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Brunswick Street Gothic: Saint Patrick's Church

by Wallace Brannen

NOTE: The congregation of Saint Patrick's was recently told by Archbishop Terrence Prendergast that the doors of their historic church will close in November of this year. The parishioners have been hard hit by this decision. They stand to lose a gracious symbol of personal faith as well as a powerful marker of community history and culture. With the loss of this provincially registered building we could all stand bereft of an exemplary piece of our fast disappearing built heritage. Saint Patrick's is in peril. We must rise to the occasion and rally for the cause.

GOTHIC style was born in twelfth century France during a time of rapid urban growth, increased wealth, advancement in learning and a new freedom to travel. This progressive period can be compared to the nineteenth century when similar developmental conditions prevailed. Gothic style was widely copied and adapted at that time, nowhere more enthusiastically than in Great Britain and her colonies. The strongest characteristic of North American building in this period was the use of a wide range of historical styles, modified to suit the needs of the day. Even though Gothic Revival

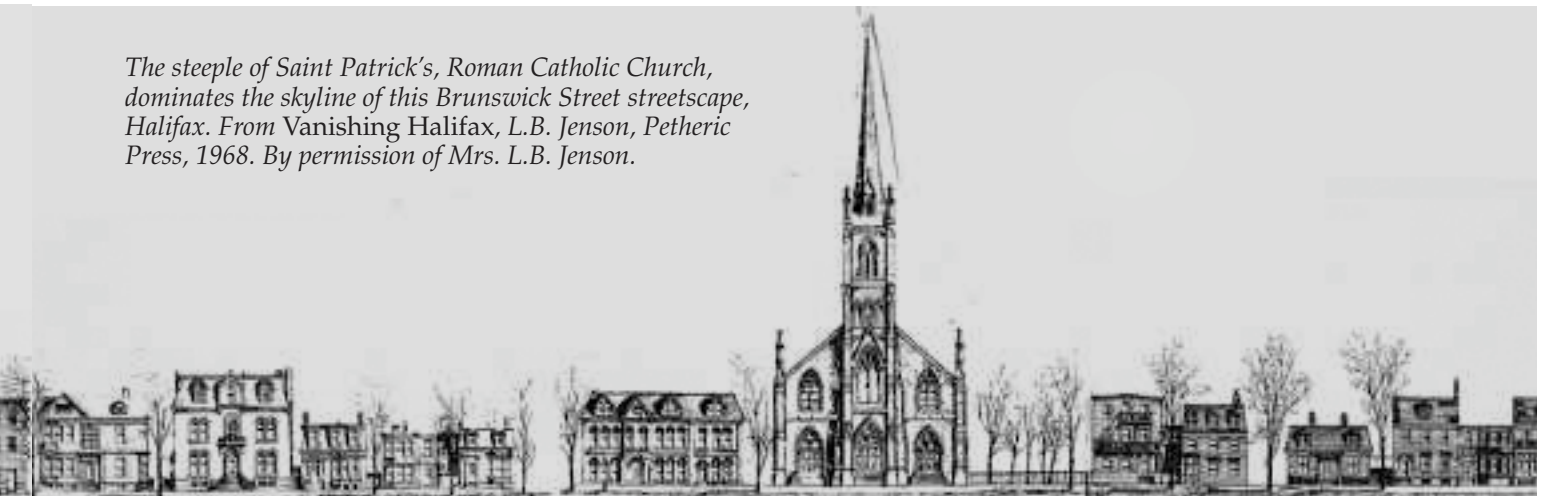
churches from this architectural episode cannot be mistaken for true Gothic churches they do, nonetheless, offer a romantic vision of our heroic past.

In Halifax, neo-Gothic or Gothic Revival churches of both the French and English variety are abundant even though all the churches north of North Street were destroyed in the great explosion of 1917. Saint Patrick's, a Catholic church dangerously near the south side of this demarcation line was, perhaps by the grace of God, spared in this phenomenal catastrophe. The church building stands today as a remarkably intact example of numerous stylized highlights of French Gothic church architecture; a convenient amalgam of the original form, built at a time when the parish church was the religious community's most valued possession.

The church's history, compiled by the late William Kelly and present day historian Blair Beed, is succinct but telling. In 1843 the church was founded as a mission of Saint Mary's, now the basilica church of Halifax. The Irish community, which eventually formed the parish, first worshipped in a nearby stable. In 1845 the congregation began to gather in an unused Dissenters' Meeting

Continued overleaf

The steeple of Saint Patrick's, Roman Catholic Church, dominates the skyline of this Brunswick Street streetscape, Halifax. From Vanishing Halifax, L.B. Jenson, Petheric Press, 1968. By permission of Mrs. L.B. Jenson.



St. Patrick's: *Continued from page 1*

House cum Anglican Garrison Chapel. The cornerstone for a new church was laid on this site in 1883. The church history records that "on December 27, 1885, parishioners attended mass in front of the old altar in the newly opened church."

Saint Patrick's sits on the east side of Brunswick Street. In his book of heritage building illustrations, **Vanishing Halifax**, L.B. Jensen calls Brunswick Street "the most varied and interesting concentration of domestic architecture remaining intact in Canada." The church history tells us that "by the time the new church was built the street had developed into a fine residential area as local merchants built stately homes amongst the original cottages" and that "with eight church buildings close together the street was known unofficially as 'church row'". Four of the eight remain today; all but one is in a medieval revival style. A combination Presbytery and Glebe House was built on the north side of the church in 1889. Its width matches the frontage of the church and it is built with the same materials, as one might expect, in the neo-Gothic style. This two-and-a-half-storey building, made possible by the bequest of Henry Peters, Saint Patrick's builder, is resplendent in its near excessive display of lancet windows all properly finished with granite hood moulds. The most notable connection of the Presbytery-Glebe House to the church is invisible in its function. To protect the parish priest from the weather, and perhaps the gaze of the ungodly, a spacious tunnel of some twenty feet connects the basement of his residence to the basement of the church.

In its heyday Saint Patrick's was the centre of a parish operation that served 5,600 souls and included the Presbytery-Glebe House, a nearby social centre and across the street, a boys' and two girls' schools. Today it is underused and to some, a redundant church property. Yet, thanks to the diligence of the small membership, it contin-

ues to serve as a beacon in its neighbourhood. The upward thrust of the centre spire is outstanding in the streetscape. The ratio of street level width to the top of the spire is roughly 1:2.5, not far off that of the High Gothic Amiens Cathedral at 1:3, and in dramatic contrast to the more earthbound churches of the English Gothic. Surely this tall and slender spire made it clear to Irish merchants and labourers alike exactly where God and Heaven were located. The spire is the centerpiece of a perfectly symmetrical west-facing façade, a robust configuration, particularly in comparison to the plain quality of the stuccoed north and south sides.

Construction is of brick with Nova Scotia granite trim. The octagonal spire is embellished at its base by four small lancet windows that provide light for the bell tower. The top of the square tower is decorated by corner pinnacles bearing stylized crocket motifs. The bell sounds through equal openings on each side, all looking like squat lancet windows. If these window frames remained open we might be reminded of the great pierced towers of Notre Dame. Instead, in a Victorian effort to keep out the weather if not the draft, the frames are closed by louvres set in faux tracery woodwork. A trio of small lancet windows sits tight together over a very Gothic gable that tops off the façade's tallest window. This window, like all the others of the church, is made in the Early Gothic plate tracery style. Similar but slightly smaller windows appear in the wall of the church but are set somewhat lower in relation to the angle of the roofline. The tower, extending slightly from the church wall, is decoratively buttressed. This embellishment has greater height than the pinnacle-topped corner buttresses of the building. All these aspects speak of verticality, a Gothic architectural ideal: from the triangular configuration of the buttresses and main windows to the gable on the tower, the Gothic

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Submissions are welcomed.
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arch openings at the bell and finally, to a spire given greater upward thrust by the quartet of pinnacles at its base.

As sure as the parishioner's gaze and imagination were directed to heaven by the church façade, the three front portals marked the beginning of the important journey to the altar. Just as in twelfth century Laon Cathedral, the centre portal is perfectly aligned with the nave while the side portals exist in a similar relationship with the aisles. The centre differs from the sides only by being somewhat larger. A glazed woodwork tympanum, again in replication of plate tracery, is contained by a granite Gothic arch. The jambs of the double wooden doors are also of granite and pretend to be columns with carved foliate capitals. The portals open to a narthex of porch-like anterooms. The remaining exterior of the church building requires little description. Tall lancet windows fill the stuccoed sides but are covered in wood frame 'storms' not built for appearance. North and south side doors are capped by small arched windows. The back of the church is of the same texture but supports an extension for the sacristy and the apse. The building sits on sloping land that gives exposure to the basement level and foreshortened lancet windows aligned with those of the main level. Saint Patrick's is a town church, not intended to be viewed in a field of green like English Gothic predecessors such as Salisbury Cathedral. This church is built into a streetscape that was filling rapidly in its day. Side views were not to be had.

The interior architecture of Saint Patrick's offers a medieval welcome; one might expect to hear Latin at its mass. In its interior this late Victorian replica of things Gothic seems to move toward Rayonnant style with, as is so well described in **Snyder's Medieval Art**, "sophisticated articulation of the mouldings, the tracery and the colonettes that provide the basis of

the style." Faux finish paint surfaces suggest three colours of marble. The stained glass lancet windows are tall, plentiful and offer light on all sides of the rectangular interior. Even the apse window is lit with stained glass. The church history calls this "a rare use in Canada of stained glass in an apse window." We also discover the likely reason for this use in the historical text, where we are told that the Halifax cathedral church, Saint Mary's (1829), has one as well.

