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The Griffin

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Artistry in Wood and Glass Contributes to the Maritime Conservatory for the Performing Arts *by Michael Tavares*

In the fall of 2006 I was introduced to Ifan Williams, Director of the MCPA, while he was on a concert tour in Yarmouth and a guest at the MacKinnon Cann Inn. During dinner, Mr. Williams told me of the adaptive re-use of an elementary school in Halifax. This ongoing project deals with the restoration and conversion of the

school into the Maritime Conservatory for the Performing Arts. I was invited to visit the school the following month and noticed that the main entrance hall was incomplete. I learned that projects were on an as-needed basis, depending on finances and priorities. The main entrance was not an income-generating area

Continued overleaf



Conservatory window. (Photo by Sue Harris)

Artistry: *Continued from page 1*

and was low on the list.

This seemed to be an opportunity for the Trust to give support. The Communities Committee agreed that the project was worthy of our involvement and, after meeting with the Director, we decided that the main entrance should be restored.

The Board approved the

900 Nova Scotia Buildings Recorded!

The NS Historic Places Initiative team is proud to report that we have just published the 900th Statement of Significance on the Nova Scotia Register of Historic Places. This represents approximately 65% of the total designated heritage properties in Nova Scotia. Check in over the coming months for further new listings! <https://eapps.ednet.ns.ca/HPIPpublic/propertysearch.aspx>.

John West House, 547 Main Street, Liverpool

Readers who heard about the archaeological dig conducted on this property by members of the Mersey Heritage Society last July may wish to read more about the Planter house on the Society's web-site (www.mersey.ca/notice.html). Click on "547 Main Street" and then on Colin Gray's archival research to see more. LF

purchase of a new set of entrance doors in the fall of 2006; E&J Millworks of Yarmouth manufactured them. The Conservatory agreed to purchase the appropriate hardware and to remove the drop ceilings, panelling and carpeting. Troy Wood of The Wooden Window & Door Company rebuilt the six foot-wide transom window and installed it as a donation. Students of the Conservatory were invited to design a stained glass window for the transom. My partner, stained glass artist Neil Hisgen, fabricated the winning design, with help from Acadian Glass Arts of Yarmouth; I purchased the glass in partnership with the Trust. The Buildings at Risk Committee provided funds for the purchase and installation of shatterproof material, to protect the window from possible vandalism. The stained glass window was installed shortly afterwards, in the summer of 2009.

Recently, the Board of Directors invited benefactors to a donor appreciation night at the Conservatory, to mark the late Lilian Piercey's centenary in November. I invited eight individuals, all of whom contributed to this project, to accompany me to the event, where I had an opportunity to address the assembly and tell our story. It is a wonderful gift – a tribute to the Conservatory and an inspiration to all future students who enter this facility. Total value of this project is estimated to be \$40,000.



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Unless otherwise indicated, the opinions expressed in these pages are those of the contributors and do not necessarily reflect the views of HERITAGE TRUST OF NOVA SCOTIA.

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We welcome submissions. Deadline for the next issue:

January 15, 2010

Please send your submissions to
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*Photo courtesy of NS Historic Places Initiative,
Department of Tourism, Culture and Heritage*

The Cottage in the Dingle – Sandford Fleming’s Rustic Retreat

by Heather Watts & Iris Shea

In the 1870s visitors to Sandford Fleming’s summer retreat on the western shore of the Northwest Arm could have come by boat from the peninsula side to Fleming’s stone wharf, or by carriage round the head of the Arm. What was once called “the old French Road” from Halifax curved down the hill to Melville Island Prison. When Fleming became owner of the Dingle lands, he persuaded the Lieutenant Governor, Major General Sir Hastings Doyle, to build the first section of a proposed new road to York Redoubt, using prison labour. Fleming then built and paid for the road to continue to the entrance to the Dingle, now marked by salt- and pepper-pot gateposts. From there he constructed a private road which went on towards the Arm. About halfway along on the left-hand side he built the cottage.

The Flemings and their four children had come to Halifax in 1864, when he took up his duties as chief surveyor of the Intercolonial Railway. He purchased a house on Brunswick Street, where four more children were born. Fleming’s wide-ranging interests soon brought him into contact with Halifax’s leading citizens, many of whom had properties on the eastern shore of the Arm. In 1869, when his work on the Intercolonial no longer required residence on the east coast, Fleming returned with his growing family to Ottawa.

Throughout his life Fleming had loved the hills, glens and sea lochs of his native Scotland, of which the Arm reminded him, and he had decided that he too wanted to acquire Arm property. Fleming became the owner of nearly 300 acres (120 ha.) of the Dingle lands in 1870 and 1871 by consolidating three purchases: from William Cunard, Frederick



Sanford Fleming's summer retreat

Jollimore, and the executors of Arthur Murphy, who owned parts of original eighteenth century land grants to Thomas Bridge and William McGrannigan. His purchase stretched from the Arm Village (now Jollimore) to the boundary of the War Department property at Melville Island and cost him \$12,750, a substantial sum. In September of 1870, when he had his first purchase surveyed by George Middleton, two buildings were already standing. One was close to the private road, in the present location of the cottage. Another smaller one may have been the first of the summerhouses on the slope of the hill to the north of the cottage. The neatly constructed platform foundation of this building is still there.

Later in the decade he built another summerhouse on the top of the same wooded hill, which for many years was a favourite spot for picnickers and mayflowering parties. This gazebo-like structure is sketched on Ruger’s panoramic map of Halifax in 1879, and is also shown in a painting by

Halifax artist Kate Lear around 1900. Unfortunately, by 1915 both were gone - one blown down in a gale, the other succumbing to fire - and neither was rebuilt.

The wood frame cottage that Fleming had built was modest in size, one and a half stories with a hipped gable roof. It is a simple late-Victorian building but noticeably different from those of the fishermen and stonecutters in the neighbouring Arm Village. The original cottage had only two rooms on the ground floor and two long narrow bedrooms under the sloping roof. An angled staircase led up to the second floor from a back corridor. Built into a slope, the cottage had a full cellar with outside access at the back. None of the rooms seem to have taken advantage of the views toward the Arm, but instead the cottage was nestled into a woodland setting. The existence of the cottage allowed the Flemings and their children to escape the muggy heat of Ottawa and return to Halifax to spend the summers in a cool and remote retreat. Three

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Fleming: *Continued from page 3*

generations of the family continued to do so for over 60 years.

Visitors today immediately notice the two small triangular dormers, and the four plain round columns holding up an extension of the roof, which forms an open verandah along the front of the building. The change of pitch in the roof and the heavy unadorned columns (which seem out of keeping with the design), may indicate one of the additions made when Fleming's children acquired the property after 1913.

By 1871 the Flemings had seven children to care for, and summers in Halifax would have required larger and more convenient accommodation than the cottage allowed. The Brunswick Street house, although they still owned it, was too far from the Arm and in 1872 Fleming purchased *Blenheim Lodge* from William Duffus. *The Lodge* was located across the Arm from the Dingle, a charmingly eccentric frame house, its roof studded with tiny dormer windows overlooking the water. It had large public rooms, nine bedrooms and spacious kitchens. There the servants could look after the younger children with convenience and comfort. Meanwhile the cottage in the Dingle, with its surrounding woods, streams, a large stone wharf and later a bathing and boating house, could be used for summer expeditions and picnics.

When grandchildren started to arrive, a one and a half storey stable, which first appears on the 1908 plan of the Dingle, was added to the buildings on the property. The ground floor walls were built of ironstone, with granite quoins, lintels and sills. Above the stonework, the upper storey was board and batten siding with a scalloped trim. The building is strikingly similar to the Anglican chapel in the Arm Village, built on land donated by Fleming in 1895. The supervisor of that construction was James Hutton, a stonemason, who for several years

afterwards worked for Fleming as caretaker of the Dingle estate. It is possible he may have been responsible for both buildings.

A wide path, now known as Loop Road, was constructed around Summerhouse Hill and many years later older residents of Jollimore village still spoke of Fleming's grandchildren taking their ponies from the stable and adventuring along the Loop Road in their pony cart.

In 1908, when Fleming deeded much of the Dingle to the Lieutenant Governor in trust for the City of Halifax, he divided that portion of his estate along the Arm from Fairy Cove north to the War Department property into seven lots, one for each of his six remaining children. Lot number seven, on which the cottage stood, was at first retained by Fleming himself, then deeded to his sons Walter and Hugh in 1913.

Several changes have been made to the cottage over the years. The style of door casings and window trim in the large southern room and rear corridor is very different from that in the original cottage, indicating one of the additions. Windows at the back of the new room overlook the Arm and here also is the most

dramatic interior feature - a floor to ceiling fireplace and chimney covered in random stone and banded with chunks of amethyst quartz. The fireplace would have been a focus on summer evenings when fog crept up the Arm and hung over the water. It still draws well nearly 100 years later.

Fleming had always been generous in allowing the public access to parts of his property. His Presbyterian conscience required only that no disturbance take place on Sundays, and for many years this arrangement was satisfactory. But growth in the use of the Arm brought more picnickers and visitors and the attendant vandalism and nuisance forced Sir Sandford to close the Dingle to the public, except by permit. He much regretted this, but the "small knot of rowdies" who played noisy games on Sundays, left litter and damaged the trees, sometimes causing his own family to leave, left him no choice. The permits cost \$1, there was no access to the Dingle on Sundays, and police constables enforced the new rules, making life more peaceful. His daughter and son-in-law, the Critchleys, also erected a wire fence to ensure that trespassers kept off the private areas



The stable

of the property.

Even in his old age, Sir Sandford continued to return to the Arm, and to the cottage. In July of 1915 he was staying with his daughter, Mary Critchley, when he caught a cold, which rapidly turned to pneumonia. On July 22, 1915 he died at the Dingle, surrounded by his family. The *Halifax Herald* reported, "as the news flashed through the city, instant and spontaneous was the tribute: 'A great man has gone'." Hugh Fleming telegraphed the President of the CPR asking if a private railway car could be made available to convey the coffin and members of the family back to Ottawa on July 23. Sir Sandford was buried there, in Beechwood Cemetery.

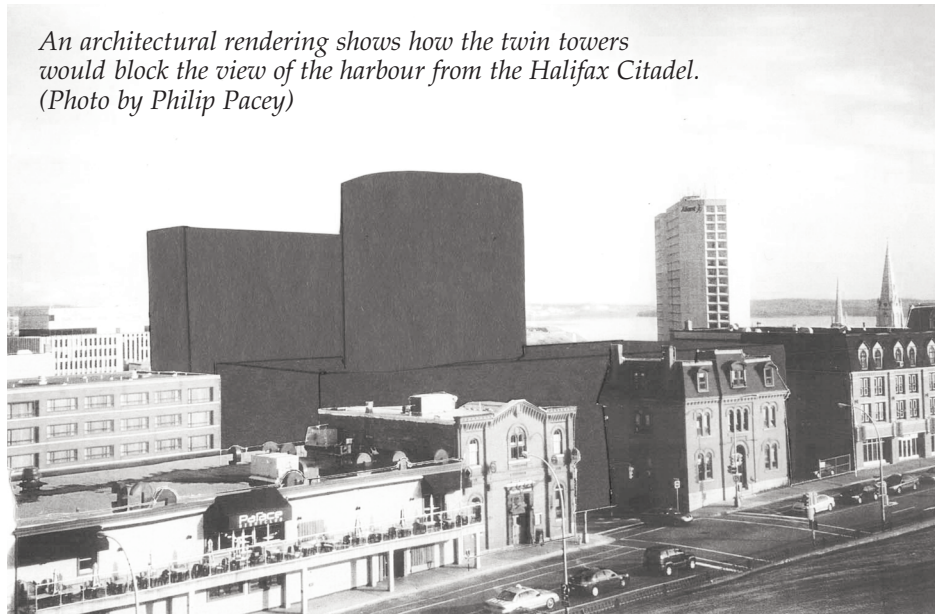
The family, particularly the Critchleys, continued to use the cottage as their summer residence. Lily Fleming Exshaw - although she was living in Scotland at the time - purchased it from her brothers Walter and Hugh Fleming in 1920. Josiah Boutilier, the ferryman and patriarch of Jollimore Village, remembered them all. He said that Sir Sandford Fleming often visited at the Boutilier home, and that he knew the families of both daughters, the Critchleys and the Exshaws, who had stayed at the cottage over many years and used the boating and bathing houses.

