lady needing to use the washroom had to get permission and be escorted by the station master, the facilities being in the men's area!

Upstairs, once the Stationmaster's residence, are three more bedrooms - en suite - and a cosy sitting room adjoining a sizeable kitchen with access to a sunny balcony. The Train Station Inn has been declared one of four unusual Inns in the province: one is the Dutch Windmill, the other two being the Lighthouse Inn and the Ice Breaker.

The station was built in 1889 and the last freight train ran in February 1986; passenger service had ended in 1960, and the station, which was finally closed in 1972, is still Crown property.

As Jim grew up in the area and spent most of his young days in and around the station and the Creamery, he and Shelley, who shares his interest in antiques, have enjoyed rehabilitating the old place. Their own home at the top of the hill is also used as a B&B. Bright, pleasant and full of treasures, they have the most attractive parquet floor that I've ever seen, the oak strips form squares, one inside another narrowing to a small centre block.

A short distance away, along the old railroad bed, now a rather stony hiking trail, is an old granary which looks like a 'prop' from an old western movie, and beyond that the now empty plant of the Tatamagouche Creamery, overlooking the Waugh River. The Creamery thrived from 1925 until sold to the Scotsburn Company some years ago. Scotsburn closed the old place down in 1991 and gave it to the town, but as yet no one quite knows what to do with it. It stands there, decrepit and lonely, paint peeling from the ceilings, the old equipment rusting away, except for the shiny stainless steel butter churner which is still in excellent condition. A boxlike contraption with a blower at the back was used to dry blueberries on the wiremesh trays built into the front part. Tatamagouche butter was considered one of the best Nova Scotian butters, and the old Creamery building sparked many reminiscences on how butter was made or sold 'when we were young'.

## FALL TOUR- TATAMAGOUCHE, WALLACE and PUGWASH -

Fall colour did not seem quite as bright as we had hoped it would be when we began our drive to Tatamagouche on Saturday, Oct. 16th, 1993. However, it was a perfect morning - the sun sparkling on the last of the night's light frost and through the mist drifting across the harbour.

For several of us, Tatamagouche and area was not as well known as are other parts of the province, so there was much to see and learn about the history and industries of the area.

We were running late, so skipped Balmoral Grist Mill, but did get a look, and taste, at Jost's Winery overlooking the Northumberland Strait. Then on to Tatamagouche for a tasty lunch of sandwiches and home baked cakes in the Fraser Cultural Centre, followed by a walking tour of the town and a visit to the Sunrise Trail Museum.

The Fraser Cultural Centre and Art Gallery is housed in the old Fraser family home built in 1927. In 1948, with an extension built on at the rear, it became a hospital. Later it became a nursing home when the community put in a mighty effort to raise its share of the funding necessary to build a 30 bed hospital. Another great effort funded a new nursing home for the area, leaving the Fraser house to become the Cultural Centre, now run by the ladies of the community. Following lunch we looked over the building, and in particular the Anna Swan Room - with its interesting collection of memorabilia of Nova Scotia's 'giantess'. Written records, photos, news clippings and garments are on display. The wedding gown given to Anna by Queen Victoria is there and efforts are being made to retrieve the 6 ft. gold chain, also given by Queen Victoria, but which had been divided into pieces and given to Anna's sisters.

Anna's family were all of normal size; Anna weighed over 18 lbs. at birth and by four years of age was 4'-6". At school she sat on a stool to work at a table raised on planks, and at mealtimes sat on the floor to eat, her back against a wall for support. By 15 she was well over 7 ft. tall. Never quite fitting in, ungainly - adolescence must surely have been a miserable time for her. When the agent for Phineas P. Barnum persuaded her to join the circus she seems to have been content, as special quarters were built for her. During her travels she met another 'giant' Captain Van Buren, and they were married in London, England in June 1871. Two children were born - the first one, 18 lbs. and 27" long was stillborn; a second child, two years later was nearly 24 lbs. in weight and 30" long. This baby only lived a few hours. Anna died the day before her 42nd birthday.

From the Creamery we plodded back up the hill to the main street where Tracy pointed out the Sedgewick Presbyterian Memorial Church and the few remaining old homes built in the Campbell Shipyard's days of prosperity. Then on to the Sunrise Trail Museum unheated now that the tourist season is over. This little museum tells very clearly the story of Tatamagouche. The old steam boiler on the front lawn, built about 1890, has in its time generated power for local sawmills and used to pasteurize milk and sterilize bottles for Creighton's Creamery.