We are left to wonder how the interior of Saint Patrick's escaped the modern day iconoclasm of Vatican II. In **Every Popish Person**, J. Brian Hanson's chronicle of Catholic Nova Scotia, we learn that as a result of this late 1960s council it was asked "of the Cleric that he declericalise his image of the church." Evidence of this request is clear in the painted-over and cleaned-up look of Saint Mary's Cathedral. Saint Patrick's church history refers to the moving

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Below, St. Patrick's Roman Catholic Church, Brunswick Street, Halifax. All photos: Arianne Pollet-Brannen



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around of some devotional figures and slight changes to the altars but not much else that might have been prompted by the encyclical. Saint Patrick's seems to have been off the iconoclastic radar by being, according to Hanson, the city's second most prestigious church. Church historian Blair Beed is succinct in his own conviction that Saint Patrick's simply could not afford the officially sanctioned changes.

The interior of Saint Patrick's is impressive in both depth and height. Slender piers with applied colonettes form elegant colonnades that contain a spacious nave. This feature gives visual transport to the altar while carrying our gaze upward. Ribbed quadripartite vaults extend from cast faux marble, gold banded capitals and abut an elegant rib ridge. The capitals alternately show three different foliate motifs. Not surprisingly one is of the shamrock, a perfect symbol of the trinity in the hand of Saint Patrick. Smaller quadripartite vaults decorate lower ceilings above the aisles. Piers nearest the centre portal are partly covered in the function of carrying a choir balcony housing an outstanding Cassavant organ that is recognized as a national heritage treasure. Two pier positions near the altars are not filled but are elegantly finished off with bound capitals. The frontmost piers merge with the wall on each side of the apse. The interior of the apse is a tribute to the expressive linearity of the vaulted ceilings. Colonettes pretend to be piers and project a flattened imitation of the quadripartite ceiling vaults. Atop this display is the unique-in-Canada stained glass window illustrating the Ascension. This striking configuration is infilled by the 1950s addition of a sectional mural by Nova Scotia artist Joseph Purcell. Space between the 'ribs' and the 'colonettes' support painted images of an earthbound Jesus prior to his ascent into a more visually profound realm of stained glass.



Altar boys tasked with ringing the bell stopped on their long climb to the belfry to autograph door frames outside the choir loft. The earliest signature is dated Christmas 1888.

In addition to that of the apse, Saint Patrick's is lit by twenty-six other stained glass windows. The windows of the west façade as well as those over and next to the side doors are "of rich ornament" and not part of the lengthy narrative presented by the remainder. Abbot Suger, supervisor of the creation of the Abbey Church of Saint Denis, the first great monument of the Gothic, suggested that the primary function of the window was to promote heavenly ascent "urging us onward from the material to the spiritual." This most desirable effect is achieved by the sheer abundance of stained glass in Saint Patrick's. The narrative group presents a familiar lesson for the congregation in its description of Jesus' time on earth. From the "Presentation of Mary in the Temple" to "The Faithful Women at the Empty Tomb" the same story, so often illustrated in the Gothic church, is told again. All but one of the narrative group is topped with a rosette showing an angel. A large south side window, installed by the Charitable Irish Society, that pictures Jesus giving Peter the keys, shows instead the venerable Saint Patrick in its rosette.

The Gothic Revival drove a renewal of stained glass and other arts. Mayer and Company of Munich, the makers of these

windows, were dedicated to the reactivation of many medieval building trades. It was Mayer's New York studio that provided the original windows in the late 1890s and it was Mayer who was called upon to recreate virtually all of them after the explosion of 1917. It is clear that the business of ecclesiastical supply was organized and efficient during this period. The fine marble altar, resplendent in its display of miniature Gothic gables, is echoed between the large narrative windows in gabled renditions of the Stations of the Cross; all precisely cast and carefully hand painted but, nonetheless, eminently orderable. The Gothic Revival church was, in the aspect of its furnishings, well supplied. A proliferation of new churches required appropriate decoration. The parishioners of Saint Patrick's were generous in their effort to build a unique place of worship. We learn from Maud Rosinski's **Architects of Nova Scotia** that the plan presented by the Halifax builder Henry Peters and the architect G.H. Jost was chosen over submissions by two Americans, one notable for his design of the granite front and steeple of Saint Mary's Basilica in 1876. The Halifax team proceeded to fill the parishioners' order with an elegant extract of French Gothic architec-

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Tantramar Heritage Trust and the Boultenhouse Heritage Centre

Tantramar Heritage Trust, with members both in New Brunswick and Nova Scotia, particularly the Amherst area, has recently expanded its operations across the border in Sackville, New Brunswick, with the opening of the Boultenhouse Heritage Centre. Dedicated to commemorate the Fundy region's shipbuilding heritage, the Centre includes the 1840 Greek-revival style house constructed for Christopher Boultenhouse, one of the Bay of Fundy's premier 19th century shipbuilders, which was acquired by the Trust in 2001. This wonderfully preserved house includes its original block-printed "Scenes Turques" wallpaper by Dufour that was applied in the parlour. It is located near "Captain's Corner" at present-day 29 Queens Road where it once commanded a view of the Boultenhouse shipyard. Boultenhouse built more than 40 sailing vessels and Sackville's only steamship, the SS Westmorland, between 1840 and 1875.

The main floor of the Boultenhouse Heritage Centre is open to the public during the summer with interpretative displays relating to Sackville's shipbuilding and industrial eras as well as relevant artifacts from the region. The Trust's office and research library are housed in the "back ell" of the property that, in fact, is the remnants of a central-chimney house dating from 1792 that Boultenhouse himself used as his shipping office.

This, of course, is in addition to the earlier project of the Trust, the restoration and interpretation of the Campbell Carriage Factory Museum that has been open to the public since 2003. This nationally designated historic site was built in 1838 and produced horse-drawn carriages and sleighs for over a century until operations ceased in 1949.

If in Sackville, or just driving by, take time to stop and visit the
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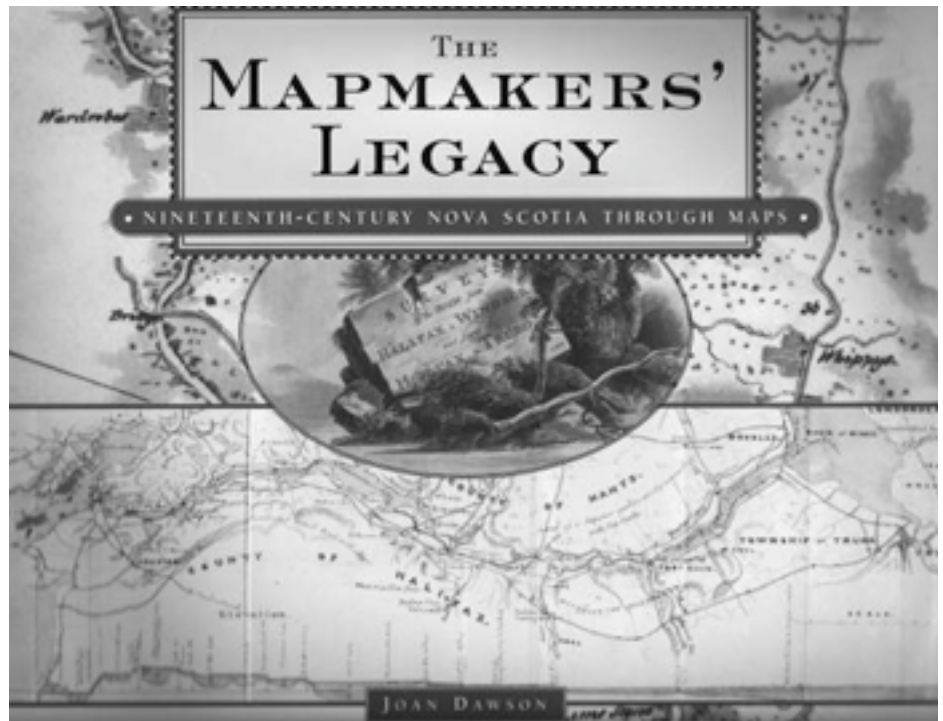
Boultenhouse Heritage Centre, 29 Queens Road, Sackville, NB.

Boultenhouse Heritage Centre and the Campbell Carriage Factory Museum and support the work of our neighbours in the Tantramar Heritage Trust. JS ☞

Gift Received from David G. Jones

Heritage Trust has received a generous gift of books and rare early travel brochures about Halifax and Nova Scotia from David G. Jones, who was born in Cape Breton and came to Halifax as a student at the University of King's College. He later served there as Dean of Men. Like many Cape Bretoners after him, Mr. Jones did his stint in Fort McMurray before moving to Ottawa for most of his working life. But once a Maritimer always a Maritimer, and we appreciate his generosity in donating his collection of local memorabilia to the Trust. ☞

Book Launch



*Thursday, June 28, 7:00-8:30 p.m.
Spring Garden branch of the Halifax Public Library.*

Nimbus Publishers invites us to the launch of **The Mapmakers' Legacy: Nineteenth-Century Nova Scotia Through Maps**, by Joan Dawson, author of **The Mapmaker's Eye: Nova Scotia Through Old Maps**, published in 1989. ☞

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ture. We are allowed, in the spirit of the revival, to imagine that Saint Patrick's expressive apse design is the architect's signature as well as his personal blessing.