One summer night in 1924 the cottage was broken into by a couple of Halifax men, accompanied by their teenaged sisters. A number of things were stolen, including silver, camping equipment and a 45 calibre revolver with ammunition, which belonged to Capt. Critchley. During the ensuing manhunt two policemen were shot, one fatally. The young veteran who had taken the gun was swiftly convicted and hanged for murder.

In the first half of the 1930s the cottage was rented to resident caretakers including the families of Ralph McDonald and Stan Purcell, but in 1935 Mrs. Exshaw decided to sell the family retreat to John W. MacLeod. MacLeod

Publicly Sponsored Twin Towers Would Obliterate Public Harbour Views

An architectural rendering shows how the twin towers would block the view of the harbour from the Halifax Citadel. (Photo by Philip Pacey)



An eleventh hour amendment to the HRM by Design plan, which amendment circumvented public scrutiny, contains a curious twist. By section 15A, a "publicly sponsored convention centre" may be developed on the two blocks bounded by Argyle, Prince,

Market and Sackville Streets (the building and lands formerly owned by the Halifax Herald Limited), permitting towers of 14 and 18 stories, instead of the nine stories otherwise permitted on these blocks under HRM by

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was gradually amassing the rest of the Fleming land along the Arm, which he eventually sold to Thomas Wallace in 1948. Wallace sold the property to the City of Halifax in the same year. During MacLeod's ownership and for a few years after the sale, Arnold Burns lived in and cared for the cottage, but in more recent times it has been rented to private tenants, with the stable used for park equipment storage.

The City of Halifax has registered both the Fleming cottage and the stable as municipal heritage properties. They were assigned construction dates of 1847 and ca. 1850 respectively, bearing no relation to the existing research done on the properties for the City nor to the property deeds. Unfortunately it is these

dates that are forever captured on the enamel heritage plaques.

Thanks to the foresight of Sir Sandford in leaving his land to the City, and the care it has received since, the Dingle is now one of the area's most attractive parks. It is still possible to walk the roads and paths laid out by Fleming, to admire the quaint cottage and to climb to "Dingle Top" on Summerhouse Hill. Children feed the ducks on the Dingle Lake and probably they still play noisy games on Sundays. Fleming's rustic retreat continues to give pleasure to new generations of Haligonians every year.

Iris (née Umlah) Shea's grandfather, William Topple, was Superintendent of Fleming Park for 20 years. Iris grew up in Jollimore Village. ☺

President's Report: HTNS's 50th Anniversary



Peter Delefes, HTNS president.

The Heritage Trust's Board met on October 3 for the first meeting of the new season. Board members heard reports from all the Standing and Ad Hoc Committees – 16 in all. Standing committees are: Membership, Newsletter, Program, Projects, Publications, Publicity, Communities, Research and Awards. Ad Hoc Committees currently engaged in projects are: 50th Anniversary, Painted Rooms, Buildings-at-Risk, Religious

Buildings, Halifax Committee, Education, and Tax Incentives for Built Heritage. The Trust has no paid staff members. The work of all these committees is carried out by Board and Trust members. Our Board of Directors is truly a "hands-on" Board. If Trust members would like to participate on any of these committees your assistance would be greatly appreciated. Please contact me if you are interested.

As this issue of the Griffin is being readied for publication, preparations are underway to celebrate the Heritage Trust's 50th anniversary. The Trust was formed in 1959 in response to the demolition of Enos Collins' Halifax house, *Gorsebrook*, which stood near the site of the present day St. Mary's University rink. The citizens who tried to save the building realized they needed an organization to prevent the demolition of other heritage buildings across Nova Scotia. When the Trust was first established on March 9, 1959, it was called the Provincial Trust of Nova Scotia,

but at a meeting on April 16, 1969, the present name was adopted. It was to be province-wide in scope.

On the occasion of our 50th Anniversary, we do have much to celebrate, including the passage of the Heritage Property Act of Nova Scotia in 1981 and, subsequently, the Conservation Area initiative which enabled communities to establish heritage conservation districts, protecting the heritage character of entire areas. Through its workshops, lectures, tours, educational programs, publications, research, and advocacy efforts, the Heritage Trust of Nova Scotia has been true to its purpose – "to promote, foster and encourage interest in and preservation of buildings and sites of an historic, artistic and cultural nature within Nova Scotia."

Despite the Heritage Trust's many accomplishments since 1959, heritage protection is at a crossroads in 2009 in Nova Scotia. From recent events in the historic downtown area of Halifax, where significant heritage buildings and views from Citadel Hill are under threat from pending developments, it appears that we still have work to do to convince our planners and politicians of the economic advantage of heritage conservation.

Please do not hesitate to contact me at (902) 826-2087 or pdelefes@eastlink.ca if you would like to discuss heritage matters, participate in our advocacy campaigns or serve on any of the Trust's committees. It is the support of our dedicated members which has sustained the Heritage Trust of Nova Scotia over the last 50 years. Your on-going commitment to our organization will enable Canada's oldest built heritage advocacy group to continue its important work in the future.

Peter Delefes, President ☞

View: *Continued from page 5*

Design. The nine storey limit is, in itself, greater than the 40 foot limit permitted as-of-right under the former policies.

"Publicly sponsored" means an establishment funded or otherwise financially supported by any level of government.

Heritage Trust and members of a sister organization have submitted two petitions to the provincial government and are in the process of submitting petitions to the federal government asking they not use public funds to allow a private developer to block the view of the centre harbour and George's Island from Citadel Hill.

There are other issues which

make this legislation repugnant. The section undercuts many of the objectives of the HRM by Design process by almost doubling the otherwise permissible heights; it will create an unpleasant street environment, and will launch more incompatible buildings of greater height into the downtown core, possibly blocking sunlight from the Grand Parade square. It would be perverse if the federal government, owner of the Halifax Citadel, were to support such a project which would go against the purposes of this national historic site. And it is against the interests of the Province to publicly sponsor a building which blind-sides a view of national historic significance. JM ☞

Morris and Hollis Streets: Four Iconic Buildings Lost

by Janet Morris

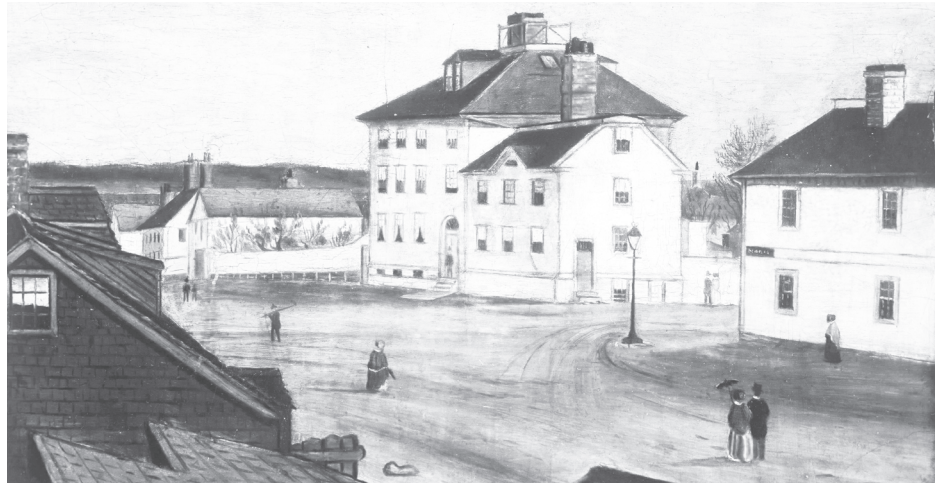
The corner of Morris and Hollis Streets is so imbued with our city's history, and layered with so much social and cultural significance, that one wonders whether its destruction tolls the end of our historic seaport aura. What glues our city together and to its past if not such iconic buildings? Is there not something written on their tired façades that speaks of our shared memory? As a visitor remarked to me recently, "They don't have building like this in other places – they perfectly depict your past as a seaport town."

The four buildings will likely be demolished by the time you are holding this issue in your hand. The 1760s mansion of Charles Morris, the only mansion of this period surviving in our city, admittedly buried under some less than respectful renovations, will no longer be. This historical residence could have served as a Halifax museum to convey to visitors the story of our city's beginnings. This summer while visiting the waterfront tourist bureau, the visitors repeatedly queried whether there was an old house/museum to visit in Halifax.

The "New Victoria Hotel", built in 1898, had 50 guest rooms.



At the corner of Hollis and Morris Streets, Halifax, a clutch of four historic buildings, once known as the Morris mansion, the New Victoria Hotel, the Morris Office building, and Ruhland House awaited demolition this fall. Everyone in the city is said to have known someone who lived in "the hotel".



Watercolour by R.D. Wilkie showing Charles Morris' office in its original location at the corner of Morris and Hollis Streets, with the larger Morris family home to the east. (NSARM)



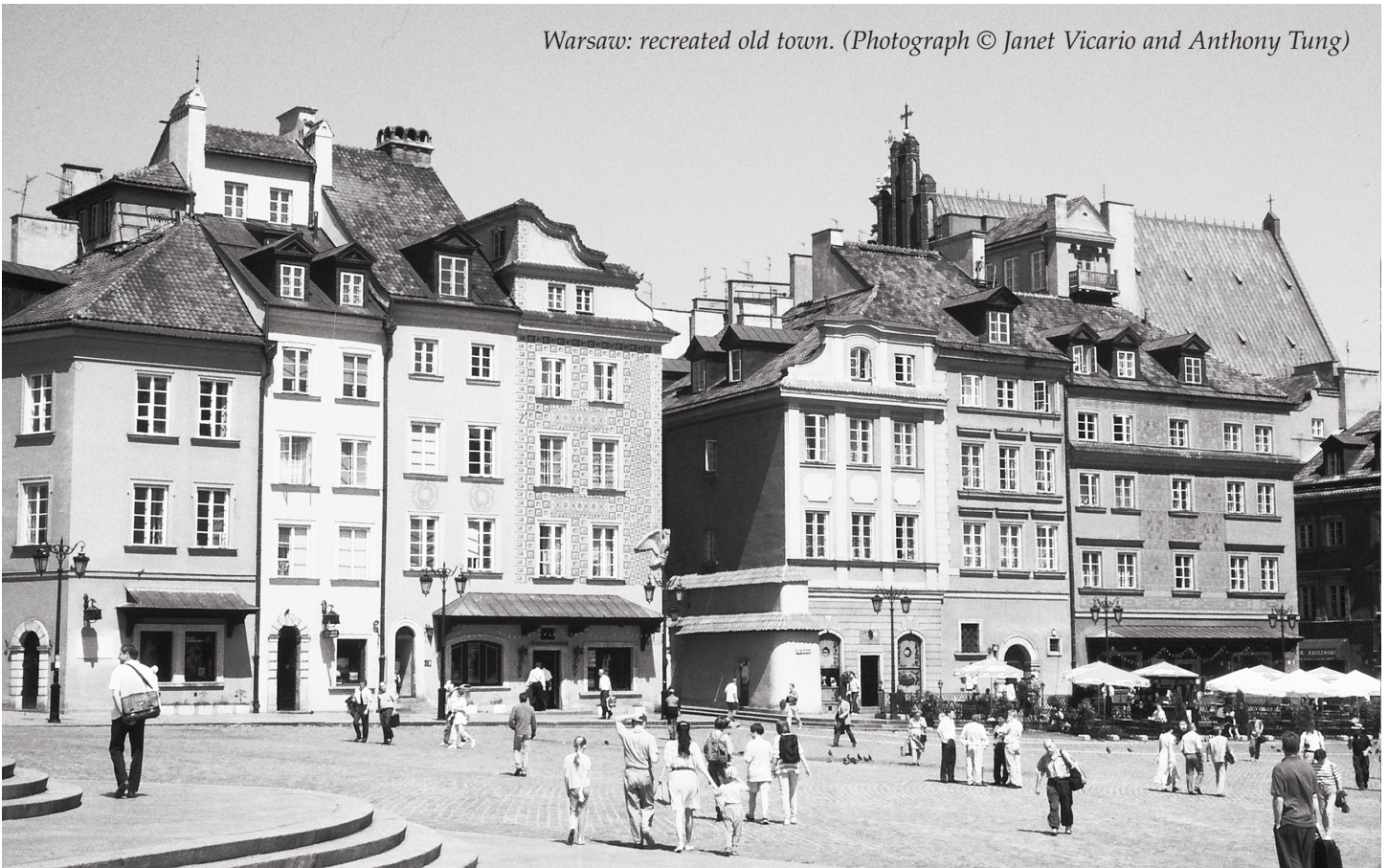
West front of Morris Office, Hollis Street. (Photo by Arthur Carter)

Its unusual design with corner verandas has been celebrated for more than a century. The building was remodeled into a six unit apartment building in 1910, and at some period became a rooming house. The building has been home to many Haligonians; it is said that everyone in Halifax knows someone who has lived in this building.