Artifacts, domestic and professional equipment, tools and costumes in well-arranged displays steer one through the periods from Micmac to 20th century Edwardian - in places with even a touch of humour..e.g. two almost identical square boxes about 20" high with hinged lids and a circular hole in the centre: One label reads "This is not what you think it is"..the other reads "This is what you thought that was". The first is an 80-year old Fireless Cooker, the centre cavity housing the cookpot which would have been surrounded by hot stones and the lid closed; the other one, of course, IS the Commode!

A Curio Corner contains a number of oddities including a bamboo birdcage; a stuffed Dahl sheep; a shelf made from cotton spools, and a tree trunk 'totem' with strangely shaped burls; one of the oddest of oddities is another section of a tree trunk with a branch on which a scythe had been hung some 60 years before - the tree had grown completely round it.

Long before the white man came to 'the meeting of the waters' (now the Waugh and French Rivers), Tatamagouche was the site of a summer settlement where Micmac Indians hunted and fished along the shore. Across the bay Steel's Island, small and lowlying, is the site of an old Indian Burial Ground, from which during very high tides, bones and artifacts are often washed ashore. In the 1600's the industrious Acadians arrived, built dykes and farmed the land until the Expulsion, which actually started in

Tatamagouche in 1755 when a detachment of New Englanders sacked the town, expelled the citizens and burned the farms. The next wave of settlers were French Protestants brought over from Montbillard, France by Col. DesBarres to develop the land grant which he had received for his military services. These were the first permanent settlers, and many of their descendants continue to live in the area. DesBarres, we were told, was a hard man, and ran his community of tenant-farmers in the manner of a 'company town'.

By the end of the 1770's Welwood Waugh arrived, followed by many other Scottish families, who cleared land, built simple homes and worked hard to produce the bare necessities of life. Before long a school, church and mills were built and by the turn of the century Campbell's Shipyard was well established. In 1790 their first schooner 'Nellie' was

launched. Until the coming of the railroad, which ruined the old shipbuilding business, Campbell's yards thrived. They built over 350 schooners which carried lumber, freight and passengers to many places around the world. Now all that can be seen of the old yards are the timbers which lie at the water's edge, near remains of the cribbing of the old highway bridge. On land donated by the Campbells a smart new Marina has been established: Campbell's Shipyard Marina.

After our short lesson in history we sorted ourselves out into our overnight accommodations for a fresher before meeting at the Balmoral Motel to enjoy an excellent baked ham dinner. Following the meal James LeFresne's father-in-law entertained us with anecdotes further extending our knowledge of the area. The stories came tumbling out as he tried to condense into 30-40 mins. what should have been spread over a longer time span. The community fund-raising efforts to finance the proposed hospital and nursing home were many and varied, and went far beyond bingo and bake sales. They even 'sold' rooms in the hospital - for a goodly donation a room would be named for the giver; a wealthy junk dealer gave two buckets full of pennies...the whole LeFresne family sat up all one night rolling them!



Colours were definitely brighter and more prolific on Sunday as we continued our tour of Pugwash, the Eaton House, Tim Horton's Children's Centre and the Wallace Area Museum. We even got in a little shopping at the Silversmith's Store and Seagull Pewter House. Barrelling back and forth along the shore road to reach certain places at certain times, must have caused the locals to wonder if that great bus load was lost!

There are three quite important elements in the Tatamagouche-Pugwash area. The Atlantic Christian Training Centre, Tim Horton's Children's Centre, and the Cyrus Eaton House used for international 'Think Tank' meetings and conferences. We passed the ACTC but took a drive around the Children's Centre. The extensive park-like grounds (site of Fort Franklin) was donated by local philanthropist Ron Joyce for a summer camp. A large activity centre and an attractively designed residence complex are set back from the road, and down by the bay a man-made harbour with two protecting stone arms provide a safe sailboat training area for the children. Ron Joyce has his own plane and apparently brings in Quebec children to Nova Scotia, taking Nova Scotia kids to Parry Sound. When R.J. is in residence flags are flown from the 12 flagpoles around the main building.

Although the Cyrus Eaton House was closed for the winter, water off, furniture covered and shutters up at the windows, the caretakers made us welcome - removed some of the covers and a window shutter so that we could get an idea of the place. Simply, but comfortably furnished, it must be a wonderful place to visit during the summer, almost every room as well as the wide verandahs overlook the water, marred only slightly by the gantry arm and sheds of the Canadian Salt Company's evaporation plant. They are justifiably proud of the gallery of photographs of 'notables' who have stayed there.