As plentiful as such church buildings might have been, few remain today; fewer still in fine original condition. So far Saint Patrick's has been spared, not only from catastrophe but also from the relentless drone of development. This prized neo-Gothic relic serves the same purpose today as it did in 1889. Saint Patrick's, then and now, clearly illustrates the remarkable depth of our history and culture.

Wallace Brannen is a Halifax art appraiser and restoration consultant. He writes about art and related issues, studies art history and sits on the board of Heritage Trust of Nova Scotia. ☞



Cast figure of Saint Patrick beside the altar, potted shamrocks at his feet.

April Lecture The Painted Room

On April 19, Joyce McCulloch presented a fascinating DVD about the restoration of a painted room in a Halifax home. There are a number of known painted rooms in Nova Scotia, as well as the famous room from the Croscup house in Karsdale, which is now on view in the National Gallery in Ottawa. This room, in an unidentified Halifax home, is another beautiful example of this type of decoration. Joyce gave a short introduction, speaking of the painted room tradition of the province and of how the DVD came to be made. The filming was carried out with funding from HRM, and represents an unusual collaboration between the new owners of the house, Heritage Trust of Nova Scotia, filmmaker Peter Murphy of Seabright Films, Antigonish, conservator Michelle Gallinger, and the municipality.

The tradition of painting on walls goes back a long way, from prehistoric cave paintings, through the renaissance artists such as Michelangelo, to Nova Scotia in the 19th and early 20th centuries when itinerant painters decorated both public and private buildings. These included church decoration and domestic examples such as Maud Lewis's house. The Croscup house was one of several known examples in the Annapolis Valley.

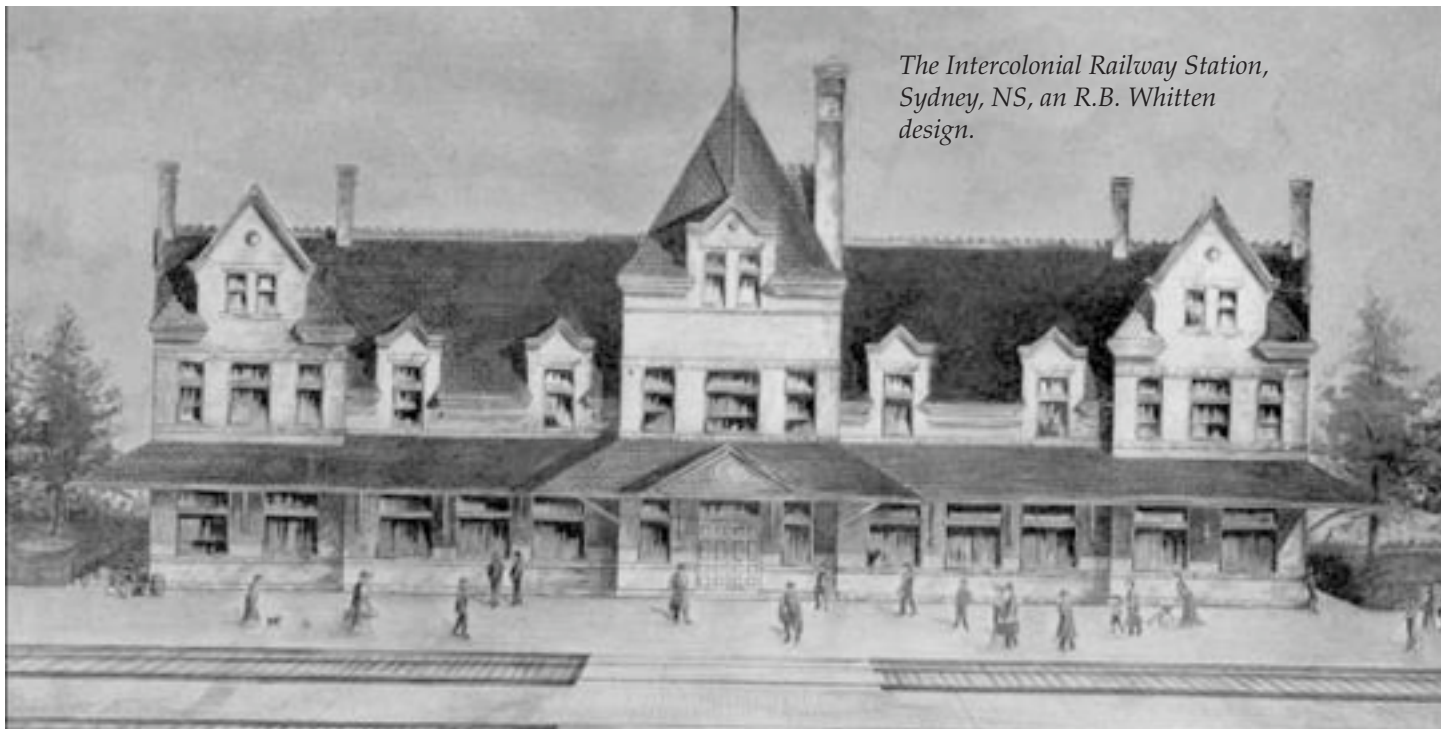
The Halifax home that was the subject of the presentation has a dining room whose upper walls are decorated with scenes from rural Ireland, while the lower parts are treated with trompe l'oeil panelling. This work was done about 1914. The painting in one corner of the room had been badly damaged by a water spill from the bathroom above, and was in serious need of restoration. Heritage Trust of Nova Scotia, working with HRM, was able to arrange for this to be done. While the mandate of the HRM grants programme did not allow direct funding for the restoration

itself, it was able to finance the recording of the restoration, which resulted in Michelle Gallinger being hired to carry out the necessary work, while Peter Murphy filmed each step of the conservation process.

The result was the fascinating DVD that we watched, showing the delicate work of conservation and restoration of this important piece of Nova Scotian heritage. The first step in conservation is the inspection of the work, the analysis of the original materials used and the selection of suitable chemicals to use in restoration. Following that comes the consolidation of the existing materials, reattaching any flaking paint to the wall. Then comes cleaning, followed by the infilling of bare spaces with matching paints to restore the original appearance. These were all very delicate tasks, made harder in this case because the damaged area was in the corner of the room, and high up, and it was difficult to work from a ladder in the corner. We were able to follow the process from the initial stages to the final result, a beautifully restored rural scene.

Michelle was present to answer questions from the audience, which led to some interesting discussion. She stressed that she uses only extremely dilute solutions of chemicals in this type of work, and that all the work that she does is reversible. She works not only with paintings but with other art forms such as Inuit sculpture. Joyce reminded us that there are many other painted rooms which might be recorded in a similar fashion. This seems like a good way to make available to the public images from private homes which would not otherwise be seen. *JD* ☞





The Intercolonial Railway Station, Sydney, NS, an R.B. Whitten design.

Sydney Architects: R.B. Whitten *by Garry D Shutlak*

Roscoe Benjamin Whitten (1876-1935) was born in Chelsea, Massachusetts, son of clothier Edward B. Whitten from New York State and Mary Ann Gates of Port Williams, Nova Scotia. He was educated in the public schools of Massachusetts and earned a BSc from the Massachusetts Institute of Technology, although this latter claim has never been proven. He married Winnifred (Winnie) M. Rutherford, daughter of Robert F. Rutherford, an Intercolonial Railway conductor, in Sydney in December 1904. They had three children, two sons and a daughter.

Mr. Whitten opened his Sydney office in the Ross Block, Charlotte Street, in the late summer of 1900. We have documented over twenty projects with which he was involved over the seven-year period he practised his trade in the Sydney area. During his first year, he designed the Roslyn (Rosslyn) Rink, Sydney, and a similar building in Woodstock, New Brunswick. He also designed a \$3,000 two-storey bungalow on Colby Street for Howard S. Ross and a house on Whitney Avenue.

The following year, 1902, Mr. Whitten failed to win the competi-
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tion to build the New Sydney Court House, however, he had many successful projects. He designed Saint Matthew's Presbyterian Church, North Sydney. He was the superintending architect for the Cape Breton Yacht Club designed by Boston architect R.C. Sturgess. On Whitney Avenue in Whitney Pier, Whitten designed a palatial residence for Bary Byran of the Steel Works and submitted competition drawings for an Opera House in Glace Bay. He won this competition and the building was begun in 1902. Both the three-storey Carlin Building and the two-storey brick-and-stone A.D. Gillis block on Charlotte Street were designed in 1902. He also won the contract for the new Baptist Church in Whitney Pier. In 1902, R.B. Whitten joined R.A. Johnson and formed the firm of Johnston and Whitten, the successors of Hopson Bros. and Elliot & Hopson. This partnership, unfortunately, was short lived.

The Opera House in Glace Bay was completed in 1903. Little is known of other projects in 1903 and 1904, however, we can assume Whitten was designing work for Chappell Bros & Co., having

succeeded George E. Hutchinson as their chief architect. In 1905, the Intercolonial Railway hired him to design the new station for Sydney. He was also busy working on the new Masonic Temple on Dorchester Street and the Esplanade, the first building in Sydney built of hollow concrete blocks. The newspaper carried tenders for his design for the laboratory of the Kings School of Engineering and, with Robert Finlay of Montreal, he designed alterations and additions to the brick and stone residence of J.K.L. Ross known as "Dumbroe" on the King's Road. It is likely that he drew the plans for the new Chappell Bros. factory comprising 21,000 square feet. In Sydney River he drew the plans for the new Asylum, completed in February 1906, as well as the Presbyterian Church of Saint James in Whitney Pier. He may also have designed the Intercolonial Railway Station in Sydney River, built by Chappell Bros. & Co.