The unpretentious Morris office building located at 1273

Hollis Street dates back to at least the 1770s. The building once stood at the corner of Morris & Hollis but was moved about 100 feet south of the corner such that its northern wall is now in the shadow of the New Victoria Hotel. Its clean, Georgian lines, apparent in the R.D. Wilkie watercolour, have been draped in Victorian ornament, and some of its original architectural features have been

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Passionate About Buildings

The gala 50th anniversary dinner of Heritage Trust of Nova Scotia ended on a fitting note with the talk given by Anthony Tung, an internationally known architectural historian and writer, and a passionate promoter of urban preservation.

Tony Tung, as he prefers to be known, began by speaking of his first visit to Nova Scotia, when he was delighted to see so many rural settlements whose buildings blended well with the natural beauty of their environment. Quoting the title of the Heritage Trust's publication, *Founded Upon a Rock*, he spoke of visiting small communities like Peggy's Cove and Blue Rocks, where the architecture and the rocky landscape are in harmony with each other. Compared with such sites, Halifax, with its jumble of ill-matched buildings, was a disappointment. On subsequent return visits, he has found little cause for encouragement.

Tung was concerned that with

rapid urban growth and ill-thought-out development, the essence of a city's character can easily be lost. He compared the elegance of the early tall buildings of Manhattan with the characterless modern skyscrapers of later development. When Athens was first rebuilt in 1832 after the destruction of war, efforts were made to design buildings in the classical style that focussed on and complemented the Acropolis, while later, less sensitive development overwhelmed and spoiled this unifying plan.

Many other cases were cited of modern architecture that was not in keeping with the earlier, harmonious cityscapes, including examples from Amsterdam, Moscow, Rome and Cairo. Much of the destruction of gracious urban areas was the result of the rapid movement of the world's populations into big cities, which give rise both to shantytowns and shoddy building on the outskirts, and to rapid, insensitive and poor

quality construction at the centre.

The cities that have best survived this rapid growth are those where strict preservation laws are both in place and enforced. In this respect, Europe has done better than North America in establishing policies that are obligatory and binding. Only by good heritage legislation can the essence of a place be preserved. In Canada, the move of the population to the cities has been rapid, and there are too many loopholes in the present statutes.

Tung looked in detail at some paces where harmony has been retained or restored. In Kyoto, the home to many of Japan's most precious national architectural treasures, protection is well established. Even during World War II, the Americans respected this area and refrained from bombing it. Although the construction materials used in many of the buildings are in themselves perishable and have to be replaced periodically, care has been taken to train arti-

sans to ensure that the basic elements and character of buildings are retained, even though the buildings themselves may be updated for modern use. This results in the constant renewal of the traditional environment. But even here there are threats as pressure increases to modernise and expand, and once the harmony has been destroyed it is hard to reverse.

Venice is another example of a city that has multiple reasons to preserve its buildings and protect its environment. Its location in a lagoon has given rise to unique problems. Without careful maintenance, the lagoon could become either a regular bay or a swamp. Until the Napoleonic conquest of 1797, a stable equilibrium was maintained by careful engineering. Since this equilibrium was destroyed, problems have arisen, requiring solutions that have more recently been coordinated by a UNESCO campaign to preserve the city.

Venice's location gave rise to its particular building structure. The houses were built on stone foundations on thousands of wooden piles. The city was found to be sinking as a result of the underlying aquifer being depleted and compressed, so water had to be pumped back in order to

restore the equilibrium. The lagoon itself needed to be stabilised. In modern times, floods and rising water levels have provided a threat to the city. Measures to protect the city included improving sanitation, restoring walls and quays that were being eaten away by acid rain and erosion, establishing emission controls and continuing canal maintenance. While the old wooden piles on which the houses were built have petrified and solidified over the years as a result of being constantly under water, their stone foundations have been weakened by rising damp and by the effects of environmental pollution. To remedy this, sections of canals have had to be drained and the stonework protected with the installation of impermeable sills. The shipping which was the cause of some of the problems was diverted away from the city, and finally an old document from 1600 provided the answer to the stabilisation of the lagoon. Areas enclosed by booms were planted once again with seagrass, which had from early times protected the ecology of the lagoon.

A third example of successful restoration of the heart of a city was the story of the rebuilding of Warsaw after its destruction

under the Nazis. Even as the German military was systematically destroying the most treasured buildings of old Warsaw, architects and students were rapidly documenting them in what Tung described as a cultural counter-offensive. After the war, the communist regime was more concerned with utilitarian issues than with elegance and beauty. Nevertheless, the architects who had saved that documentation were able to achieve a remarkable revival of the character of the old city, in which the original façades were recreated while the social housing required by the authorities was incorporated in the interiors. As a result, Warsaw has been listed as a World Heritage site. The restoration of the Royal Palace, also destroyed and long left in ruins, was undertaken in the 1980s. Part of its interior detail was reconstituted as a result of a piece of the original crown moulding being retrieved from the basement of a private home, where it had been lovingly wrapped and preserved by the present owner's grandfather, and had lain forgotten for many years.

Tony Tung returned at the end of his talk to an image shown at the beginning, of buildings in San Juan, Puerto Rico. In this city, also built on a rock, the historic district has been preserved since the 1950s. He posed the question: "Will Halifax be able to serve as a conservation model?" He considers our city to be near the point of no return, but held out the hope that the wounds in its cityscape might yet be healed. It is still possible, with binding legislation, to ensure that new structures are good neighbours to the existing heritage buildings.

A handful of city councillors and provincial MLAs were present at the talk. It is a pity that more of our elected representatives were not there to share Tung's enthusiasm and his vision for a more beautiful city, where the old and the new would live harmoniously side by side. JD ☞



Warsaw at the end of the war. (Photograph © Janet Vicario and Anthony Tung)

Morris: Continued from page 7



Ruhland House, Hollis Street. (Photo by Arthur Carter)

lost, while poorly constructed additions have sadly deteriorated.

South of the Morris office building is the elegant Ruhland

House, of 1870s Italianate design.

This clutch of four buildings (the Morris mansion, the New Victoria Hotel, the Morris Office building and the Ruhland House) stands beside two vacant lots to the south and a huge vacant lot to the east. These vacant lots will remain vacant. The approved ten-storey development consisting of ground floor commercial space and 84 residential units will include the demolition of the four historic buildings, instead of the development being planted on surrounding vacant lots where development is needed.

Recently a four day conference on sustainability took place at various city venues; the last was on the verandah of the New Victoria Hotel. The speaker, John Thackara, commented that part of good sustainable design is

retrofitting old buildings rather than tearing them down. "I'm completely mesmerized by the way you have these very brutal moments of contemporary architecture bolted in the middle of the old. There's a very bizarre planning process going on here," reported Alan Hale in the *Halifax Commoner*.

This iconic corner is recognized and remembered by our population and by visitors; we grow to expect it to be there. We will all lose when these buildings are gone. Can the resulting juxtaposition of the new building with the recently restored café, the *Wired Monk*, and the beautiful terrace houses on the north side of Morris Street be anything but "bizarre"?

Research by E. Pacey ☞

Heritage Canada Conference Report

Not just preaching to the converted by Andrew Powter

The Heritage Canada Foundation held its annual conference on September 24-26 in Toronto this year. Developed around the theme, "The Heritage Imperative: Old Buildings in an Age of Environmental Crisis", the conference grappled with the relationship between importance of heritage buildings to sustainable communities and local economies on one hand, and the urgent need to reduce energy and other resource use and carbon dependency, on the other.

With over 300 registered participants, the conference was well attended but this was not a case of converts speaking to the converted; a broad range of constituencies was represented – green building, environmental and heritage advocacy, urban design and planning and rural revitalization. Thomas Homer-Dixon, author of *The Ingenuity Gap*, led off, followed by representatives from the Sierra Club, Suzuki Foundation, Greenpeace,

Natural Resources Canada, the Pembina Institute and others. The result was a frank and dynamic discussion which challenged assumptions and built toward a sense of collective purpose.

The presentations and workshops delved into the areas of rating systems; energy modelling for heritage buildings; life-cycle analysis; and the new Ontario Green Energy Act, which will support net metering and small wind initiatives in that province.

Nova Scotia was well represented. Provincial government heritage agencies, municipal heritage planners (including Truro and HRM), NSCC, the Ecology Action Centre, Nova Scotia Lighthouse Preservation Society, and the Nova Scotia Heritage Trust attended. It was very positive to meet the Mayor of Truro at the conference.

There was a lot of discussion about application of the LEED* rating systems to heritage buildings and it was encouraging

to hear that changes are coming to LEED, which will shift the rating system to a stronger climate change focus, provide better focus on regional priorities and acknowledge the hidden energy efficiencies of re-using heritage buildings.

As in past conferences, Heritage Canada Foundation, with its partners (this year, the Ontario Heritage Trust and the Canadian Association of Heritage Professionals), organized pre-conference meetings for the Built Heritage Leaders Forum, the Endangered Places of Faith Roundtable, a National Heritage Planners meeting and the National Roundtable on Heritage Education. These gatherings, attended by up to 100 people, provide an opportunity for these areas of specialty to discuss common issues and opportunities across the country.

The Heritage Canada Foundation Conference was a stimulating and energizing

Halifax's Memorial Tower: Its Design and Construction

by Brian Cuthbertson

The genesis of this article goes back to 2003 when, on behalf of the Halifax Regional Municipality (HRM), Jay White, John Zuck and I prepared a submission to Historic Sites and Monuments Board of Canada (HSMBC) for the recognition of "Sir Sandford Fleming Park as An Historical and Cultural Landscape of National Significance." In 2004, Danielle Hamelin of HSMBC informed HRM that staff had not recommended the Sir Sandford Fleming Park and Memorial Tower as a possible national historic site of Canada. However, in her letter she stated that reviewers had suggested that the Memorial Tower could possibly go forward to the Board for consideration because of "potential architectural/historic significance." It might be "a rare example of a well-executed public memorial that stands as a testament to the popular culture of the Anglo-imperialism of the early twentieth century."

HRM did not then pursue such a designation for the Memorial Tower, but in November 2006 it decided to proceed. I was asked to prepare a submission for the national designation

Heritage: Continued from page 7

experience. Be sure to save the date (September 30 – October 2, 2010) for next year's national conference in St. John's, Newfoundland and Labrador, where the theme will be "Economic Renewal. Quality of Life. Heritage Buildings."

