



March 2010

Volume 35, No.1
ISSN 0384 7335

The Griffin

A PUBLICATION OF HERITAGE TRUST OF NOVA SCOTIA
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Resurrection: The Kelly Building *by Wallie Brannen*

Between six and midnight last October 17th Granville Street's historic Kelly Building reappeared. The once protected building, demolished in 2006, was briefly resurrected as a billowy fabric apparition. Behind the eerie façade, empty and lifeless lot 1790 had come strangely alive with twenty-one suitcase-tombstones, markers for neighbouring buildings lost in the shake-down of our built heritage. This clear and cutting state-

ment was not the work of a committee of heritage activists; this presentation was literally and figuratively a work of art.

The occasion for the spectacle was the highly successful second year presentation of *Nocturne: Art at Night*. The apparition, *Resurrection: The Kelly Building*, was a collaborative artwork by recent NSCAD

Continued overleaf



The suitcases, positioned eerily like gravestones, for Nocturne: Art at Night, stand for well known buildings, now demolished, in downtown Halifax. The Kelly Building on Granville Street, was one of them. (Photo Keltie MacNeil.)

Kelly: *Continued from page 1*

University graduates Charley Young and Sarah Haydon Roy. Festival organizers have estimated that ten thousand people came out for the event. Situated, as it was, near the heart of *Nocturne*, it is safe to assume that hundreds, at least, were entertained and informed by the sudden re-emergence of the iconic façade and the quiet graveyard it gave access to. The façade was a spectacular monument, the empty-lot graveyard a grim register of similar losses: C. Kaizer and Son, C.H. Robertson, M.A. Buckley, M.S. Brown, Webster and Smith and sixteen other equally important Granville Street buildings.

Charley Young and Sarah Haydon Roy are Alberta natives. They came to Halifax to study at NSCAD University and have stayed on to join the vibrant art community of our capital city and province. While studying, Young worked at the flower shop in the Macara-Barnstead Building next door to the Kelly Building. While this connection would seem to provide sufficient inspiration for the project, Young speaks of

another personal experience with destruction as her seminal moment. Each day she walked to classes past Trinity Anglican Church at Cogswell and Brunswick Streets. Young was a sad witness to its demolition, “seeing through it” as windows came out and walls came down. The encounter gave rise to a feeling of concern for what she describes as our “fleeting heritage.”

The technical aspects of the resurrection are a blend of tradition and an au courant tendency toward the industrial. Frottaged fabric, essentially black on white rubbings, gave an impression of building materials and architectural detail in the form of a giant drape. The sculpture garden *cum* graveyard that it covered was similarly straightforward. Found objects (suitcases) were painted white and stencilled with black text emulating the original advertising of the buildings remembered. Of course the massive Kelly Building drape had to be hung. This task was accomplished by a crew from Coastal Restoration and Masonry Ltd. working from a “man lift.” Art

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The Griffin

A quarterly newsletter
published by
HERITAGE TRUST OF
NOVA SCOTIA

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these pages are those of the
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HERITAGE TRUST OF
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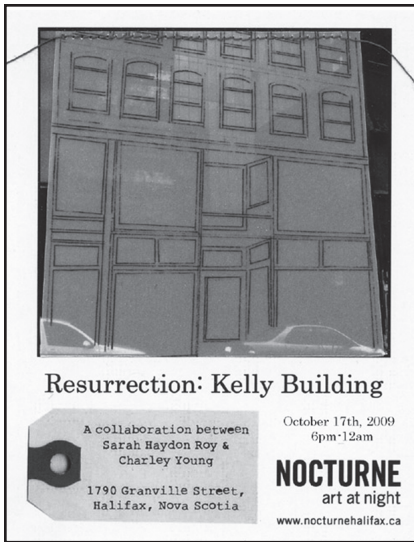
We welcome submissions.
Deadline for the next issue:

April 15, 2010

Please send your
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and industry do not always form a perfect marriage; the Kelly Building did blow down the day before *Nocturne*, giving cause for panic and a hasty re-resurrection.

To describe the destruction of the Kelly Building as a terrible loss does not overstate the case. Philip Pacey, while President of the Heritage Trust of Nova Scotia, observed that the building “represented an important juncture in Nova Scotia, when commercial buildings changed from resembling houses to looking like retail stores.” It was among the first 150 buildings recommended for Heritage registration in Halifax and stood proudly as one of the last remaining examples of the adjoining shop and residence in the downtown.