After this date we have no references to Mr. Whitten in Sydney, however, he does reappear on the 1911 census residing in Calgary, Alberta. In 1912, he designed the

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Beautiful Cities

by Janet Morris

HRM by DESIGN conducted their third workshop in Halifax during April 16-18 at "The Bus Stop Theatre" on Gottingen Street. Some defining moments for Halifax are taking shape.

The heritage segment featured guest speaker Anthony Tung, author of **Preserving the World's Great Cities**. His presentation focused on how to fix our downtown. Our problems are not unique – many world cities reach a point where development apparently competes with heritage buildings. In Holland in the mid-20th century there were towns and villages with protected heritage districts – as in Nova Scotia – but it was felt that Amsterdam, the economic hub, could not afford to protect its heritage when denser development in the form of highrises was introduced. Times were tough; the country had been through two wars and a depression. Then a highrise development was proposed that led to a "primal scream" – the city was forced to study the matter. They determined that they could not afford not to protect their heritage. The result was binding heritage legislation that protected districts within the city. Mr. Tung presented proposals that led to the "primal scream" in other cities,

R.B. Whitten: *Continued from page 7*
five-storey reinforced concrete-and-brick Anderson Apartment block and the following year went into partnership with George A. Oban, the firm styled Whitten & Oban. This firm was listed in the Calgary directories until 1914.

Born in the Boston area of Massachusetts, Roscoe Benjamin Whitten returned to this area and practised architecture first in Cambridge and then, upon moving to Melrose in 1920, practised both on his own and in partnership with Henry W. Gore until 1932. He died in Melrose in February 1935. ☞

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and the results in those cities that resisted. An example was Charleston, where a highrise hotel was proposed for their downtown area. The hotel was ultimately built with the same size of floor plan but to the height and scale of its neighbours, and very compatible with them; at the same time it filled in a "broken tooth" – an unsightly, undeveloped area in their downtown core.

In discussion following the presentation, a pivotal moment occurred when a well-known Halifax developer stated that there should be no highrises in our downtown. From Citadel Hill to Water Street the street-grid cannot accommodate stepped-back highrise development, and highrises built to the street line create an adverse pedestrian environment. He argues that new buildings in our downtown core not exceed five to seven stories.

The HRM by Design group and Anthony Tung propose that this city look for strategies that might work for infill development in our downtown and urban neighbourhoods. Our downtown area has abrupt changes of scale. Buildings of similar proportion create a sense of place, and relate to the surrounding environment. New development must be qualitative and "fine grained" to relate to its neighbours. It is proposed that we

move from rule-based development to form-based development; that as-of-right development be removed, but that there be a streamlined design review process that results in development that is harmonious in fabric, scale and character.

Jim Bezanson, former Executive-Director of Heritage Canada, presented results of a forum on stand-alone heritage. He presented heritage conservation as an umbrella, encompassing restoration (to original design), preservation (of the status quo) and rehabilitation (to new uses). He advocates "heritage" as the tool for revitalizing an area. There should be an outright ban on demolition of heritage buildings. Revitalization should respect federal heritage guidelines.

The workshop on April 17 & 18 focused on four opportunity sites – the Quinpool Road area around Canadian Tire to St. Pat's High School, the Cogswell/Brunswick/Gottingen area, the Dartmouth Shopping Centre area and Dartmouth Cove. Results will be presented at the next workshop starting on June 11th. You may forward your comments to the task force – go to HRMbyDesign.ca – read their website and enter your comments. Help them create vibrant neighbourhoods, inviting streets, beautiful architecture and splendid public spaces in our city.

ADDENDUM: There are, within a one-kilometre radius of the Town Clock, at least six church and church-related buildings of heritage value under threat of demolition. It is truly a test of the effectiveness of this urban design study to address this issue, and it is important for us to demand a response. Our skyline, with its numerous church steeples, is a defining feature of our city, and these buildings are part of what makes our city beautiful. They must be the cornerstones of redevelopment. ☞

Travel Tip

Obtain Free Entry to National Trust Sites

Membership in Heritage Canada Foundation, which costs \$35 annually, includes among its benefits free admission to National Trust sites in England, Scotland, Wales, Australia and the United States. Write to 5 Blackburn Ave. Ottawa, Ont. K1N 8A2

Rotunda, Prince's Lodge, c. 1869 (NSARM)



The Rotunda: A Survivor *by Sharon Ingalls, Rockingham Heritage Society*

Most of us are familiar with the elegant round building sitting on the edge of the Bedford Basin at Prince's Lodge, but how many of us know its purpose or why it was built. Commonly known as the Music Room or the Round House, it is a reminder of the country estate owned by Sir John Wentworth and improved by Prince Edward, the Duke of Kent. But how did the rotunda, its more accurate name, survive for more than 200 years when the other buildings, the villa, servants' quarters, library, stables, barn, coach house, glass house, and garden structures fell into ruin?

It's often stated that Prince Edward made major additions to Sir John's country house when he "borrowed" it from 1794 to 1800. But it was landscaping that interested the Duke; this enthusiasm led him to create a unique English

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style garden and park in the Nova Scotia wilderness. Four garden buildings were incorporated into the elaborate landscape plan, the rotunda being the largest. When the Prince left Halifax, Wentworth and his wife, Fanny, returned to the "Lodge". Wentworth had little interest in the ornamental buildings built by the Prince; the only exception was the rotunda, perhaps because of its prominent position opposite the villa. It was part of the view and also served as a marker for the Rockingham Inn that was approached on a road just beyond the rotunda.

After Wentworth's death in 1820 the estate no longer had a resident owner. Agents or caretakers maintained the property to minimum standards. Local residents and tourists flocked to the abandoned site because of its associations with the romantic story of Prince

Edward and his companion, Julie de St. Laurent. One of the duties of caretakers was to prevent overly zealous visitors taking parts of the derelict buildings for souvenirs.

Gradually all of the buildings decayed except for the rotunda. A photograph taken in the late 1860s shows it in poor condition, the windows boarded up and the columns and clapboard rotting. We can only guess why this small wooden building was still standing. Perhaps caretakers lived in it during the summer or perhaps it was used to store items needed for the large, extravagant picnics that took place on the grounds of the former estate. We have to assume that the building served some useful purpose, but more than function was involved; the rotunda had become symbolic of the romantic history of Prince's Lodge.

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Gothic Revival Revived

by Dan Earle

Between 1830 and 1890 there was a strong Gothic Revival movement in Nova Scotia as interestingly documented by architect Allen Penney in his **Houses of Nova Scotia**. One can easily spot Gothic Revival by its signature: the cross gable placed on the long side with the soffit sloping and continuing up the gable ends. With its steeply pitched roofs, well suited to the heavy rain and snowfalls of our coast area, this house form evidently caught the attention of the original builder of this house at 97 Chebogue Point Road, Yarmouth, Master Mariner David C. Weston, who lived here from 1862 to 1882.

Of the Gothic Revival forms catalogued by Allen Penney, our house is an example of the most basic of the evolving form. It starts with a granite block base over which is built a four-over-four-room building with a central hall, two chimneys and a simple, unadorned roof. For elaboration ours had a small entry porch, a bay window on one side, and a rear extension. The oldest photo we have, taken in 1945, shows a low railing on the porch roof, a detail we have not seen elsewhere and which was missing when we purchased the house in 1998. The house originally had a matching barn at the back which disappeared in the 1950s, as best we can determine.



The house at 97 Chebogue Point Road, Yarmouth, as it appeared in 1945.

The house sits on seven acres of land with views of the Chebogue River. Over the years it changed ownership six times and was either vacant or in the hands of live-in caretakers for a number of years

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before we purchased it. Amazingly, all of the original windows and woodwork were intact. The basic form and character of the house were evident as no one had attempted to “modernize” it. We were able to maintain its integrity and rescue it from the dire fate experienced by so many others like it in our region.

When we started renovations in the spring of 1999, an inventory of the property revealed a north side foundation that had shifted inward with a new interior wall constructed on top inside the old exterior wall, a leaking roof, vinyl front siding, no insulation, an out-of-date electrical system, a primitive water system drawing on an inadequate shallow well, a make-shift fifty-gallon drum septic system, a lean-to entrance on the back with floor joists sitting on the ground, two unuseable chimneys, and remnants of four-footed inhabitants’ dens throughout the attic.



The house exterior in 1998, above, and as it is now in 2007, below.



However, we were retired, had never restored a house, and didn’t know that we had a three-year project ahead of us! Looking back, we feel a great sense of accomplishment and are pleased that we took the direction that we did. We

are convinced this house would have been lost if we had not stepped in to save it.

While we focused on maintaining the essential character of the structure, we did make exterior appearance changes to accommodate our living style and comfort. A garage/work shop was added to the south, the wing in the back was opened up for the view over the river, skylights were added to provide ventilation and light, and the brick chimneys were replaced with metal flues. We considered rebuilding the brick chimneys but found it to be cost prohibitive.



The room with a view of the river.