* LEED (Leadership in Energy and Environmental Design) is a system developed to rate the "green-ness" of a building project. There are four levels - certified, silver, gold and platinum - and separate rating systems for different types of projects (LEED for Schools, LEED for Existing Buildings, etc.). See www.buildinggreen.com. LF ☞

of the Memorial Tower. To ensure that there was no misunderstanding of HSMBC's requirements, I contacted Gordon Fulton, Director of Historical Services Branch, who provided a copy of the analysis prepared by staff of the Branch in 2003. In their analysis staff considered it "unlikely... that its historic value would be nationally significant." However, the Tower could go forward on the basis that it "illustrates an exceptional creative achievement in concept and design, technology and/or planning, or a significant stage in the development of Canada." I proceeded to prepare a further submission that dealt with the concept, design, construction, interior plaques, the bronze lions at the tower's entrance, and the conservation measures already undertaken and those planned.

In my submission, which was forwarded to the HSMBC on 3 January 2007, I briefly discussed the competition held by the Royal Architectural Institute of Canada, on behalf of the Halifax Canadian Club, for a design of a memorial tower on the Northwest Arm. I undertook further research and located details of the competition that appeared in the issues of March and August 1910 of the journal "Construction", along with excellent images of the three submissions that were awarded the gold, silver and bronze prizes. I prepared an Addendum to the Submission of January 2007, which was sent to the Board in January 2008. The HSMBC contracted with Leslie Maitland, Architectural Historian, to prepare a report on the Memorial Tower. She came to Halifax on 24 April 2008. As well as touring the tower and site, she met with city and provincial officials. In 2009 I with others was asked to comment on the wording for a plaque. Once the Board and the Minister approve the wording, our understanding is that HRM will receive official notice of approval and arrangements can be made for a plaque unveiling.

What follows is based on the

reports I prepared for the Board and an article recently published in the *Journal of Royal Nova Scotia Historical Society*. For the Griffin article my focus is on the selection process for the Tower's design and its construction.



Tower superimposed on postcard of St. Mark's Square, Venice.

In March 1908, John Neville Armstrong, a member of the Nova Scotia legislative council, raised the question of what the provincial government intended for the 150th anniversary of representative government. Although Armstrong had asked a general question and not mentioned any provincial funding, when the leader of the government in the legislative council, Jason Mack, replied a month later to Armstrong's question, he simply stated that the provincial government had no intention of devoting any funds in respect of the 150th anniversary of the establishment of representative government in the province. Armstrong's remarks about 1908 being the 150th anniversary of representative

Continued overleaf

Tower: *Continued from page 11*

government seem to have been the first knowledge Sir Sandford Fleming had of the anniversary. For some time Fleming had in mind donating lands he had purchased on the western side of the Northwest Arm for a public park. In the autumn of 1907 the city and Fleming had discussions which, in April 1908, resulted in an agreement. The city solicitor immediately prepared legislation, which the assembly passed on the last day of the session.

Fleming now wrote Mayor Adam Crosby that he would be visiting Halifax shortly. He wished to confer with city authorities "on a matter of high importance," the semi-tercentenary of the establishment of popular government in Nova Scotia and the British Empire, and the desirability of devising some way of "properly commemorating a historical fact in which the whole of Canada is so much interested, and in which Halifax was directly associated a hundred and fifty years ago." He concluded by suggesting the building of a memorial tower on the elevated point of land on the western shore of the Northwest Arm. Although not fully understood at the time, Fleming tied the donation of lands for a park with the construction of a commemorative edifice on these lands.

In an address to a public meeting in June 1908, Fleming spoke of a "monumental edifice" in the form of an Italian tower. To this meeting Fleming also submitted his views on the significance of the first elected assembly "as a step of the very highest importance in the development of the great British Empire." City council was not favourable to accepting responsibility for erecting such a tower. It passed a resolution that because "the events of which such monument [a memorial tower] would be commemorative are rather of a provincial and national character than peculiar to the

city," Council believed Fleming should look elsewhere for the necessary support. A 150th Anniversary Committee had been formed, but it too was not interested in being involved in erecting a tower.

Fleming now turned to the recently formed Canadian Club in Halifax, one of forty across Canada. In its constitution the Halifax club had as its objects "to foster patriotism by encouraging the study of the history, literature, institutions, arts and resources of Canada." At a meeting with the club's executive committee on 26 August 1908, Fleming submitted a draft of an appeal he had prepared, addressed to Nova Scotians the world over, asking for money to erect his proposed tower. He was prepared to contribute \$1000 himself.

As a result of this meeting, the executive appointed a sub-committee consisting of George S. Campbell, first president of the club, Dougald Macgillivray and Dr. C.F. Fraser. George Campbell was a leading Halifax merchant, who held numerous business directorships, including for many years that of Bank of Nova Scotia. A native of Collingwood, Ontario,

Dougald Macgillivray at age sixteen in 1878 had entered the service of the Bank of Commerce. In 1906 he came to Halifax as manager of the bank's Halifax branch. He immediately became active in the founding of the Canadian Club. Dr. Charles Frederick Fraser, blinded at age seven, had been Principal of the Nova Scotia School for the Blind since 1873. In 1915 he would be knighted for his services to the blind.

John Ruskin's *The Stones of Venice*, published in 1851, with its celebration of Italian Gothic, greatly encouraged its use in Victorian Britain. Whether or not Fleming had read Ruskin before he visited Venice as a member of the Canadian delegation attending the 1881 International Geographical Congress there, he certainly at some point came under Ruskin's influence and was impressed by the campanile (a bell tower) in St. Mark's Square completed in 1499. However, Fleming never mentioned the construction of the Cabot Tower in Bristol, though he must have been aware of it. It had been erected solely for commemoration of John Cabot's voyage of 1497. At its opening on 6 September 1898



Interior view shows iron stairs for reaching the belfry, stonework and the bronze plaque depicting the departure of John Cabot, flanked by the McGill University plaque on the left and on the right by that of British Columbia. The plaque of the City of London, England is on the far wall next to the window

Queens County Museum/Perkins House Complex

by Linda Rafuse

The first meeting of the Queens County Historical Society was held in the Town Hall of Liverpool on August 26, 1929. Historian and newspaper editor, Robert J. Long, gave a brief address to the group, touching upon “the great need for a Historical Society and remarked as a point of interest that Liverpool’s parent town – Chatham, Mass.– had organized such a society only a year ago. He sketched an outline of the history of Queens County from the problematical visits of the Norsemen to the settlement of Liverpool by people from the original Plymouth Colony.”

Over the next several years the group worked hard to acquire the Simeon Perkins House and property. Once acquired, the society continued to work on its refurbishment and repairs, among other projects as well. Then in the spring of 1947 the provincial



Actors portray ghosts of Simeon and Elizabeth Perkins and four of their children. (Courtesy, NS Museum)

government accepted the Perkins House and property as a gift from the Queens County Historical Society. In 1957 it was opened up to the public as a Provincial Museum.

Over the years many artifacts

and documented history had been carefully collected and preserved in the Perkins House Museum. It was then that the Society felt the need for a new Museum building to house the growing historical

Continued on page 16

George Mitchell, president of the Halifax Board of Trade, represented the city. All the major aspects of the Bristol Tower—its commemorative purpose realized by public subscription and the involvement of leading citizens in its construction; its dominating situation in a park setting with public viewing balconies reached by spiral stairs; its architectural relationship to campanile towers; and the use of plaques to add to its historical symbolism— would reappear in Halifax’s Memorial Tower.

Fleming wanted a tower for which “historical purpose” and allegorical design would be paramount for its architectural features. He had Norwood & Taylor architects of Toronto, but who were active in Halifax, create a formal drawing from a sketch he had made. Fleming wanted the tower to “tell its tale” to the spec-

tator in future years when present actors were forgotten. His chosen site for the tower would allow it to be seen from a long distance on every side, even far out in the Atlantic, while being conspicuous throughout the Northwest Arm.

Over the next two years, the executive committee of the Canadian Club had to deal with raising the necessary funds for the tower’s construction and then deciding on its design. Architects of the time were opposed to competitions for choosing designs for public projects because they often vehemently disagreed with the terms set and the processes followed. Such controversy had surrounded competitions held by Toronto, Ottawa and Victoria. However, Halifax’s competition in 1885 for a new city hall on the Grand Parade had escaped controversy. This success likely played a role in the executive

committee approaching the Royal Architectural Institute of Canada to accept responsibility for a competition. At a meeting in January 1909 of the council of the institute, it was decided that a special committee be formed to make the necessary arrangements and to prepare conditions for a competition. Initially, the special committee consisted of F.S. Baker, president of the Institute, H.B. Gordon and A. Pearson. However, at some point Percy Erskine Nobbs of McGill University and Frank Darling, secretary of the Institute and of the firm Darlings and Pearson, replaced Pearson and Gordon. Nobbs was already having a major influence on the Canadian architectural landscape. He would be known as an irascible genius.

To be continued in the next issue. ☞

Lunenburg and Dartmouth H



Left, old kitchen tools were used at Quaker House, Ochterloney Street.

Dartmouth

Right, 118 Ochterloney St, now used for offices, has gone through many transformations since its original construction as a Victorian Plain in the late 1800s. Built for carriage maker Benjamin McCleave, design changes began about 1906 and the home eventually gravitated to a Craftsman style. The possibility exists that this superbly restored building is also residence to its very own ghost!



Left, the charming home at 46 Tulip St. was constructed in 1883, in the Victorian Plain style. The original owner, a blacksmith named Colin Campbell, paid \$180.00 for two lots at the time. The home has a small ship's port-hole under the eaves in the front and back. The current owner has created a very quaint garden area in the rear.

Right, 4 Albert St., built in the 1870s as a Gothic Revival, evolved into a Neo-Classical style over the next 30 years. In 1954 the owner was Ralph Morton, best known for his historic live radio coverage of the 1936 Moose River mining disaster and as founder of the Dartmouth Free Press. Restoration is ongoing by the current owners, who showed professional computerized modelling of the past, present and future building.



All photos in this article by Hal Oare

With summer just a memory and winter but a threat, what better way to spend a few (mostly) warm, early autumn days than at the Lunenburg Heritage House Tour (September 19 & 20) and the Dartmouth Heritage Museum Historic House Tour (October 4 & 5). The two communities differ in size, but they share a common pride in displaying the structural gems from bygone eras. Both offered an interesting and diverse selection of homes, commercial buildings and churches. Owners were on hand, offering information on the revitalizing of their properties as well as some very interesting aspects of their history.

Dartmouth's third Heritage House tour, conducted on behalf of the Dartmouth Heritage Museum Society, showcased a varied selection of homes and businesses covering the late 18th century to the late 19th century. Lunenburg did the same but added a twist to its offerings - Old Town's new, but sympathetic, Margaret Brown house.

The starting point for our Lunenburg tour was the venerable Lunenburg Academy, situated on one of the town's higher points. With a commanding view of the surrounding area, this well preserved school from the mid-1890s set the tone for the tour.

Both the Dartmouth Museum's temporary location in the vintage 1867 Evergreen House on

Historic House Tours *by Hal Oare*

Newcastle St. and Ochterloney Street's ca. 1795 Quaker House, operated by the Museum, have become perennial favourites on the tour. They provide viewers with two extremes of Dartmouth lifestyles and culture, from the stately Evergreen House of the wealthy genteel class to the austere life of the Nantucket Whalers in Quaker House.

Both Lunenburg and Dartmouth Historic House Tours were excellent displays of Nova Scotia's social history and once again have shown how diverse the different regions of the province are in both history and culture. Quite often it is our differences that draw us together. ☞

Below, Ship Outfitters Adams and Knickle Ltd. on Montague St. was built in 1897. The company store has an interesting gambrel roof in the shape of a bell, and drop shutters on its front windows.



Right, the Margaret Brown House on Lawrence St. was built only a few years ago in the style of an historic Cape. It blends in perfectly with the much older houses on the street.



Right, the Henry Miller House on York St. can trace its origins to the years preceding 1775. Built in the early Dutch Colonial gambrel-roof style, it also served as a Cobbler's Shop at some time in its past. It boasts an extensive vegetable and herb garden in the rear.



Lunenburg



Left, the Georgian-style Pinnel House on Pelham St. dates from 1795; deemed to be one of the oldest single family residences in the town, it is one of fewer than 10 [of the style] remaining. The adjacent Knaut-Rhuland House Museum, ca. 1793, is built in the same style; however, the interiors differ considerably.