Shortly before demolition the Kelly Building enjoyed a brief new-life experience. It was interest from Charley Young’s and Sarah Haydon Roy’s alma mater, NSCAD University, that offered what would turn out to be a last glimmer of hope. The Presidents of NSCAD and Heritage Trust worked diligently on an unsuccessful proposal to rehabilitate the Kelly and Macara-Barnstead Buildings for student housing. The rest is history. Charley Young, in the project proposal for *Nocturne*, described the Kelly Building’s absence now “noted by roofline residue on the former adjoining Macara Building and unfinished walls that are

encroached on by a modern characterless office tower.”

If the proverbial picture is worth a thousand words then surely it can be said that a successful artwork speaks volumes. *Resurrection: The Kelly Building* was a very successful installation artwork, not a simple snapshot of what was or a token remembrance of loss. For six hours Haligonians were provided a means of seeing through, walking through and feeling the spirit of a missing cultural marker. We were given a rare opportunity to engage the

heritage issue outside the usual venue of acrimonious debate. It is sad that the subject matter of this historic tableau is privation but nonetheless, a message has been delivered in an unusual, innovative and strong voice: look at what we’ve lost!

Wallace Brannen is an art appraiser and consultant who writes about art and related issues. He is an HTNS member who recently retired from the Board. ☺



Top left, the Nocturne invitation; top right, the man lift installing the Kelly Building drape; and directly above, the building re-created in fabric for Nocturne. (All photos on this page, Charley Young.)

City Rants: The Granville Street Canyon *by A Disenchanted Tour Guide*

“Architecture...is frozen music,” said Schelling in 1916. This thought materializes in stone in the beautiful Italianate architecture of the Granville Street Mall. Another joyous embodiment is Province House- a symphonic solo.

As a tour guide, the challenge is to enrapture the audience with our storied city while at the Grand Parade, and then conduct them to these two treasures and on down to Historic Properties. “How to get them to the music?” I mused. From Province House one can go up George Street with its admirable view of the Town Clock, and then duck into Granville Street –the Gran[d] Canyon. Granville Street, between George and Duke Streets, has no music, no chords – just a few grace notes. The notes that can be explained and amplified include the Old CIBC Building – now the ornate Elephant & Castle pub. Beside the vacant lot, former home of Kelly Luggage, there is the one remaining Georgian building on the west side of the Street, the Macara/Barnstead building, a beautiful stone edifice of 1828 vintage now housing, in part, a flower shop - such a fresh scent in an otherwise harsh environment. They should be paid to operate there. The former, renowned, Maple Restaurant, with its upper Palladian window, is enchanting, and then the former Premier Trust building, now home of Urban Cottage, decorated in stone like a wedding cake, precedes our crossing Duke Street and entering The Mall....

The architecture along Granville Street seriously impairs the musical statements preceding and following it. The formerly lovely streetscape is portrayed in *Rogers Photographic Advertising Album, 1871*; the music is now lost among the bank towers. The history of the Macara-Barnstead building, together with the Kelly

Building, is outlined in Garry Shutlak’s *City Rambles* in the Spring 1995 edition of *The Griffin*.

The problem is about to get a whole lot worse if a proposal by TD Halifax Holdings Limited is adopted. The proposal was presented on Thursday, January 28 for redevelopment of the site, including the former Kelly building and the Barnstead building. The proponent of the development was responsible for the demolition of the Kelly Building, previously a registered heritage property, three and a half years ago. The stone Barnstead Drugs building is now to be demolished except for its façade, which, together with the resurrected ghost of the façade of the Kelly Luggage building, is to be incorporated into a structure 80 metres [about 260 feet] high. The newly adopted HRM by Design guidelines authorize 49 metres for this site, and also say that a proposal which includes the demolition of a registered heritage building is not eligible for bonus height and cannot exceed the pre-bonus height.

Set-back is an important aspect for the pedestrian on the street – to avoid the street seeming like a canyon, to ensure sunlight penetrates to the street, to avoid a cold microclimate. In the 1780s in France, street width dictated the height of buildings – how could such aesthetic sense be lost? The proposed new tower is not - or is only slightly - set back above the façade of the existing registered heritage property. According to the HRM Design Manual, the set-back should be a minimum of 3 metres. The guideline requiring that portions of buildings above 18.5 metres be set back from the interior lot lines by 10% of the lot width is also not respected. Again, portions of the building above 33.5 metres are required to be separated from the existing neighbouring building (in this case, the

CIBC tower) by 17 metres. A further breach: buildings above 33.5 metres are to have a prescribed maximum depth – again requiring setback of the upper portion of the building from Granville Street by about 10 metres. None of these requirements is respected in the proposed plan.