We made a number of significant interior changes, the greatest of which was to the rear wing. New walls had to be constructed over the restored foundation and in areas the original flooring was missing. To capture the view of the river and enjoy the southern sun, we added a bank of contemporary windows with wood frames. In the master bedroom/bath area we added a cathedral ceiling and loft in what was originally an attic space and constructed a deck over the entrance mudroom. One front room was converted into a library with built-in shelving. In all cases we maintained the original woodwork and trim.



The wing at the back, 1999.

The Griffin - HERITAGE TRUST OF NOVA SCOTIA



The wing at the back, 2007.

The windows of the house were of special concern. Each window was removed, the old glass carefully taken out of the frame, paint stripped, frame and mullions repaired or replaced as needed, and glass replaced. In some we had to add newly cut old glass or new glass when old glass was not available. Originally, we left all windows operable, but found after the first year there was too much draft in the winter and no need to open the windows in the summer in our coastal setting. We sealed the windows and added permanent storm protection. Opening the windows in the back room and the skylights upstairs provides plenty of summer draught for cooling.



A skylight in the master bedroom

A conscious attempt was made to recycle materials. Old shingles were removed by hand and sorted to keep useable ones; wooden planks that were removed were
June 2007

stockpiled and reused for flooring or counters; lath was bundled and reused for cabinet doors, fencing, or, ultimately, kindling. We used spare windows in the greenhouse, roof shingles for soil stability under the fill for the parking area, chimney brick to create walkways, and the rock from crawl spaces for foundation fill, walls, and rock garden material.

And we learned many important lessons. We had originally planned to keep the plaster walls, which meant that insulation had to be installed from the outside by stripping off the shingles and siding. Eventually, we ended up losing all of the plaster. We would have done better to have started out by removing all the plaster and lath down to the frame; it would have made insulation, electrical and plumbing work much more efficient. We installed forced hot air heat because we did not want to destroy the appearance of the rooms with baseboard heating units. However, hot water heating would probably have been more efficient. We have auxilliary heating with gravity-fed oil and a wood stove. We did not install basement insulation, which makes the floors rather cool in the winter. On the positive side, the house still maintains a healthy degree of natural air exchange.

We feel we have achieved a good balance of maintaining the character and spirit of the house while having it serve our busy life style. We were honoured in 1999 to have the house selected for a Heritage Award by the Yarmouth County Historical Society. ☺

Below, the stove corner as it looked in 1998.



At top, the same stove corner now transformed into a modern kitchen area; in the centre, the stairway, and below, the bathroom window. Article photos: Dan and Sue Earle.



Rotunda: *Continued from page 9*

This would be incentive enough to keep it in repair in spite of further degradation caused by the railway cut in 1855.

Undoubtedly, the rotunda would have disappeared if it had not been rescued in 1870 when the absentee landlord "restored" the rotunda and sold the Prince's Lodge property. From this time there are records suggesting continual use of the small building as a home, a summer cottage, a restaurant and a cycling clubhouse. Restoration and improvements were necessary in order to accommodate the building's new uses. A basement was excavated making space for a kitchen and two dormers were added to the domed roof. This provided extra living space to the one roomed structure. When families rented the rotunda, their children, sometimes as many as eight, slept in the attic.

A particularly interesting owner of the rotunda was the Halifax Ramblers' Cycle Club. Club members had a iron bridge built across the railway tracks for better access. This remained until 1905 when it was eliminated by double tracking.

There had always been a few individuals who felt that the rotunda should be restored and become part of a public park. Members of the Nova Scotia Historical Society took action on this proposal beginning in the 1920s. For four decades members appealed to all levels of government, CNR, and other societies and clubs in their effort to purchase the rotunda and restore it to its original state. They persisted in spite of the many difficulties they met along the way; one problem was determining ownership. Surveys showed that CNR's right of way included the rotunda so, with permission, the Historical Society leased this portion of the property. They were disappointed to find another claimant actually living in the building.

After years of lobbying the provincial government agreed to

purchase the rotunda and restore it. Once the decision was made in 1959 work began immediately. The dormers, verandah railings and covered basement entry were removed and the columns and roof were replaced. The decorative ball that had been missing for years was reconstructed. The work was so successfully done that today we can enjoy the rotunda as it was originally conceived: as a building to be viewed, to be part of the landscape that includes the Bedford Basin and the hills beyond. ☞

HERITAGE TRUST OF NOVA SCOTIA

presents

Brunswick Street House Tour

**Saturday,
June 9, 2007,
1:00-5:00 pm**

Tickets - \$20

Available on the day at
Saint Patrick's Church

Information:
423-4807

Annapolis Royal Unveils Prince of Wales Plaque

On Friday, March 23, 2007, the town of Annapolis Royal proudly unveiled Heritage Canada Foundation's Prince of Wales Plaque on the front of its Town Hall at 285 St. George Street. The Prince of Wales Prize was presented to the town of Annapolis Royal by the Heritage Canada Foundation at its annual conference in Ottawa in October 2006, and the plaque was officially unveiled by the town's mayor, Mr. John Kinsella, in the presence of a number of the townspeople. Also

in attendance for the event were Heritage Canada Foundation Executive Director, Natalie Bull, and Heritage Canada Governor for Nova Scotia, Peter Delefes.

The Prince of Wales Prize for Municipal Heritage Leadership is awarded annually to a municipality in Canada which has demonstrated an exemplary commitment to the conservation of its historic places. The local government must have a record of supporting heritage preservation through means such as regulation, policies, funding and exemplary stewardship. The prize, established in 1999 under the patronage of His Royal Highness, the Prince of Wales, consists of a scroll and a metal plaque. Recipients of the prize are required to display the Prince of Wales logo on their municipality's website. (see www.annapolisroyal.com)

The following municipalities have been recipients of the Prince of Wales Prize since 1999: 2006 - Annapolis Royal, Nova Scotia; 2005 - Charlottetown, Prince Edward Island; 2004 - Perth, Ontario; 2003 - Quebec City, Quebec; 2002 - Saint John, New Brunswick; 2001 - Victoria, British Columbia; 2000 - Markham, Ontario. ☞

Donations/ Bequests

Consider making a donation to Heritage Trust of Nova Scotia. There are many ways to do so, e.g. monetary bequests, *inter vivos* gifts, gifts of appreciated property, of RRSP/RRIF proceeds or of life insurance proceeds, conveyances or bequests of real property. There are many tax benefits in donating to a registered charity - check with your financial advisor.

March Lecture

New Houses of Worship: The Built Heritage of Baptist Churches of Annapolis and Digby Counties

Pat Townsend, the Acadia University Archivist, chose the title "New Houses of Worship" for her talk on the Baptist Churches of Annapolis and Digby Counties because it was the designation used in Baptist Church records for newly established churches. And as Pat told us regretfully, that was about all the Baptist records had to say about them. Baptist congregations seem to have been singularly careless about retaining information about the designers and builders of their churches, with the result that little is known about the origins of many of them.

With a dwindling rural population, Pat estimated that a large number of Baptist churches in the Maritimes will not survive. Many of those in Annapolis and Digby counties are already closed or have unsustainable congregations. With funds from the Baptist Heritage Committee, Pat travelled through the two counties with a Church History student to gather as much information as possible about the built heritage of Baptist congregations. From about 80 churches that they documented through this project, she selected twelve examples for her talk, which was illustrated with photos of the exterior, and where possible the interior, of these buildings.

The earliest example was the little "Goat Island" church at Upper Clements, built around 1810, which typifies the problems in conserving these buildings. It is a provincially registered heritage property, but it no longer has weekly services, church organisations or a resident minister. With no local congregation to look after it, and little provincial support, it is currently in the care of people from the Clements area who hope to establish themselves as a charitable organisation. The church itself is a gem, a plain building

with the original box pews, and a pair of ancient long-handled collection boxes. Nothing is known of its origins. The nearby gravestone of the Rev. Israel Potter poses a related problem: what is to become of the many graveyards scattered throughout rural Nova Scotia?

The current state of these churches varies. A simple meeting-house style church at St. Croix Cove on the Fundy Shore dating from the 1830s or 40s has been out of commission since just after World War 2; the interior has been vandalised, and its floor is collapsing. The church at Inglisville, outside Lawrencetown on the South Mountain, is still functional, and services are conducted twice a month by a pastor from Lawrencetown. The congregation at Clarence has done better: it numbers up to 50 people and meets regularly. This is one of the few churches with records of its construction. It was built in 1870 by a local carpenter, Charles Clark, in plain "carpenter Gothic" style,

without the services of an architect. Clark's name appears on the cornerstone. An addition was built at the back for a choir vestry in the 1890s, when the congregation was flourishing.

But many churches did not fare so well. The old church at Brooklyn, a simple building with gothic windows, is now used as a barn. And at Falkland Ridge, a tiny community of 10-15 houses, the one surviving member of the former congregation still cares for the little church in which no service has been held for many years.

Large churches were built at the time when rural communities were flourishing and lumber was plentiful. Springfield has a large church but like many today, only a small congregation; the church at Margaretsville, designed by a Yarmouth architect by the name of Kinney, is also still in use. Bridgetown has a large Baptist church designed by Kinney and built to the "Acron" plan, an early

Continued on page 14

Below, Bridgetown United Baptist Church, designed by James B. Kinney in 1891



CVE Announces Its First Canadian Historic Preservation Summer Volunteer Program

Historic Lunenburg, a UNESCO World Heritage Site and active seaport on the south shore of Nova Scotia, will be the location for a one-week historic preservation summer volunteer program running from June 18-22, 2007.