Right, the Silver Building on Lincoln St. pre-dates 1879. The stunning loft-style apartment on the second floor is accessed by walking (on the first floor) through the original antique freight elevator, used by one of the earlier commercial occupants. The loft maintains the original floors and beams.



collection. Again with the co-operation of government officials, the Queens County Museum was built in 1980. Its architectural design represents the warehouse of Simeon Perkins' business. There are permanent exhibits about forestry, shipbuilding, Mi'kmaq life, privateering and the two World Wars. It remains, along with the Perkins House, a vibrant and enduring testimony to the history of Queens County, thanks to the continuing membership of the Queens County Historical Society.

Simeon Perkins was a person of national historic significance – a merchant, shipowner, judge and MLA, who was also active in the local militia. New and exciting interactive exhibits in the Perkins House tell about life in Liverpool in the late 1700s, based on Perkins' meticulous diaries from 1766 to 1812. Those interactive exhibits are in the form of "ghosts". Lots of people would love to see a ghost and this is your chance. Through the magic of technology, we introduce you to Simeon Perkins and his family. Watch Simeon materialize before your eyes as he rises from his bed, or his wife Elizabeth and servant, Mary Fowler, working in the kitchen. You will uncover some of their stories using slate boards, push buttons and questions. Where else can you say that you met eight friendly ghosts? Don't miss the fun.

Both Museums, known today as the Queens County Museum/ Perkins House Complex, are located at 109 Main St., Liverpool. The Perkins House is a seasonal museum. The Queens County Museum is a year round community museum, open – like the Perkins House – from June 1 to October 15, Monday to Saturday 9:30 – 5:30 and Sunday 1 – 5:30. From October 16 to May 31 the Queens County Museum is open Monday to Saturday 9 – 5 and closed Sundays. The admission to either site is \$4.00 per person, with free

Another Chance for Hazel Hill



The Commercial Cable –
Canso Station

The Commercial Cable Rehabilitation Society (CCRS) has been working diligently for the past several years to preserve a very important part of the built heritage of Hazel Hill, Guysborough County, namely, the Commercial Cable – Canso Station. With respect to Nova Scotia's built heritage, the Commercial Cable Office is unique and of utmost importance to the history of our province and, without question, of the world.

The Society's main stumbling block has been the identification of an end use for the building. Recently the Society received funding from the federal, provincial and municipal levels of government (\$204,183, \$50,568 and \$28,800 respectively). It was able to hire two full time staff people and open an office in the Canso area.

The main focus of this phase of the rehabilitation is the implementation of the Sustainability Plan.

admission to the other site on the complex grounds.

Also part of the complex is the Thomas Raddall Research Centre, housed in the Queens County Museum. This is where you can search your family roots. It contains the most extensive records of the Mayflower pilgrims and their descendants in Nova Scotia, with vital Statistics from Simeon Perkins' diary and from the mid-1700s to present. Our library also contains a large number of New England and German records

The work includes three different areas: Fundraising, Membership and Tenancy. Over the next year, staff will focus on events and initiatives that will ensure the Society has its portion of the funding necessary to restore the building; on enhancing members' involvement in the Society by creating marketing and communication tools to allow greater participation; and on securing tenants for the building, once it has been rehabilitated. Currently, the Society is investigating a combination of tenants that include educational services, small business development and government offices.

CCRS is committed to finding a use or uses that will support the structure and act as an economic catalyst to the community; CCRS is not interested in developing a facility that will not generate sufficient income to cover the expenses that are associated with its operation and maintenance. DB ☞

along with over 300 reels of microfilm. The cost of using the facility to search your family tree is \$5.00 per day. It shares the same operating hours as the Queens County Museum and is open year round.

Check out our three websites: www.queenscountymuseum.com, www.museum.gov.ns.ca and www.raddallresearchcentre.com (still under construction). Please drop by and visit. ☞

The Troop Barn: An Architectural “Moveable Feast”

by Janet Morris

The Troop Barn – named for William Troop who erected the octagonal barn in 1888 on his property in Annapolis County – was a longstanding landmark visible from Highway No.1. It was presumed dead; indeed, a lament was published in *Edifice* magazine. The Octagonal Barn, one of two in Nova Scotia, was a large, fading red barn topped by a distinctive cupola. After valiant efforts by Marilyn Wilkins (winner of the 2007 Heritage Canada Foundation’s Achievement Award) and others some years ago to save the barn, it had, again, fallen into disrepair; the property had changed hands, the new owner let it become derelict and, upon application to the Nova Scotia Department of Tourism, Culture and Heritage, the barn was deregistered and slated to come down.

Then, in the eleventh hour, by some wizardry, the barn was dismantled, moved away and, in the fullness of time, resurrected in a field near Kingsburg by veteran architect Brian MacKay-Lyons and



Viewed through the trees, the late lamented octagonal Troop Barn is shown rising again in a new location, in a field near Kingsburg. The long-time Annapolis County landmark used to be visible from Highway No.1. (Photo by David Murphy)

a bevy of students involved in a hands-on project.

The *Chronicle-Herald* trumpeted news of the rescue in an article on

September 10th. The story generated much interest as evidenced by comments posted online. The community of comment overwhelmingly expressed sadness that the barn was not saved *in situ*, though, as one commentator pointed out, at least it is still in Nova Scotia, unlike some of our buildings.

One commentator (identified as “BornOnce”) wrote “...the fact that it was neglected doesn’t speak to the interest in the barn *per se*, but rather, the state of preservation in NS in general. It was a structure that was worthy of interest from further afield than the Annapolis area, yet none materialized. Nova Scotians need to wake up to the fact that they are squandering an incredible resource. And it’s not a renewable one...”

Jane Nicholson (winner of our Built Heritage Award in 2008) wrote: “Many of us tried to save

Continued overleaf



An interior look at the Troop Barn shows the framework saved in the restoration. (Photo by David Murphy)

An Architectural Illusion for the Ages

by Bruce MacNab

"The closer you watch, the less you see."

With this warning, the greatest magician of the nineteenth century, Alexander Herrmann, proceeded to amaze his audiences at sold-out theatres. With 40 years of performing experience, Herrmann the Great made the impossible seem possible.

Carpenters are also known to pull off illusions from time to time. Unlike stage magicians who only have to fool an audience for a few seconds, a carpenter's work can be scrutinized for centuries.

Dealing with the impossible

In carpentry, there is one situation that is virtually impossible to deal with by conventional means. This occurs when a level piece of trim turns a corner and slopes up or down. The most common example can be found in stair finishing. A baseboard cap that turns a corner and then runs at an angle down the top of stair skirting is an impossible woodworking joint. The simple solution is to create a flat level spot at the top of the stair skirt. (Photo 1) This allows the moulding to turn the corner in

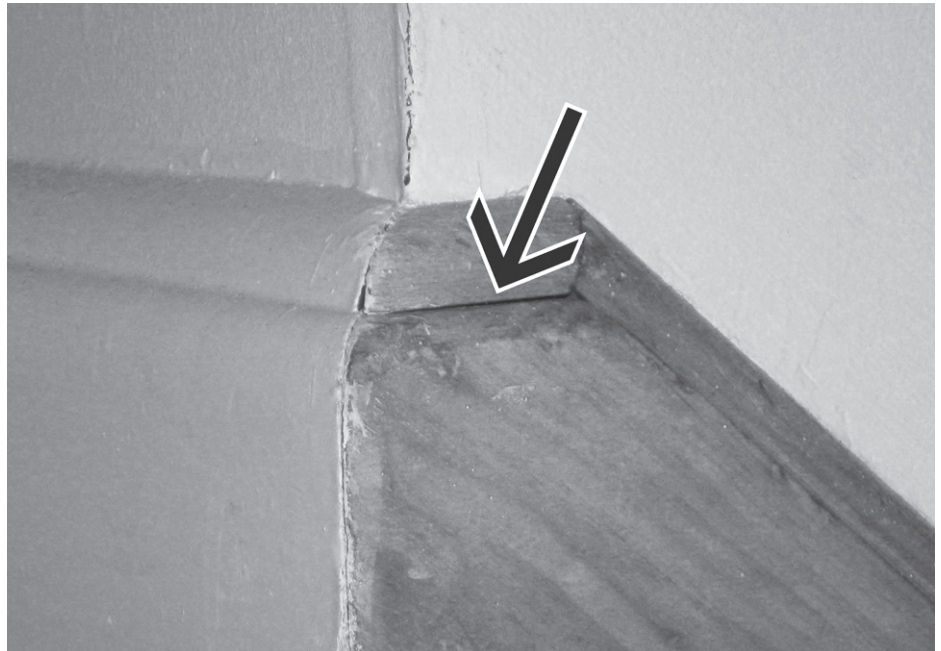


Photo 1: This small flat spot on the descending stair-skirt is a common carpentry trick. This allows the moulding to turn the corner before changing direction. (Bruce MacNab)

the same plane and then shift direction.

Another example

Another example of mouldings changing planes can be found where large crown mouldings are used as fascia boards on a building's eaves.* Older buildings with

crown-fascias can be found throughout the Maritimes and New England. In Nova Scotia, this detail was often reserved for prominent buildings in city and town centres but it can also be found in remote country locations throughout our province. Many 19th century churches have this detail and so do many rural homes of the era.

Other impossible joints

Crown mouldings that slope on gables must turn ninety degrees and run on the level at the base of the roof. (Photo 2) Again, this is an impossible woodworking joint. Unless the carpenter happens to be in league with the spirits, he must resort to trickery to do his job. After all, this corner is a collision of four different angles: the 90° angle as seen in plan view, the 45° miter angle, the crown moulding's spring (tilt) angle and the angle of the roof slope.

The solution to the crown-fascia dilemma was as complex as it was simple. Carpenters would create a custom crown moulding

Barn: *Continued from page 17*

the Troop Barn *in situ* – the county of Annapolis, the Annapolis Heritage Society, even private citizens like me with experience in restoring old buildings. But ... opportunities to 'do the right thing' are not so easily found... Ms. Ware's story does not contain all the facts. Why? Because she was writing a 'good news' story, and nobody wanted her to complicate it with regulations, red tape, absentee landlords and the other unhappy realities of heritage preservation in the trenches. Mr. MacKay-Lyons put money, vision and purpose into the barn, so I don't think he deserves to be castigated. Yes, it would have been

nice if he had told the Annapolis Heritage Society about his plans, but... 'no good deed goes unpunished.' The framework of the barn has been saved, students have learned something about construction, the old building has been repurposed and we all have a chance to enter into this dialogue. If you want to fight for heritage right now, consider raising your voices to save the rural churches. They are disappearing without a whisper as dioceses sell them off."

It would be lovely to see light emanating from the cupola of the Troop Barn illuminating Kingsburg beach... a sort of eight-sided lighthouse... ☺.

with an entirely different profile that would match the stock moulding. (Photo 3) Often times, this custom moulding would be up to two inches wider than the stock moulding. However, it blended in so well that it was rarely noticed. Even today, it will fool the savvy eyes of modern carpenters and architects.

Before computers

Centuries before computers were invented, carpenters could draw a corresponding custom moulding profile within a few minutes. This simple layout procedure was explained in the tiny *Carpenter's Companion* textbooks that were published in Boston. From this drawing, a special moulding cutter could be filed for the local sawmill.

Carpentry is a blend of countless skills and techniques that are learned from previous masters of the trade. Just like conjuring, carpentry takes a lifetime to master and has its share of secrets.

Bruce MacNab is a Red-Seal Journeyman carpenter who has taught apprenticeship and communications at NSCC. ©2009 Bruce MacNab.



**Houses of Nova Scotia by Allen Penney (Halifax: Formac, 1989) provides illustrated explanations of many building terms.*

Crown moulding – Moulding flaring out at the top, used to create a finished top edge; for example, at the top of a wall where it meets the ceiling.