What passes as 21st century architecture includes façades of the refined past – eerily expressed in the recent Nocturne event – thrown against discordant concrete or glass. What is even sadder is that the discord is trumpeted in the name of sustainable building techniques, L.E.E.D. standards, etc., as if to excuse the loss of the art, the music, of architecture.

The streetscape is more or less lost. Nevertheless, the proposal does not do justice to the remaining 1828 Georgian building on the site, nor to the remnants of the former streetscape. This creates much sadness and bewilderment for an explorer of this City.

JM, with technical assistance from Philip Pacey. ☺

The Seafaring Maiden



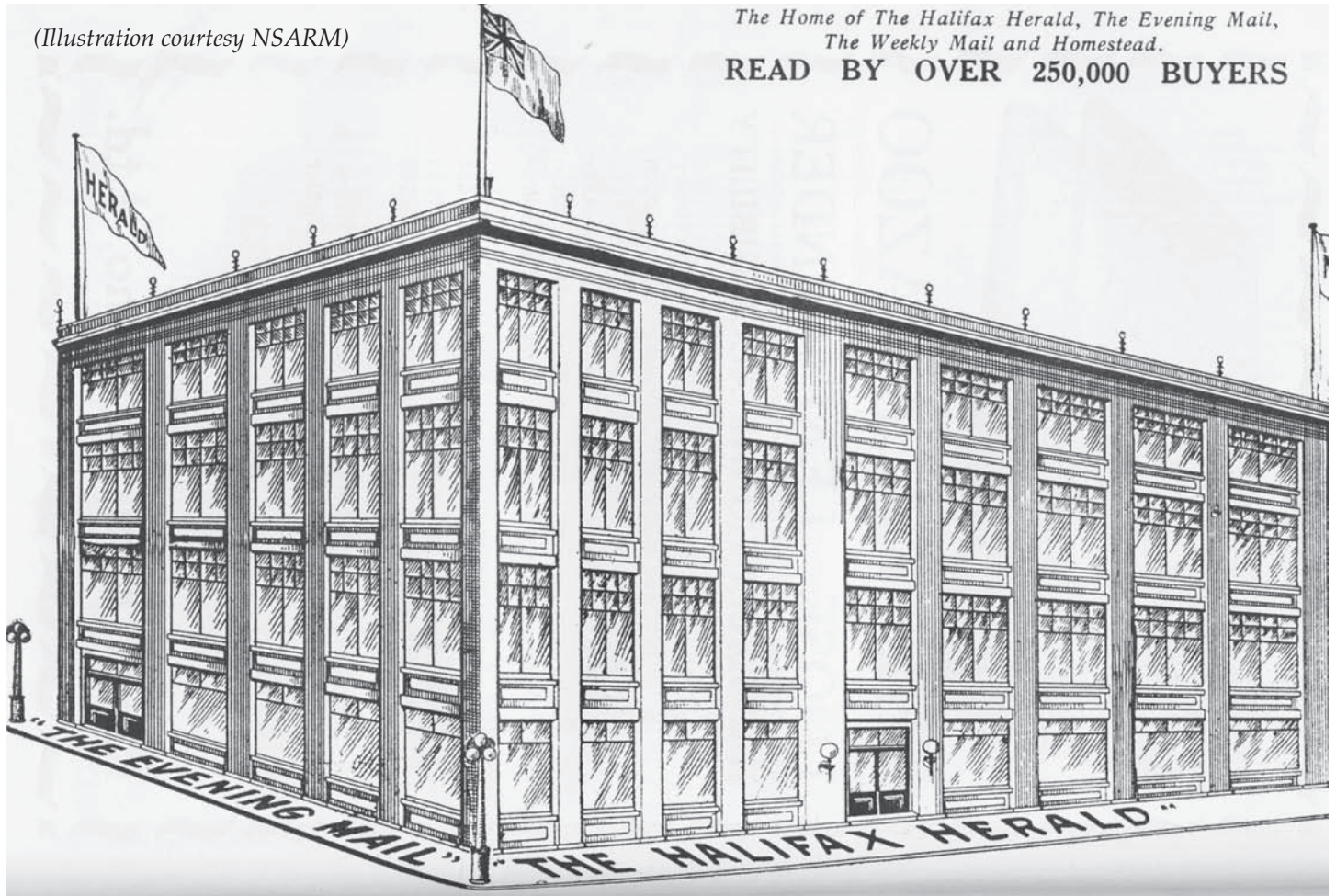
In my account of the ceremony celebrating the designation of the residence known as *The Seafaring Maiden*, Granville Ferry as a heritage property I erred in the name of the person who blessed "house, hosts and hordes." He was Reverend Donald Neish whose great grandfather, Timothy Smith Bohaker, was also a previous owner of the designated house as was the latter's daughter, Lillian Bohaker.