This hands-on program is being organized by Caribbean Volunteer Expeditions (CVE), who have been organizing and leading winter time historic preservation programs in the Caribbean since 1990. Sensing a need for volunteer assistance for Canadian heritage sites, CVE are introducing their first summer program in Lunenburg, and are pleased to be associated with the Lunenburg Heritage Society for this unique program.

June's program will focus on the Knaut-Rhuland House in the historic district of Lunenburg. Built circa 1793, the house is one of the best preserved of its era in Canada and has been owned by the Lunenburg Heritage Society since 2000. The Society purchased the house to ensure its preservation and to house a museum showcasing the history of the town of Lunenburg.

The Knaut-Rhuland house was designated a National Historic Site in 2002. The house, the home of local mariner Conrad Rhuland, and later John Creighton, QC, still features the hand-blown glass window panes and hardware it was likely built with, and much of the interior decoration remains intact. The house, which is open to the public during the summer months, has been undergoing restoration for several years, and the Society has been able to make a number of improvements and repairs that have safeguarded it for future generations, and enhanced its educational value.

Introducing this first summer program is an exciting event for CVE, who were encouraged to begin this new venture by winter program participants interested in combining historic preservation

opportunities with a summer vacation.

The week's program will make a significant contribution to the ongoing development of this new museum and provide the Society with the tools necessary to move the restoration forward. Artifacts within the house will be inventoried and a detailed survey and photographic record of the building completed. Whilst volunteers with skills such as artifact cataloguing and conservation, photography, and computer literacy would be useful, everyone is welcome.

Although volunteers will spend as much time as possible helping the museum, it will not be all work: participants will also be exposed to the natural and cultural history of Lunenburg and Nova Scotia, enjoy visits to local attractions, and get to meet and interact with some really interesting people.

The program cost includes six nights' accommodation (Sunday-Friday) at the Topmast Motel, located on a hill overlooking Lunenburg Harbour in comfortable guest rooms with one or two beds, bathroom, fridge and television. Insurance and the services of the group leader are also included. Closing date for registration is June 4, 2007.

For more information on the Historic Preservation Week in Lunenburg, please contact program leader David Rollinson at droll@eastlink.ca or visit the CVE web site at www.cvexp.org.

Caribbean Volunteer Expeditions (CVE), a non-profit agency, was started in 1990. Today, through our working vacations we are helping to record and preserve cultural heritage. Based in Corning, New York, CVE has operated its own preservation programs, and programs for Elderhostel in a dozen countries. DR ☞

Churches: *Continued from page 13*

multi-functional system with movable screen walls to provide small rooms for Sunday school classes.

The big church at Freeport on Digby Neck incorporated a smaller one which it replaced in the 1880s. In its heyday it held 400 people, with an elegant balcony and fine woodwork – but again, with no record of its construction. Like most of the churches, it is now too large for its congregation. The Middleton Baptist church was originally built in Nictaux, also to the Acron design. After fire in the 1940s it was modernised, and in the 1990s it was modified with the addition of sports facilities. It can now serve a centre for both church and community activities.

The last two churches, at Weymouth Falls and Lequille, were built for African Baptist congregations established by the Rev. Richard Preston. The former,

dedicated in 1921, replaced an earlier building. It now serves fewer than 10 people. And the Lequille church, built in 1912, now houses a Pentecostal congregation; the interior was completely gutted and reconstructed, and there are no records of the former interior.

The plight of these rural Baptist churches is typical of churches of all denominations in many areas, and reflects the changing demographics of the province. While not all these buildings can or should be maintained as churches, many of them deserve to be preserved. The provincial heritage designation does little to assist their survival. Pat suggested that a strategy should be developed to document all of these buildings in a complete inventory. There was an enthusiastic response to this suggestion from members of the audience as discussion followed the talk. JD ☞

Heritage For Sale

Historic home and registered heritage property of 47 acres of woodland overlooking Shelburne Harbour. The house, in a private hillside setting surrounded by extensive gardens, has many antique details and restored original woodwork, many upgrades, including a newly remodelled bath, and a large eat-in kitchen with a view of the gardens and woodlands. Attached to the house is a new studio apartment suitable for a vacation rental, yoga studio, or stand-alone apartment, with a full kitchen and bath and a large open living area with water view. Both the house and studio are equipped with new appliances and are fully appointed with new and antique furnishings, well suited

to homeowner vacation rental or adapted reuse as a B&B/Inn. MLS 80102221, \$389,000.

WOLFGANG SCHRICKER,
Realtor Box 362, Shelburne,
Nova Scotia, Canada B0T 1W0
Prudential Property Specialists
902 875 2074 / wolfgang@novascotia-homesandland.ca ☞



Two seasonal exterior views of this heritage property, in winter and in summer. The interior photograph shows the modern kitchen.



Conference Report: “Embracing the Heritage Advantage,” Amherst, NS, March 22-23, 2007

The two-day “Embracing the Heritage Advantage” conference took place in Amherst on Thursday and Friday, March 22 and 23, and was an excellent two-day opportunity to enlighten municipal councillors and planners about heritage preservation in their communities.

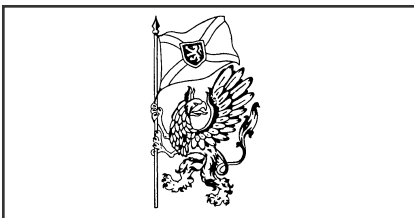
Eighty-four people registered, and the Town of Amherst, home to four of Canada’s Fathers of Confederation, provided a telling and appropriate background to the issues explored. As are many Nova Scotian towns, Amherst is feeling the effects of a downturned economy. The town was once active and flourishing, supporting a major aviation industry. Its main street now consists of some stellar,

yet deteriorating, heritage stock.


Michael Tavares once again proved to be an invaluable ambassador for the Trust. His compelling and passionate presentation Thursday morning on the economics of heritage preservation, and the very detailed and exhausting yet rewarding process of getting councillors and the community on board was the spark that ignited the following two days of heightened discussion surrounding this province’s built heritage inventory. The first day’s theme was “Getting it Done”, and Michael was able to answer numerous questions from the registrants on the process involved in fighting to preserve their communities. Amherst’s town planner, Jason MacDonald, who partnered with the province, HRM, Heritage Trust and the towns of Truro and Yarmouth to put on the conference, remarked on the tremendous amount he had learned during the course of the two-day conference.

A walking tour of Amherst

revealed its beautiful homes along Victoria Street and surrounding streets. Artist Alex Colville once lived here in a beautiful heritage home on Victoria. Anyone who has not yet visited this town should definitely make an effort to do so. Many of the buildings are built of sandstone and the history of the town is intriguing. Literature is available on many of the heritage homes. AK ☞



Strawberry Tea & Social
A fundraising event for the
Dartmouth Heritage Museum Society




Sunday, July 8th
1:00-4:00 p.m.

Evergreen House
26 Newcastle Street, Dartmouth

\$6.00
advance tickets on sale now at Evergreen

Meet your community and support your heritage!
call 464-2300 for more information



Workshop Series: Liverpool

Our workshop series continued with a seminar at the Rossignol Cultural Centre in Liverpool, with Sherman Hines and Michael Tavares presenting.

Sherman Hines kindly lent us the Board Room of his private museum for the event. The Rossignol Cultural Centre is a community museum housing many collections, most germinating with Sherman Hines's own collections. He bought the former school house as the Town was seeking demolition contracts – the Town had already approved spending \$100,000 for demolition of the building. Sherman had attended junior high school in this circa-1936 building. He purchased it for \$1.00, together with an undertaking to do something with it to attract tourists to the Town. He has created a unique museum. Of special interest to the built heritage crowd is the cultural village erected on the school grounds. There you can visit re-creations of different types of dwellings in Canada – including teepees, an igloo (made of styrofoam sprayed with concrete), a trapper's cabin, an Acadian house, a reproduction of the Fort Edward Blockhouse – the only standing blockhouse in Canada; Maud Lewis's house, painted by local artists and which you can actually enter; and perhaps incongruously, a Mongolian "ger" – yet, in this context the *ger* provides an interesting variation on the indigenous house. I hope he adds a lighthouse! He is making the structures into accommodations, with proceeds to help support the museum.

Sherman Hines spoke about the restoration of his own home in Poplar Grove, Hants County, a stone house which has a foundation dating back to 1699. He stressed that one should start a restoration at the foundation – not the roof as some suppose. Another tip was that one should research one's house as thoroughly as possible before undertaking work



Sherman Hines

on it. Another message evident from the slides was that it helps to have talented, visionary people working on a project; the restoration of this house was exquisite.

In the afternoon, Michael Tavares was in his preferred surroundings in this Victorian era drawing room/board room, resplendent with wood panelling, cove mouldings and crystal chandelier, a room that Mr. Hines had purchased in the rough in England – his wife had called it a pile of kindling. Although imported, this room in the museum is another expression of our ancestors who aspired to be as British as the British – rooms of this style and design are certainly part of our heritage.

Michael treated us to a series of restoration challenges such as plaster and plaster moulding repair, fireplace repair and, perhaps his specialty, the meticulous repair of painted surfaces including windows, doors and exterior trim. As well, he gave some tips on heating and insulation.