Fascia – Vertical face between mouldings; (horizontal) board nailed to the ends of rafters. 🍷



Photo 2: Where the level crown meets the gable crown is an impossible woodworking joint. Location: St. Mark's Church, Martin's Point, Nova Scotia. (Bruce MacNab)

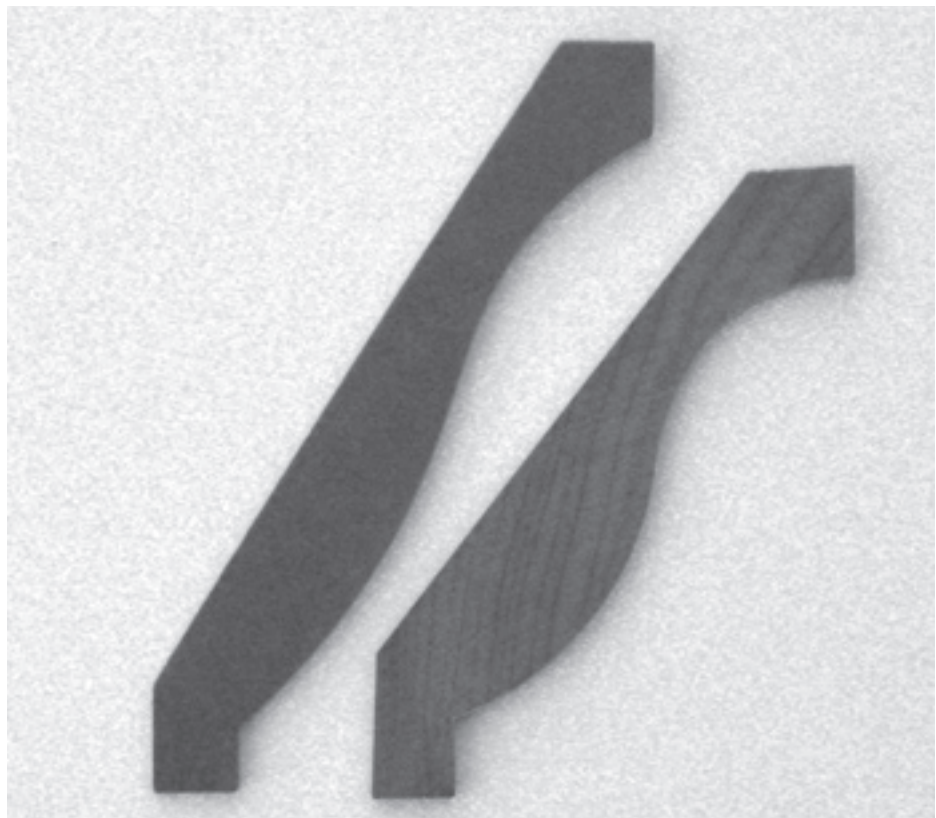


Photo 3: This stock 7 inch crown moulding (right) matches perfectly with the custom gable moulding (left) to create a corner miter on a roof with a 10:12 slope. Note: Salvaged from a job completed by the author at Edgartown, Mass. (Bruce MacNab)

“Open Door” Church Tour on the Eastern Shore

Few buildings are more public than a church. And yet, church doors in Canada are more often locked than not. On September 13, the Eastern Shore Archives, Memory Lane Village, in Lake

Charlotte, coordinated a variation on the “Doors Open” tours gaining popularity elsewhere, in which visitors can access buildings or places not usually open to the public. On an overcast Sunday

afternoon, 35 churches from Lake Echo to Ecum Secum threw open their doors and welcomed visitors.

The best organized traveller
Continued overleaf

Municipal Designation of the Captain Joseph Hall House, Granville Ferry

You may remember this remarkable house as *The Moorings Bed & Breakfast* of Granville Ferry. Now renamed *The Seafaring Maiden* by a descendant of Captain Joseph Hall, the original owner, it honours the Captain's legendary daughter, Elizabeth Pritchard Hall. Her story is told in *The Age of Sail* by Peggy Armstrong and Marguerite Wagner.

Having learned a thing or two about sailing from her father, Bessie, age 20, found herself in March 1870 in command of the full-rigged ship *Rothesay* when her father and the first mate were stricken with smallpox. During twelve days of squalls, she managed to sail the ship from the tip of Florida to Newfoundland and then across the Atlantic to its destination, Liverpool. Hailed as a hero by the crew, if not by Liverpoolians, the Maiden's name lives on in Nova Scotia.

Conversation with Molly Lapinsky, a great-granddaughter of the Captain, added a note of intrigue to the Maiden's legend. She has in her possession a letter that suggests that Bessie may have been on that particular voyage in 1870 to keep her at some distance from a certain young cousin with amorous intentions. Was that her second cousin, James Hall, whom she



The Seafaring Maiden, formerly The Moorings Bed & Breakfast, in Granville Ferry. The inn has been renamed to honour Elizabeth Pritchard Hall, the intrepid daughter of Captain Joseph Hall, the original owner. (Photo by Bill Monk)

subsequently married? No, it wasn't. It was another cousin!

The proud owners of the newly-designated municipal heritage property are Ann Marie and Bill Monk, latterly from Summerville, South Carolina. In 2003, Ann Marie and her mother, Molly Lapinsky, visited the area. It was Molly's first visit since her



The dining room fireplace. (Photo by Bill Monk)

Tour: *Continued from page 19*

could not have done more than choose a sample from among the churches available. We visited five and were particularly struck by the sense of being welcomed as if we were visiting someone's home. It was an opportunity to look at photos, hear about changes to the buildings and those responsible for the renovations, examine old windows or discuss local history (and our own). Most of the churches had printed material to give visitors some background.

As a way to gain insights into small communities besides our own, and as a means to make others aware of the buildings at the heart of their communities, it was a resounding success. I hope that the event is repeated – and widely publicized beforehand – so that we may see more of the scenic Eastern Shore and its churches.
LF

A list of the participating churches may be found on the Heritage Village web-site (http://heritagevillage.ca/home/index.php/site/Events_Archives/) ☞.

youth. As guests of *The Moorings*, they were smitten by the house and its family connection. (They are descended from Captain Hall's son George.) When it was listed for sale in 2006, the Monks moved.

The two and a half storey Greek Revival house, built between 1881 and 1898, overlooks the river and Annapolis Royal from Fort Anne to Lower St. George Street. Its carriage house is also a favourite of passersby. The house had been "beautifully

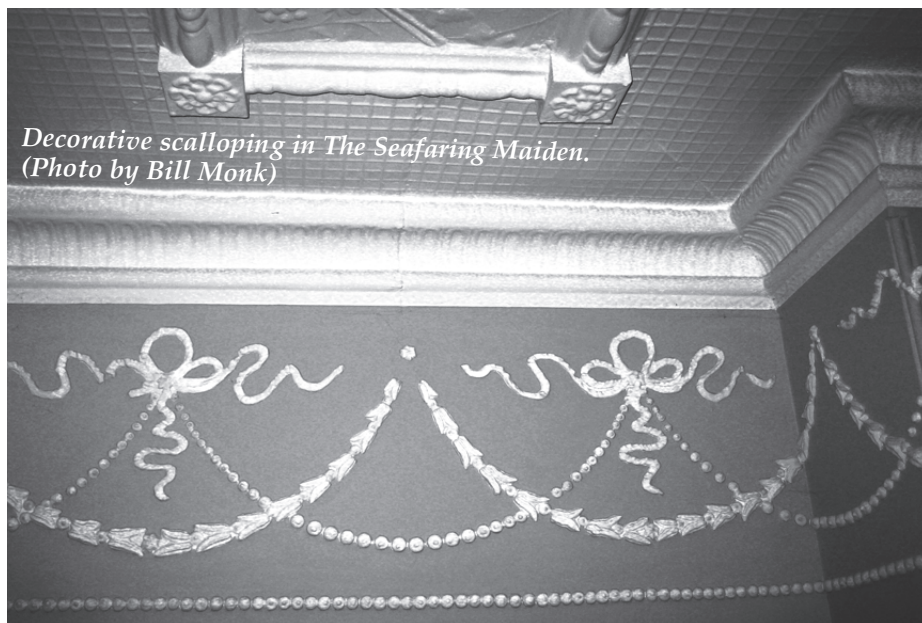
maintained" and the B & B operation is flourishing. The Monks' restoration efforts have been directed to furnishings that complement its character.

The unveiling of the plaque indicating registration as a heritage property took place on September 11th with many family members, dignitaries, and

friends on hand to celebrate the occasion. Marilyn Wilkins, Annapolis County Councillor and Chair of the County Heritage Advisory Committee, officiated. Rev. Ken Dalgleish invoked blessings on the house, host and hordes attending! A painting of the house by Peter Davies - also Town Crier of Annapolis Royal - was presented to the Monks, respecting a County tradition.

Since designation is awarded in part to recognize the renown of a property's earlier owners, we may add to the Hall name those of author Bill Percy and his wife Davina, and artists Nat and Susan Tileston. Both Davina and Nat were present for the festivities that followed the ceremony in their one-time home. Congratulations, Ann Marie and Bill!

Judy Kennedy, a neighbour ☺



Peter Coffman Decodes Nova Scotia Gothic

"Nova Scotia Gothic" was the title of a lecture presented by Peter Coffman, currently a Killam Fellow in the Department of History, Dalhousie University. The subject matter reflected the speaker's ongoing research after completing a Ph.D. in the Architectural History of Medieval England and the Gothic Revival period. It seems he has found fertile ground for additional studies in the ecclesiastic architecture of Nova Scotia.

The transition from classical to Gothic style in church architecture is discussed in Elizabeth Pacey's *Landscapes*, and many Nova Scotian churches are surveyed and stories of the people involved in their construction are told in *Thy Dwellings Fair: Churches of Nova Scotia 1750-1830* and *More Stately Mansions: Churches of Nova Scotia 1830-1910*. Nevertheless, with church buildings increasingly in peril, the story of European and British church architecture as it was

adopted and evolved in Nova Scotia, is an important subject to revisit, in order for us to appreciate better what we have.

Medieval churches of 12th century continental Europe adopted the Gothic style for their Catholic cathedrals, which style was soon introduced in England. The style featured a ribbed vault, a rose window, upward pointed arches and windows directing one's thoughts towards the heavens. With the Restoration and the revival of all things Greek and Roman, the prototypical architecture of the eighteenth century was of classical derivation. This classical design was carried across the waters and adopted in the construction of St. Paul's Church in Halifax (1750), which is significant since it is the only church of the Gibbs style built while Gibbs was still alive. Dr. Coffman described a "Gibsonian" church as a preaching box about the proportions of a shoebox with a steeple

added. Another local example is St. John's Church in Cornwallis (1804), with its rounded head, and less steeply pitched roof.

In the mid-eighteenth century there was an increasing interest in looking back to medieval architecture, which interest started in the architecture of private homes.

The move to revive the Gothic element in church architecture was the brain child of Augustus Pugin (1812-1852), an architectural philosopher besotted with the Gothic style. He designed ninety church buildings and published books on architectural theory. A convert to Catholicism, he viewed the world around him as plagued with "satanic mills" and full of sociological problems and vices. He argued that, to rebuild morality, the church must revive Gothic architecture which reflected the more ideal society of the Middle Ages. The superior morality of the medieval period

Continued overleaf

was symbolized by skylines punctuated by spires; his day's skyline was punctured by smokestacks. He argued that Gothic church architecture was superior, being the product of a Christian

civilization, while classical architecture was the product of a pagan civilization.

Pugin, however, lived in a post-Henry VIII England; for his ideas to become mainstream they would have to be embraced by the Anglican Church. This was

realized in the 1839 creation of the Cambridge Camden Society, a student club founded to promote Gothic architecture and which presumed to arbitrate on all Church of England architecture. They felt that the Anglican Church, too, had gone astray, and needed purifying in the Gothic manner. One of their precepts was that nothing should be concealed; the parts of a church should be discernible from the exterior; on the interior, an open-timbered ceiling was praised as good and honest; buttresses were back along with lancet windows; churches should be oriented towards the east, and colour on the exterior was praised; deep chancels were also revived.