It took a couple of tries before we located the Old Kennedy Home, now the Wallace Area Museum, tucked away behind the trees opposite what remains of the Old Kennedy Shipyards. John A. Kennedy, a hard-working and skilled refrigeration engineer, operated the family shipbuilding business and a general store started by his father James Davison Kennedy, along the Wallace Shore.

John Kennedy left one million dollars and a family home on 220 acres of land to Wallace for a museum in memory of his mother, Mary Davison Kennedy. This little museum is quite new and only opened on June 27th of this year. We were welcomed by Penny Lightall with tea and coffee served by her colleagues. Penny has put together a slide show on 'then' contrasting sharply with what we saw of 'now' in our tour. Much has been done, much remains to be done, both in the house and the cleared part of the grounds with its old apple trees and a fruit bush orchard; the rest still dense woodland.

Mary Kennedy's health deteriorated in later years and she suffered much from arthritis. The gazebo, where she spent a great deal of her time sitting in the sunshine, awaits restoration behind the house, as does a venerable barn, once used for a chicken farm. The original section of the old barn was built in 1780, with vertical board siding, the part added in the 1800's had horizontal boards.

Wallace, once the centre of a thriving sandstone industry, provided stone for the Parliament Buildings in Ottawa and Province House in Nova Scotia, as well as for many buildings in the USA. Now fishing, farming and lumbering are the mainstays of the local economy

As in much of the area the original name was Micmac - Remsheg - meaning 'the place between'. This was later changed by an Act of Legislation to Wallace. Pugwash also had a Micmac name - Pegwesk - 'shallow water'.

At some point during the day we had gone back to Malagash for a substantial roast beef dinner at the Old Dutch Mill Restaurant. As many as possible crowded up the wrought iron spiral stair to the upper floor built on to the back of the mill, a room with a magnificent view over the salt marsh.

We had driven for miles alongside the marsh, the bright gold grass of fall interspersed by winding grayish-green watercourses as the tide came in. A cormorant or two flapped low over the open water or disappeared quietly below the surface. All very beautiful, but eventually we had to return to Halifax, after a delightful weekend - thanks to the efforts of Hilary and Pam.

Doris Butters.

In order to broaden the scope of The Griffin and encourage participation by provincial groups, it has been suggested that in addition to our regular Program page, we include a three-month block calendar layout - a see-at-a-glance reminder of upcoming Heritage events plus those of like-interest groups.

There is of course the need to meet our quarterly deadlines:

February 1st	for March, April, May
<u>April 1st</u>	for June, July, August
August 1st	for September, October, November
November 1st	for December, January, February.

(NOTE: The early spring deadline is necessary to give members the required thirty-day notice of the Trust's Annual General Meeting in June.)

Mail or phone in your submissions to :

The Editor  
2211-1333 South Park St  
Halifax, B3J 2K9

Ph: 422-6286

OR The Editor  
Heritage Trust of N.S.  
Ste. 522  
1657 Barrington Street  
Halifax, B3J 2A1

Ph: 423-4807, or leave message on answering machine.

historical  
celebrations

house tours

literary  
readings.

monthly  
meeting dates.

workshops

exhibition openings

concerts

Now is the time to start thinking about nominations  
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Federation of Nova Scotian Heritage  
AWARDS PROGRAMME  
HERITAGE TRUST OF NOVA SCOTIA BUILT HERITAGE AWARD

June 3, 1989 marked the first year for the presentation of the Heritage Trust of Nova Scotia Built Heritage Award.

This award is designed to recognize and honour an outstanding individual, group, company or department of government that has preserved a part of Nova Scotian heritage in the form of a built structure.

The nominator should include the research used in deciding the types of materials and building techniques used for the interior or exterior restoration. A series of photos representing the restoration project before, during and after, and plan of drawing if applicable should be included.

Anyone of the above may be nominated by a member group of the Federation of Nova Scotian Heritage or a member of Heritage Trust of Nova Scotia.

A recipient of the Heritage Trust of Nova Scotia Built Heritage Award may not be nominated subsequently in less than five (5) years.

The Heritage Trust of Nova Scotia Awards Committee may withhold the Award if no suitable nomination is presented.