Almost everyone in attendance owns an old home, and the numerous questions following each presentation testifies to the usefulness of these informative seminars. Michael Tavares continues with a workshop he has organized himself and is presenting in Yarmouth the week following

the Liverpool event.

We are grateful to Sherman Hines and to Michael Tavares for their tremendous contributions in making this workshop a success.

JM ☞

"Historic Houses and Those Who Lived in Them"

ERRATUM:

March 2007, "Thurso 1872", page 2: James William Falconer was born on 21 September 1868 (not 1886).

Heritage Trust of Nova Scotia Illustrated Public Lectures Autumn 2007

Thursday, September 20, 7:30 pm

Speaker: Fred Hutchinson
Title: Life and Times of Sir John Wentworth.

Thursday, October 18, 7:30 pm

Speaker: Danny Dyke
Title: Cart Tracks and Cartographers: Walking 18th Century Halifax.

Thursday, November 15 (after the Annual Dinner, Halifax Club, Hollis Street)

Speaker: Mayor Laurence Mawhinney
Title: Lunenburg: Before and After

Watch for details in the September issue of *The Griffin!*

President's Report



Phil Pacey, president of the Heritage Trust of Nova Scotia

Dear Members of the Heritage Trust:

This is a good time of year for heritage buffs! The weather is warm and we can get outside to enjoy heritage buildings and sites.

Betty and I are just back from a trip to Ottawa, which included visits to the Parliamentary Library (recently restored) and Rideau Hall (under restoration). It is always interesting to get away and see how another community is faring. In Ottawa we saw many excellent examples of heritage buildings that have been retained. We also saw excellent examples of new buildings that reinforce the proportions, materials, colour and rhythm of their heritage neighbours. These experiences can help us as we move to the next phase of the HRM Urban Design exercise, slated for the week of June 11.

Summer is also a good time for repairing heritage buildings. In preparation the Trust has held restoration workshops in Halifax, Truro and Liverpool. The Trust will also be repairing the house at Richmond Hill Farm near Windsor.

The Board travels to Annapolis Royal in late May to meet with heritage folks there and view the handiwork that won them the Prince of Wales Award last year.

The appeal of the United Gulf development for the former Texpark site in Halifax is completed. The case was prepared on a *pro-bono* basis by Howard Epstein,
June 2007

MLA, who continued to represent three appellants, the Peninsula South Community Association, the Federation of Nova Scotian Heritage and Heritage Canada. The Trust was represented in the oral hearings by Ron Pink and David Wallbridge. Witnesses for the Trust were Robert Allsopp, an architect and expert on views, from Toronto, Dr. Carl Bray, a heritage planner from Kingston, Gary Porter, a retired HRM planner, Dr. Ron McDonald, an historian representing Parks Canada, Dr. Judith Fingard, a Dalhousie historian, Dr. Elizabeth Pacey, and I. Our case is that the development would not reasonably carry out the intent of the Municipal Planning Strategy. Specifically, the development does not make every effort to preserve views from Citadel Hill, would not provide a complementary setting for Citadel Hill, would not reinforce the proportions, colour, materials and rhythm of the adjacent heritage buildings, and would create unsafe winds across the street from the development. A decision is expected in about three months.

This is also a time of change. At the annual general meeting in

June, new members will join the Board, some will change positions, and some will complete their terms. I would like to thank all the members of the Board for their efforts this year. I would also like to thank all members of committees, volunteers, contributors and supporters. I thank particularly Alex Keay, our public relations director, who is moving to Ottawa during the summer. We are seeking a part-time replacement for Alex. Please pass news of this opening along.

Best wishes for a pleasant summer!

Sincerely,
Phil Pacey ☺

ANNUAL GENERAL MEETING

Thursday, June 15, 2007,
7 p.m.,

Museum of Natural History,
Summer Street, Halifax

followed by

June Lecture, 8:00 p.m.

Speaker: Jim St. Clair

Subject: Cape Breton wooden churches on back roads.

Richmond Hill Farm, site of the Heritage Trust picnic in August 2005



Watch for updates on the Richmond Hill Farm repairs in future issues of *The Griffin*.

EMPLOYMENT OPPORTUNITY

Administrative Assistant, Heritage Trust of Nova Scotia

The Heritage Trust of Nova Scotia is seeking applications for the position of Administrative Assistant. The position would be classed as part time. The successful applicant would assist the Executive and Board of the Nova Scotia Heritage Trust. Duties would consist of both administrative and clerical work. This would include responsibility for memberships, media activities and working closely with the heritage volunteer committees to advance the objects of the Trust, which are to protect built heritage and historical sites in Nova Scotia. The assistant would work in the Trust's offices on Barrington Street in Halifax and could also schedule and attend meetings, tours and workshops in other locations, as negotiated. The position is available starting early in June. The executive assistant would work approximately 22 hours a week at \$12 to \$16 per hour, depending on qualifications and experience.

Interested persons are invited to apply with a covering letter, a resumé highlighting relevant education, interests and experience, particularly working with volunteers, and including the names and addresses of at least three references. An interest in or experience with the restoration of heritage properties or heritage issues would be an asset.

This is an equal opportunity position.

Please reply to The President, Heritage Trust of Nova Scotia, 1588 Barrington Street, P.O. Box 36111, RPO Spring Garden, Halifax, B3J 3S9, or heritage.trust@ns.sympatico.ca.

Programs Sponsored by Other Societies

Acadian Museum and Archives

Musée acadien, West Pubnico, NS.
Information: Bernice d'Entremont,
902-762-3380

Sat.-Sun., June 9-10

Museum Weekend

Sun., July 1

Canada Day Celebrations

Tues., July 17

Genealogy Day; Historical guided
tours

July 17-Aug. 31

2nd Annual Quilt Expo and Sale, St.

Peter's Church, \$3/person.

Wed., Aug. 15

Acadien National Day Activities

Annapolis Heritage Society

<http://www.annapolisheritagesociety.com>

O'Dell House Museum, Annapolis Royal:

Summer hours: late May-early Sept.,
daily, 9am-5 pm;

Exhibits: Photography of Howard T.
Stultz; Louis Jeremy, folk art wood-
carver.

North Hills Museum, Granville Ferry:

June 1-Oct. 15, Mon.- Sat., 9:30 am-
5:30 pm, Sun., 1 pm-5:30 pm

Amherst Township Historical Society

c/o Cumberland County Museum, 150
Church Street, Amherst. Contact: Barb
Thompson, 902-667-2561. Meets six
times year, last Tuesday of the month
at 7.30 pm

Colchester Historical Society Museum and Archives

29 Young Street, Truro; information:
Penny Lighthall, 902-895-6284;
colchestermuseum@ns.aliantzinc.ca

Sat., June 9

Museum Day - hooking traditional
hooked mats, admission free.

Thurs., June 14

Annual Spring Trip: tour of historic
Great Village and the Elizabeth Bishop
house - meet at the Great Village
School, 7pm, admission free.

Cole Harbour Heritage Society and Farm Museum

471 Poplar Drive, Dartmouth.

Contact: Elizabeth Corser, 434-0222.

Open daily May 15-October 15.

Sat., June 16

Rhubarb Rhapsody, 4:30-6:30pm;
adults, \$10/children, \$7.

Sat., July 7

Strawberry Social, 2-4 pm; adults,
\$8/children, \$6.

Sun., Aug. 19

Garden Party - concert and tea, 2-4pm;
\$10/person

Dartmouth Heritage Museum Society

Evergreen House, 26 Newcastle Street,
Dartmouth (former home of Dr. Helen
Creighton). For hours, events, etc.,
contact: 464-2300; dmmuseum@ednet.ns.ca

To June 23

Exhibit: "Weird & Wacky - A curious
concoction of collectibles", Tues-Fri. 10
am-5 pm; Sat., 10 am-1 pm, 2-5 pm

Sun., July 8

Strawberry Tea and Social, 1-4 pm,
\$6/person

Desbrisay Museum

130 Jubilee Road, Bridgewater; Mon.-

Fri., 9am-5pm; Sun. 1-5 pm;

information: 902-543-4033;

museum@bridgewater.ca

May 27-Sept. 2

Exhibit: "Made in Bridgewater"

Federation of Nova Scotian Heritage

1113 Marginal Road, Halifax NS B3H
4P7. For information, contact 423-4677 /
1-800-355-6873 or visit

<http://www.fnsh.ns.ca>.

Heritage Contacts & Connections is an
electronic information hub that pro-
motes links within the heritage com-
munity and promotes awareness of
heritage resources. To find expert ad-
vice, relevant non-profit resources,
useful web sites, educational opportu-
nities and funding, information visit
www.fnsh.ns.ca/hcc. To share your help-
ful Contacts & Connections, email us
at fnsh@hfx.andara.com.

Fieldwood Heritage Society

Canning Heritage Centre, Main Street,
Canning. Information: 902-582-7699;

<http://fieldwoodhs.ednet.ns.ca>

Fisheries Museum of the Atlantic

Lunenburg. May 19-October 14, 9:30 am-5:30 pm; July & August, 9:30 am-7:00 pm. Information: <http://museum.gov.ns.ca/fma/new-frames-master.html>

Family History Weekend, June 7-9, hosted by the South Shore Genealogy Society together with the Fisheries Museum of the Atlantic and the Lunenburg Heritage Society. For more information or registrations forms, contact ssgsoc@hotmail.com or <http://fisheries.museum.gov.ns.ca>

Sun., June 10

Museum Annual Open House & Ship Modellers Show

Thurs., July 5

Norwegian Kings Guard

Tues.-Wed., July 17-18

Tall Ships Visit

Sat.-Mon., July 21-23

Museum 40th Anniversary Celebration

Tues.-Thurs., July 24-26

NS Schooner Association Race

Sat.-Sun., Aug. 18-19

Lunenburg Waterfront Seafood Festival

Fort Anne National Historic Site

Annapolis Royal. May 15-June 30/Sept. 1-Oct. 15 - 9am-5:30 pm; July 1-Aug. 31 - 9am-6pm. Perimeter walking trail.