The success of this Cambridge Camden Society in almost single-handedly re-inventing the design of English parish churches was partly that their publication, *The Ecclesiologist*, enjoyed a wide circulation, and partly because they piloted an inventory of all parish churches in England, publishing a checklist of architectural elements.

The Gothic wave soon washed the shores of Nova Scotia. A very early expression is Christ Church, Karsdale (1791-1793), a church built long before Pugin and the Ecclesiology movement, and just after its appearance in residential construction. A later example likely influenced by Pugin or the Cambridge Camden Society is the former Church of England chapel at Ferguson's Cove, formerly known as Falkland, built in 1846, which is reproduced in the diary of Sara Klinch (edited by Meghan Hallett).

Hibbert Binney of Halifax, Bishop from 1851 to 1887, sought to impose the Cambridge Camden Society's ideals on church architecture in Nova Scotia (notwithstanding he resided in Uniacke's beautiful classical house on Hollis Street). Examples of churches built under this influence were David Stirling's Trinity Church on Jacob St. (1866) (both the church and the street no



St. Patrick's Roman Catholic Church, Brunswick Street, Halifax, is Victorian Gothic in style. The brick construction is trimmed with Nova Scotia granite while the sides are faced with stucco. The symmetrical front façade has typical Gothic detailing: hood drip moulds, spires, window tracery and buttresses. The cornerstone was laid in 1883. (Photo by Arianne Pollet-Brannen)

longer extant) and St Mark's Church (Gottingen and Russell Streets) – replaced after the Halifax Explosion. Dr. Coffman noted that Rev. Hill of St. Paul's vigorously opposed Bishop Binney and the Gothic movement.

The triumph of ecclesiology in architecture was demonstrated with photos of Maitland's Pentecostal Church, St. Peter's (1863) in Upper Kennetcook, which at first looks like a classical preaching box with pointed windows, but one can see the Gothic chancel, the steeply pitched roof, ornamental woodwork (which originally would be expressed in stone) and the introduction of colour. Another example is expressed in St. John the Baptist Church, Latties Brook (1875), with its very steep roof, clear articulation of its separate nave and chancel, and on the interior, the open timber ceiling, divided chancel and masonry exterior. Other examples were St. Paul's, Northfield (1892) and Holy Trinity Church, Maitland (1881).

Variations on the theme were introduced by Simon Gibbons (1851-1896). Gibbons was a colourful Anglican priest from Labrador with Cape Breton being his first parish. He oversaw the construction of St. Andrew's Church, Neil's Harbour, (which no longer exists). In 1881 he made a trip to England and was very much influenced upon viewing St. Mary's Church, Sompting, a church of Norman construction built in the 1060s or 70s. On returning to Nova Scotia, he oversaw the construction of St. Peter's at Baddeck (1883), based on the Cambridge Camden Society's rules but with a Sompting tower. Similarly, Holy Trinity Church, Jordan Falls, built in 1885, is, inside and out, straight out of the book of Ecclesiology but with a state-of-the-art Norman tower, the whole composition expressed in Nova Scotian shingle work.

By the mid-19th century the Church of England had

appropriated the Gothic style as its brand, though it originally belonged to the Catholic faith. Halifax's St. Mary's Basilica, built in 1820, was originally a classical shoe-box with a tower, but the 1870s facelift saw it become much more Gothic, though not adopting the Anglican interior with its open timber ceiling; instead it has a vaulted ceiling – to Dr. Coffman, a different dialect within the visual language of Gothic.

The non-conformist sects also revisited the Gothic architecture, almost as early as did the Anglicans. One expression is St. Matthew's United (formerly Presbyterian) Church on Barrington Street, built under the direction of Cyrus Thomas, son of William Thomas, an important Ontario architect, in 1858. The church features familiar, pointed arch windows, tracery, open timber ceiling and a large rose window. The configuration is like an amphitheatre, with the focus on the pulpit, expressing the

importance of the word of God in the Presbyterian faith. All faiths looked to the Middle Ages to reflect church values and morals.

Dr. Coffman concluded by expressing the importance of preserving these buildings, a subject very close to the heart of Heritage Trust and its Religious Buildings Committee. He noted that what makes this place so special is buildings and the landscape; without both of these we lose our identity to visitors. A redundant building will be lost unless it is used. There are many re-uses of church buildings in Nova Scotia, from museums to homes, and Dr. Coffman enjoys exploring Nova Scotia from the perspective of studying its church architecture.

Perhaps the Trust's endeavour to catalogue our pre-1914 churches and their architectural expression will bring about a "Camdenesque" renewal of interest in our church architecture and its importance in shaping our heritage and society. JM ☞



St. John's Anglican Church, Lunenburg, the second oldest church of English origin in the country, was designated a National Historic Site of Canada in 1994. The original church, completed in 1763, had a circular tower. A square one replaced it and in 1880-1885 the tower was rebuilt again, giving the church its familiar shape today. It is one of the best examples of carpenter Gothic in North America. (Photo by Hal Oare)

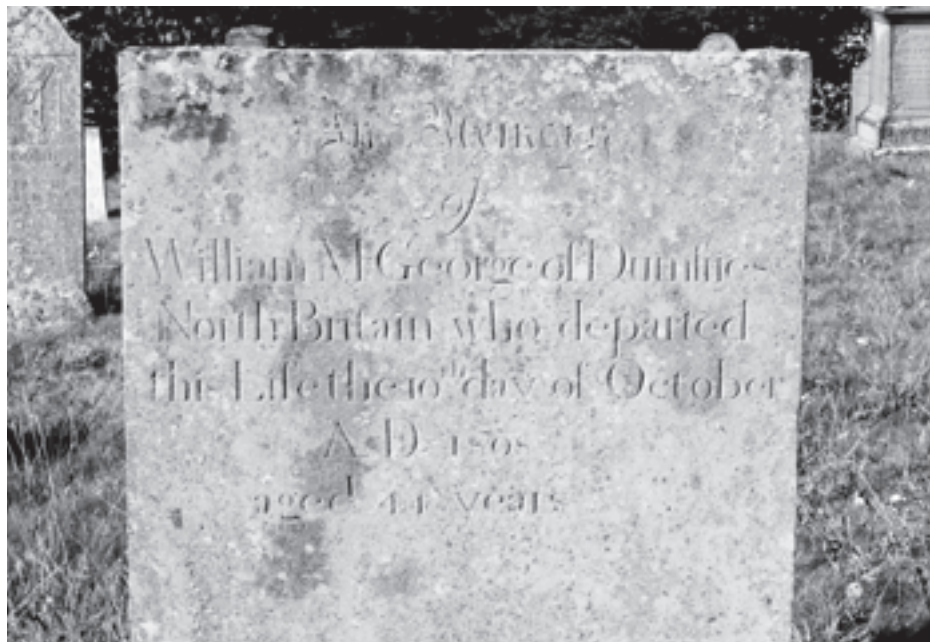
Pictou County Cemeteries *by Karen McKay*

Pictou records date to 1759 when Pictou formed part of Halifax county. In 1835 it was established as a county in its own right with its borders much as they stand today. The overwhelming majority of its people, then and now, have deep Scottish roots.

The first rush of Scottish emigrants to Pictou county began in 1773 with the arrival of the *Hector*. The early French settlers had previously departed. Tribes of native people were friendly and the English settlers who had arrived on the *Hope/Betsy* around 1763 welcomed the new arrivals.

These first settlers and a few others who had relocated from Prince Edward Island received and settled lands in the areas surrounding the West River, branching out to make small settlements on the East and Middle rivers and along the Northumberland Strait. It is very probable that these early settlers wished to establish a place of worship other than the great outdoors and to have burials in a dedicated resting place within their own boundaries. Each community eventually had land suitable for a church or cemetery, set aside by the generosity of one of their flock. Very early sites for worship were established in New Glasgow, Loch Broom, Durham, Barney's River, and other communities. New Glasgow's James Church, named for the Rev. James MacGregor, records baptisms as early as 1786; however, burial records prior to 1832, if they were kept, have not survived.

In 1951, Henry C. Ritchie, of New York and formerly of New Glasgow, came to Pictou with his wife Margaret, and set about copying the 26,000 inscriptions in 126 cemeteries scattered throughout Pictou County. (Ritchie was Archivist of Schenectady City History Center.) He noted the exact locations and gave brief descriptions of the general condition of each cemetery. Three



In memory of William M. George of Dumfries, North Britain, who departed this life the 10th day of October, A.D. 1808, aged 44 years. Stone slab memorial.

[cemeteries] overlapped into Antigonish county and one, into Guysborough. During his survey, only the cemeteries of Alma, Durham, Merigomish, MacGregor, Murray Point and Lismore yielded pre-1800 stones. There were surely numerous burials in these communities and others, but little actual evidence remains. Since Ritchie's efforts, other local historians and genealogists have expanded on his collection and newer compilations can be consulted at the Hector Centre and the New Glasgow library. D.C. Nicholson of Quincy, Massachusetts used the Ritchie data as a basis for a computer-generated alphabetical index called *The Stone Book*. He included additional data regarding his own family surnames. *The Stone Book* can be consulted on microfilm at the Nova Scotia Archives and Records Management, Halifax.

Among others, Henry Ritchie copied the inscriptions of what is known as the MacGregor Cemetery at the Iron Bridge in New Glasgow. This cemetery could only be accessed from a track on the CN Railway. His

comments were that it had been overgrown for years and in 1956, when he returned, it was even more so. He took particular pains to interpret the inscriptions and actually doubled his numbers to a total of 96 on this return visit. Recently this cemetery was rediscovered and, with the financial aid of a benefactor, work has begun to protect, preserve and restore the area. Future plans are to landscape the grounds and work on the restoration and re-setting of the stones.

During the early time period, stone ballast from ships formed the bulk of material used as permanent monuments. Consisting of long, flat and narrow stone slabs, it appeared ideal for this alternate purpose. Usually from eight to ten feet in length, the stones allowed for adequate epitaphs on the upper half while the lower portion was sunk four to five feet under the sod, providing its upright stability. While sunken and precariously angled over the years, they have remained relatively intact. Many, if not most, of the early monuments were chiselled in sandstone. Many of

these stones still survive in surprising condition. One wonders when exploring an older cemetery why some stones reflect more weathering than others. A simple answer would be the depth and style of the engraving and the particular type of stone used.

A number of methods have been employed to preserve inscriptions. There is controversy as to a "correct" method. Many prefer to manually scrape the lichen and moss from the stone, some use bleach or other harsh chemicals to lighten darkened stones, and others actually highlight the inscription in white or black paint. Cemeteries such as the one in Springville have paid to cleanse the aging lichen-covered stones by power washing. Based on the stones' brightness and cleanliness, one's first impression is that the cemetery itself cannot be as old as stated on the gate. Another method to restore broken stones is to mend them with cement or use metal supporting braces drilled into the stone. Some broken stones in Laurel Hill Cemetery in Pictou town have been repaired by using a metal brace on the mid-section on either



In memory of Janet, wife of Finlay Fraser, and native of Inverness, Scotland, died January 25, 1861, aged 64 years. Metal braces for support.

side of the stone. While one may argue that the stone has now been defaced, its appearance is not too unsightly and the brace provides protection from vandals and harsh winters. Each method has a following, each group seeming to feel that its solution is the better one.

There is no one supervising body that overlooks the perpetual care of the many small and large cemeteries. Cemetery committees have launched differing types of fundraising to provide perpetual care and are continually seeking volunteers with fresh ideas. Each community has struggled with the financial upkeep of its local resting places. In the last few decades many have established trust funds to generate revenue to pay for the summer caretaking. However, no funds have been allocated to restoring crumbling, toppling and damaged stones. This is left to the individual descendants. Many cemeteries have been the victims of vandalism of such magnitude that the expense of repair seems virtually impossible.