- Nomination Procedure:

1. Nominations MUST be made on the standard Awards form of the Federation of Nova Scotian Heritage.
2. Nomination forms shall be forwarded to member groups of the Federation of Nova Scotian Heritage for distribution by JANUARY 15.

3. In addition to the supplementary material required on the form, the nomination for the Heritage Trust of Nova Scotia Built Heritage Award shall include the research used in deciding the type of materials and building techniques used for the exterior and/or interior restoration. A series of photos or 35mm slides representing restoration project before, during and after shall also be included, as well as plans or drawings, if applicable.

\* N.B. \* Winning Submissions with photography, plans, drawings, research become the property of Heritage Trust of Nova Scotia and form part of the Trust's archival records for present and future study.

NOTE . . . . . FULL SIZE COPIES OF THIS FORM ARE AVAILABLE IN THE HERITAGE OFFICE.

4. Nomination forms and all supplementary material MUST be returned by the published due date, MARCH 15, and addressed to the Chairman, Heritage Trust of Nova Scotia Awards Committee, c/o Federation of Nova Scotian Heritage, 1809 Barrington Street, Suite 901, Halifax, Nova Scotia, B3J 3K8.
5. Recipients of Awards will be announced and presentations made at the Awards Banquet of the Federation of Nova Scotian Heritage, following the Annual General Meeting of the Federation. The Heritage Trust of Nova Scotia Built Heritage Award will be presented by the President of the Heritage Trust of Nova Scotia.

6. The Nominee must be informed by the nominating body.

7. Nominee and representative of nominating body are expected to attend the Banquet and Awards presentation.

8. Check off the following supplementary material, which MUST BE included with the nomination:

- A minimum of 3 and not more than 5 letters of support from groups and/or persons involved in heritage activities
- Resume of nominee's background, education and general interests
- Recent photograph

Name of Nominator \_\_\_\_\_

Name of Secunder \_\_\_\_\_

Mailing Address \_\_\_\_\_ (b) \_\_\_\_\_ (h)

Phone number \_\_\_\_\_ (b) \_\_\_\_\_ (h)

Signature of Authorized Person \_\_\_\_\_

Contact Person \_\_\_\_\_ (b) \_\_\_\_\_ (h)

Phone number \_\_\_\_\_ (b) \_\_\_\_\_ (h)

Signature of Authorized Person \_\_\_\_\_

Contact Person \_\_\_\_\_ (b) \_\_\_\_\_ (h)

Phone number \_\_\_\_\_ (b) \_\_\_\_\_ (h)

Signature of Authorized Person \_\_\_\_\_

Contact Person \_\_\_\_\_ (b) \_\_\_\_\_ (h)

Phone number \_\_\_\_\_ (b) \_\_\_\_\_ (h)

Signature of Authorized Person \_\_\_\_\_

Mailing Address:

Federation of Nova Scotian Heritage  
1809 Barrington Street, Suite 901  
Halifax, Nova Scotia, B3J 3K8



1993

DECEMBER

1993

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
			1	2	3 Evening- Bedford House Tour	4 2-5 pm- Bedford House Tour
5 2-5 pm Bedford House Tour	6	7	8	9	10	11
12 2-6 pm Windsor House Tour	13	14 7-11 pm Xmas Cheer at Cole Hbr.Farm	15 7.30 pm Royal N.S. Historical Soc. Dal.Arts Ctre.	16 8.00 pm Heritage Trust N.S.M.of N.H.	17	18
19 2.00 pm Card Singing Cole Hbr.Meeting House	20	21	22	23	24	25
26	27	28	29	30	31	

1994

JANUARY

1994

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15 2.00 pm N.S.Poetry Society - N.S.M.of N.H.
16	17	18 7.30 pm. Costume Society M.M.A.	19	20 8.00pm Heritage Trust N.S.M. of N.H.	21	22
23	24	25	26 7.30 pm Shubenacadie Canal Comm'n.	27	28	29
30	31					



1994

FEBRUARY

1994

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		1	2	3	4	5
6	7	8	9	10	11	12
13	14 HERITAGE DAY	15 7.30 pm Costume Society M.M. A.	16	17 8.00pm Heritage Trust NSM of NH.	18	19 2.00 pm Poetry Society NSM of NH
20	21	22	23 7.30 pm Shubenacadie Canal Comm'n.	24	25	26
27	28					

Merry Christmas



**Heritage Trust of Nova Scotia**

1657 BARRINGTON ST., # 522, HALIFAX, NOVA SCOTIA B3J 2A1 (902) 423-4807