Friends of McNabs Island Society

Information: : Faye Power, 443-1749; Barry Edwards, 455-0820; email mcnabs@chebucto.ns.ca.

Sun., June 3

McNabs & Lawlor Island Beach Cleanup: meet at Murphy's on the Water, 10 am; transport to island free for volunteers, preregistration for groups of 10+, space limited. Information: Carolyn, 902 477 0187, mcnabs@chebucto.ns.ca (rain date: *Sun., June 10*)

Sat., Sept. 8

McNabs Island Paddle and Cleanup, 10 am. Information & registration: Katalin, 902 464-1236 / Katalin.Ohls-son@ns.sympatico.ca

Heritage Property Program

1747 Summer St., Halifax; information: K.L. Barrett, 424 5647; [bar-retkl@gov.ns.ca](mailto:retkl@gov.ns.ca)

June 2007

Kings County Historical Society/Old Kings

Courthouse Museum

37 Cornwallis Street, Kentville, NS. Monday-Sat., 9 am- 4 pm. Contact: 902-678-6237 or 902-678-6237. Admission free except where otherwise noted. Donations welcome.

Permanent exhibits: The Courthouse, The Acadian, The Victorian Parlour, The New England Planters
Until August 31

Exhibit: The Science of Beauty: A Display of Cosmetological Artifacts.

Lake Charlotte Heritage Village Museum

Lake Charlotte, Halifax Co. Open June 15-Sept. 15, 11 am-4 m. Information: 845-1973; <http://www.heritagevillage.ca>
Sun., June 17
7th Annual Antique Car Show

Local Council of Women

989 Young Avenue, Halifax. Information: 423-5300.

Notice: George Wright's 1904 house is available for rent for special occasions. For more information, or to rent meeting space in the Council House at 989 Young Avenue, please call 422-8485.

Lunenburg Heritage Society (LHS)

PO Box 674, Lunenburg, NS, B0J 2C0; contact Ruth McConnell, www.lunenburgheritagesociety.ca; info@lunenburgheritagesociety.ca
Family History Weekend, June 7-9, hosted by the South Shore Genealogy Society together with the Fisheries Museum of the Atlantic and the Lunenburg Heritage Society. For more information or registrations forms, contact ssgsoc@hotmail.com or <http://fisheries.museum.gov.ns.ca> (See Fisheries Museum of the Atlantic, above.)

Sat.-Sun., Sept. 8-9

2007 Lunenburg Heritage House Tour, 10am-4pm. Information: info@lunenburgheritagesociety.ca or wdearco@eastlink.ca

Mainland South Heritage Society

Captain William Spry Community Centre, 10 Kidston Road, Spryfield, Halifax. Meets on last Thursday of each month at 7:00 pm. Contact: Iris Shea, 479-3505; ishea@ns.sympatico.ca; <http://www.rootsweb.com/~nsmshs/>

Sat., June 9

Annual Walk to the historic Rockingstone (1.5-2 hrs); meet at Captain Spry parking lot, 10 am

Sat., Sept. 22

An Antiques Roadshow, 11am-3 pm, Captain Spry Centre: For \$10 you can have 3 articles seen by Rosemary Beckett, Louis Leroux & Roger-Crowther. Spectators, \$2.00.

McCulloch House Museum

100 Old Haliburton Road, Pictou. Information: 902 485 4563; burked@ns.gov.ca. Summer season: June 1-October 15, Mon-Sat, 10am-5pm, Sun., 1-5 pm

Mersey Heritage Society

Queens Co.. Information: Craig Chandler at 902 850 2212; email merseyher-soc@netscape.net; or visit www.mersey.ca.
Sat., June 23

Visit to an archaeological site in South Queens. Volunteers will survey the site so that it can be added to the Provincial Inventory; location *tba*
Sat., Sept. 15 (tentative)
Tour of the ruins of early homestead sites in West Queens.

Northumberland Fisheries Museum

Mon.-Fri., 9am-5pm. CN Station, 71 Front Street, Pictou; 902 485 4972
northumberlandmuseum@ns.sympatico.ca

Nova Scotia Historic Places Initiative

Check the online register of Nova Scotia's historic buildings and places. It is growing every day: www.NShistoric-places.ca

Nova Scotia Lighthouse Preservation Society

Maritime Museum of the Atlantic, 1679 Lower Water Street, Halifax. All programs held at the Maritime Museum, 424-7490. For more information, contact Jim Guptil, jguptil@hfx.eastlink.ca; <http://www.nslps.com/>

Parkdale-Maplewood Museum & Archives

3005 Barss Corner Road, Maplewood. May-October, Mon.-Fri., 9am-5pm; Sat., 9am-5pm & Sun., 1-5pm (July-Aug. only), closed Labour Day Weekend. Information: 902 644-2893

p-mcm@hotmail.com. Website:

<http://parkdale.ednet.ns.ca/>

Sat., June 16

Annual Invitational Potluck Supper and Chinese Auction, 5 pm, \$5/person.

Wed., July 11

Christmas in July Tea, 11am-1:30pm

Sat., Aug. 11

P-M Community Field Day: numerous activities; penny auction; yard table, 10am-2pm; BBQ, 11:30am-1:30pm; turkey supper, 4-6pm in community hall

Pictou County Genealogy and Heritage Society

Hector Centre, Pictou. Contact: 902-485 4563; pcghs@gov.ns.ca

Rockingham Heritage Society

For meetings, venues, program information, contact Sharon Ingalls, 443-4812, or Carolyn Macdonald, 443-2064

Royal Nova Scotia Historical Society

Meets third Wednesday of the month, Public Archives of Nova Scotia, 7:30 pm; each session begins with a short business meeting, followed by a presentation. For more information, contact The Royal Nova Scotia Historical Society, P.O. Box 2622, Halifax, NS B3J 3P7; or email: Philip Gerard, philip.girard@dal.ca; website: nsgna.ednet.ns.ca/rnshs

Scott Manor House and Fort Sackville Foundation

15 Fort Sackville Rd., Bedford. Scott Manor House: open daily, July 1-Aug. 31; tea room open 2-4 pm. Exhibi-

tions all summer. Information: 832-2336; email: scott.manor@ns.sympatico.ca; <http://www.scottmanorhouse.ca>

Sat., June 30

Bedford Day's Georgian Tea, 2-4 pm

Sat.-Sun., June 30-July 8

Book Sale & Art Display

Mon.-Sun., July 30-Aug. 5

Old Home Week

Fri., Aug. 3

Communities in Bloom

Mon.-Fri., Aug. 27-31

Exhibit: Miniature houses

Sherbrooke Village

Sat.-Sun., June 9-10

Museum Day Weekend - "With These Two Hands": heritage skills

Sun., July 1

Canada Day Celebrations, admission free

Fri.-Sun., Aug. 17-19

St. Mary's Garden Club Annual

Flower Show

Sat., Aug. 25

St. Mary's Chowderfest and Sherbrooke Shindig

Uniacke Estate Museum Park

Open June to October 15. Childrens events. Information: 902 866 0032.

Urban Farm Museum Society of Spryfield

Museum open April-October; farm open 6am-10pm daily. Society meets the second Monday of every month at the Captain William Spry Community Centre, 7:30 pm. Contact information: 10 Kidston Road, Halifax, NS B3R 1M8; Patricia MacLean, President (902) 477-6087, e-mail: jamac@ns.sympatico.ca; or Martha Leary, Vice President, (902) 420-1520

Wallace and Area Museum

13440 Hwy 6, Wallace; Mon.-Fri., 9-4:30/Sat., 1-4 pm. Information:

902-257-2191; e-mail:

July 1-Oct. 1

Tea in the Garden, 2 pm; free admission

Sun., July 8

Francis Grant Day, 2-4 pm

Thurs., Aug. 2

Annual Mary Kennedy Tea, 2-4pm

Sat., Aug. 4

Giant Craft and Flea Market, 9am

Waverley Heritage Museum and Society

1319 Rocky Lake Drive, Waverley. Information: Mary-Elizabeth Edgar, eedgar@accesswave.ca

Fridays, July 6-August 31

"Summer Teas", 2-4pm, at the Museum

Yarmouth County Museum/Historical Research Library

22 Collins Street, Yarmouth, NS. First Friday of the month at 7.30 pm: Historical Society Meeting (no admission).

Hours: Sat., 9am-6pm; Sun., 2pm-6pm.

Information: Derek Kowalchuk, Director, at 902-742-5539, fax 902-749-1120;

email: ycmuseum@eastlink.ca; website:

<http://yarmouthcountymuseum.ednet.ns.ca>.

Pelton-Fuller House and Killam Bros.

Shipping Office: guided tours during summer months

Sat., June 9

Natal Day - events *tba*

Sat., July 14

Annual Garden Sale ☞