As historians and genealogists alike realize the wealth of information to be derived from this source, more committees are springing up to preserve and maintain their local heritage sites. They are pushing government for recognition of their community history through legislation to provide funds for protection and restoration of these heritage sites. ☞

First Things First: Advice for Those Who Are Contemplating Cemetery Preservation Work

Deborah Trask notes that gravestones should be straightened and, if necessary, carefully repaired; grounds should be cleared and made safe for foot traffic. There should be a proper

grounds maintenance plan prepared and funds raised to cover costs. And of course everything done should be carefully researched and documented. The last thing anyone considering cemetery preservation work in Nova Scotia should be concerned with is cleaning. Gravestones don't require cleaning because, for the most part, they are not dirty, and ill-informed 'cleaning' almost always causes long term damage. No cement, bleach, paint, scrapers, etc. should ever be applied directly to any gravestone, nor should they be power washed.

She recommends the following two books:

Anson-Cartwright, Tamara. *Landscapes of Memories, A Guide for Conserving Historic Cemeteries, Repairing Tombstones*. (Ontario: Queen's Printer, 1997). \$20. This Canadian publication, written by a stone conservator, is very thorough and practical. It applies particularly to mid-19th century cemeteries. Older graveyards may require more specialized work because of different stone materials. Check also the web page: <http://ontarioremembers.ca/english/heritage/cemeteries/cemrestore.htm>

Farfan, Matthew. *Cemetery Heritage in Quebec, a Handbook* published by the Quebec Anglophone Heritage Network, 2008. \$12. This is an over-view of things to consider when undertaking cemetery preservation work. Send cheque or money order payable to QAHN, 400-257 Queen Street, Sherbrooke QC J1M 1K7. Add \$3.00 for shipping to anywhere in North America.

Deborah Trask is an Emeritus Curator with the NS Museum ☞



“Who Has Heard of Imperoyal Village?”

This was the question with which the Rev. Dr. John Hartley introduced his interesting talk on a vanished community, given to a regrettably small audience as the Trust’s October lecture.

Brought up in Imperoyal village, John Hartley evoked for us the character of this little community on the Eastern shore of Halifax Harbour in the shadow of Imperial Oil’s Dartmouth refinery. Its site was the spot where Dickens first saw land on arriving in Nova Scotia. His ship had entered the harbour in the fog and anchored in the vicinity of Fort Clarence, and when the fog lifted in the morning, it was this shoreline that was the writer’s first introduction to the province.

Dr. Hartley’s commentary on the many photographs in his presentation brought Imperoyal to life. It was established as a “company town” by the Imperial Oil company, to house its management and key workers. His father was an employee of the company, so he and his brother lived and attended school in the village.

When the refinery was established in 1916, land was acquired and streets were laid out between Eastern Passage Road, now Pleasant Street, and the harbour, close to both the refinery and Fort Clarence. Completed by 1918, the



Here an Imperial Oil company truck is picking up Imperoyal United Sunday School children. (Courtesy, Dartmouth Heritage Museum.)

village was separated from the refinery by some woods. The original farmhouse remained. There were two main streets, “Avenue A” and “Avenue B”, each one-way, with an unnamed cross street between them. There were initially 33 houses, consisting of cottages on Avenue A for the workers and rather larger two-storey dwellings on Avenue B for management. There were also a school, playground and sports facilities. The original school was a temporary building constructed in 1918, but by 1920 it was

replaced by a well-built three-room school to accommodate primary, intermediate and junior classes. There was no store in the village itself, but its inhabitants were served by Tait’s, a general store on the other side of Pleasant Street. There was originally no church, and services were held in the school until one was built.

The social life of the village was well documented by a lady named Dorothy Shaw, whose column in the *Halifax Herald* described events in this “Wonder Town”. These included the triumphs of the sports teams – the “Imperoyals” – whose success in hockey and baseball were legendary. Imperoyal also produced an Olympic runner, George Irwin. There were facilities for tennis, lawn bowling, quoits and horse-shoes, and a well-equipped children’s playground. A clubhouse provided a venue for parties, dances and other indoor activities. The young people were taught to dance by a Mrs. Archibald, one of the teachers and the Akela of the Cub pack. There were also Scouts, Guides and Brownies. The 60th anniversary of Confederation was celebrated on the school grounds with a Dominion Day parade, a

Imperoyal homes on Avenue B. (Courtesy, Dartmouth Heritage Museum.)





These dwellings on Avenue B were for management. Initially there were 33 homes, including cottages on Avenue A for workers. (With appreciation to Dr. Hartley)

marching band and other festivities.

In wartime, the community found itself wedged between the naval vessels in the harbour and the planes at the Shearwater Air Force base. The Lancasters practised their bombing runs overhead, but this does not seem to have caused the inhabitants much concern. The married quarters for the personnel of the base were constructed nearby, and the airfield itself was a source of fascination for the children, who would sneak through the woods to get a good look at the planes that were standing there.

After the war, the village continued to enjoy its busy social

life and the safe environment for its children throughout the 1950s. A good relationship prevailed between the management of the refinery and the employees, and Imperoyal seems to have been a good place to live. But with changing times and the expansion of the refinery, it was decided in 1962 to close down the village. The school was demolished, the buildings began to be dismantled, and some houses were moved to other locations.

The story of Imperoyal Village will be told in a forthcoming book by Dr. Hartley, to be published in honour of the 90th anniversary of its establishment. JD ☺



Imperoyal School (With appreciation to Dr. Hartley)

“The Sinking of the Athenia” One Year Later

When Heather Watts wrote to tell us that we had inadvertently announced her 2008 talk in our September 2009 *Griffin*, she included a charming and interesting note. “...This was the 70th anniversary year of the sinking of the *Athenia*, to which Halifax had a connection. Halifax and Saint John were the *Athenia*’s winter ports and one of the rescue ships, the *City of Flint*, brought survivors here. But the *Athenia* was built in Glasgow, Scotland, and a new Museum of Transportation is currently under construction there which will include an *Athenia* Gallery, due to open in 2011. I and several other survivors (all of us amazingly young at the time of course) have been corresponding with the Curator for the last couple of years, and on September 3rd she took her new baby and a sheaf of flowers and went out on the *Clyde* to cast a memorial into the water where the *Athenia* would have passed on her last voyage. She sent us the photographs - we were quite touched.” We extend apologies to anyone who went to the Wolfville Historical Society meeting hall this Fall, hoping to hear Heather’s story. LF ☺

Membership Notice

Memberships run from January to December.

It is time to renew yours if your mailing label says 09. November renewals count as 2010 memberships.

If you are unsure, please call Linda Forbes at 423-4807.

Programs Sponsored by Other Societies

Acadian Museum

79 Hill Road, off Route 207, West Chezzetcook
Feb. 21, 2 pm: Annual Heritage Day celebrations. Watch vinegar and molasses candy and ice cream being made (and sampled); fiddle music. Invite family and friends for the fun. 827-2248 (Shirley) or 827-2893 (Joyce).

Annapolis Heritage Society

Annapolis Royal
O'Dell House Museum, Mon. to Fri. 1-4 pm daily (winter), \$3 adults, \$2 senior/child, \$7 family.
Preserving a Legacy: Artifacts from the Runciman Family.
Dec. 7-9: Victorian Christmas, costumes, decorations, treats.
www.annapolisheritagesociety.com or 532-7754 (O'Dell House)

Christmas in Annapolis Royal

Nov. 15 to Dec. 31: Old fashioned Christmas in one of Canada's oldest towns. View majestic homes and gardens decorated for the holiday season. Parade, theatre, farmers' & craft markets, carolling, Santa and more. 532-2043

Cole Harbour Rural Heritage Society

471 Poplar Drive (off Cole Harbour Rd./Rte 207)
Dec. 13, 2 pm: Christmas service, Meeting House, Cole Harbour Road.
www.coleharbourfarmmuseum.ca or 434-0222.

Dartmouth Heritage Museum

26 Newcastle St., Dartmouth Tues.-Sat., 10-5 pm (closed Sat. 1-2 pm), \$2.
To Jan. 23: The Art of Advertising: Flirting with Fads and Fashion. Evergreen House will be dressed for a Victorian Christmas in December.
www.dartmouthheritagemuseum.ns.ca or 464-2300.

DesBrisay Museum

Wednes. to Sun., 1-5 pm, \$2 child, \$2.50 senior, \$3.50 adult, \$8 family.
543-4033 or museum@bridgewater.ca

Industrial Heritage of Nova Scotia

Meets at 7:30 on the first Monday of month, usually at Maritime Museum of Atlantic.

Dec. 7 at Pier 21: Steven Schwinghamer, "Changes in our concept of the history of Pier 21 and its meaning in the context of the history of immigration."

Jan. 4: Hank Kolstee, "Dykes, old and new." Hank managed NS's 240 km tidal dyke system.

Feb. 1: Sara Beanlands, Darryl Kelman and David Quinn, "Building surveying and industrial archaeology." How to do building recording.

March 1: Joan Dawson, "19th century roads." Author of *Nova Scotia's Lost Highways; the early roads that shaped the Province.*

Mainland South Heritage Society

Feb. 20, 1 to 4 pm: Annual Heritage Tea and "Old Fashions: A Photographic History of Clothing and Uniforms in Mainland South," Captain William Spry Community Centre. All welcome. Free, donations accepted. ishea@eastlink.ca.

NS Archaeology Society

Meets at 7:30 pm, fourth Tuesday of month, NS Museum Auditorium.
www.novascotiaarchaeologysociety.com.

Perkins House Museum

105 Main St., Liverpool
Mon. to Sat., 9:30-5:30 pm, Sun. 1-5:30 pm, \$2 (5 & under free), \$5 family.
To Dec. 23: The wonder of Christmas through the eyes of children - Perkins to present. Explore our magical land of snowflakes, trees, toys and decorations.

Ross Farm Museum

New Ross
Wednes. to Sun. 9:30-4:30 pm, \$2 (6-17 yrs.), \$6 adult, \$15 family (1-2 adults), \$5 senior.
Sun. 9:30-11 am, free admission.
Dec. 5 & 6: Christmas in the Country, traditional dishes and carols
Jan. 9-10: Tatting demonstrations.
Jan. 23-24: Snowshoe making.

Feb. 6-7: Quilting party.
rossfarm@gov.ns.ca or 1-877-689-2210.

Royal Nova Scotia Historical Society

Meets at 7:30 pm on the third Wednesday of month at NS Archives, University Ave.

Dec. 9: Meaghan Beaton, "I sold it as an industry as much as anything else": Nina Cohen, the Cape Breton Miners' Museum and Canada's 1967 Centennial Celebrations."

Jan. 20: Peter Coffman, "Gothic and Other Novelties: Anglican Church Architecture in Nineteenth-Century Nova Scotia."

Feb. 17: David Sutherland, "Halifax's Encounter with the North-West uprising of 1885."

Mar. 17: Emily Burton, "Rum and Regulation in Nova Scotia, 1780-1830."

Sherbrooke Village

Thousands of lights, Christmas crafts, concerts, dinner theatres, Victorian tea and more!

Fri. & Sat. Dec. 4 & 5: Dinner Theatre "Heavenly Idol" \$27 reservations.

Dec. 5 & 6: Breakfast 8:45-11 am \$8, lunch 11:30-2 pm \$7, wagon rides 1-2:30 pm (free), scavenger hunts (free), workshops, house tours 1-4 pm \$7, Victorian tea 2-4:30 pm \$6.

Dec. 6: Sunday Night Concert at St. James Presbyterian Church with John Gracie. 7:30 pm, \$12.

1-888-743-7845, svillage@gov.ns.ca, www.sherbrookevillage.ca.

Wolfville Historical Society

Meets at 2 pm on third Wednesday at Wolfville Fire Hall.

Jan. 20: AGM. Mayor Robert Stead, "The state of the town."

Feb. 17: Agar Adamson, "The coming of representative government in NS."

Yarmouth County Museum

22 Collins Street, Yarmouth
Tues. to Sat. 2-5 pm. Adult \$3, senior \$2.50, student \$1, child \$.50.

Sat., Dec. 5: Yuletide Tea. 2-5 pm, \$5.
742-5539 or

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