Judy Kennedy



(Illustration courtesy NSARM)

The Home of The Halifax Herald, The Evening Mail,
The Weekly Mail and Homestead.
READ BY OVER 250,000 BUYERS



The Herald Block, Argyle Street *by Garry D. Shutlak*

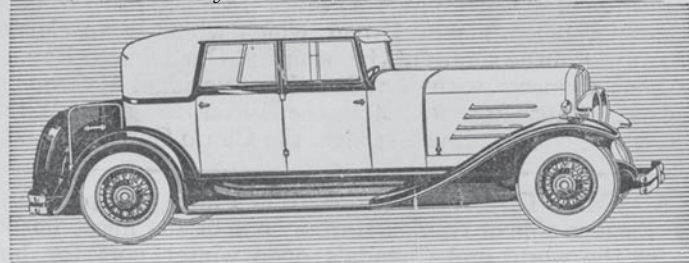
The Herald Block on Argyle Street, bounded by Sackville, Grafton, and Prince Streets, has a long history. It started as Ewers Division, Block C of the original layout of the Town of Halifax. Block C was made up of sixteen lots, forty feet wide by sixty feet deep. Lot 14 housed the tavern of William McClure, who obtained his license on 24 January 1750. Nearby was the site of the first printing press in Canada, where in 1752 John Bushell produced the *Halifax Gazette*, the first newspaper to be published in Canada. On the south east corner of the block (Sackville and Argyle Streets) was the town house of the Honourable Richard John Uniacke, which was occupied by his family up to 1870, when it became the Colonial Hotel and Market, whose proprietor was John Creelman. Five years later, the name was changed

to the Agricultural Hotel and Market, under the ownership of William B. Mumford & Sons, later Mumford Bros. (James M. and

Mark C. Mumford). In 1890, Matthew A. Guild became the proprietor, and in 1895 it was renamed the Aberdeen Hotel, as it

remained until the property was purchased in 1912 by the Dennis family. The building was demolished in July to make way for the concrete, Amherst red stone and glass structure which would house *The Herald* and *The Mail*. The brick building adjoining was remodelled and updated, and *Continued overleaf*

(Illustration coutesy NSARM)



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GEORGE W. TINGLEY, MARITIME DISTRIBUTOR

SALES and SERVICE

ARGYLE GARAGE Argyle St., HALIFAX, N. S.

Herald: *Continued from page 5*

leased to the McAlpine Publishing Company. The newspaper took occupation in 1913.

Among the other 19th and 20th century businesses located in the block were Lamphier & McCleave, later Andrew Lamphier & Co, carriage makers; Joseph Spencer and John Snow, undertakers; and Weeks Print, which was later purchased by John McCurdy and then managed by his son William McCurdy as the McCurdy Printing Company.

In 1920, the Herald building was damaged by fire and repaired. In 1928, Pickings and Wilson added a paper storage building on Grafton Street and in

1931 another addition was made, also on Grafton Street.

In 1928, the north end saw the removal of the ironstone town house that had once been the home of Dr. William James Almon and other medicos, the last being Dr. Andrew Cowie. In 1890, the house had become the Grand Central Hotel (Francis Lattimer, then Mrs. James Mitchell, proprietors.) It was eventually taken over and demolished by the Robertson Motor Company. In its place, the civil engineering firm of Pickings and Wilson (Harry B. Picking, Clifford St J. Wilson) designed the first enclosed parking garage in the city for the Robertsons, who were the REO and Franklin dealers in

Halifax. The Argyle Garage, located on the corner of Argyle, Prince and Grafton Streets, was 123 feet long by 120 feet wide and 106 feet in height. The four storey structure could accommodate 250 automobiles.

In 1962, Herald Publishing decided to demolish the McAlpine Building, then occupied by McCurdy Print, to add to their plant. The original Herald building and the addition were covered with a new finish, and it is only with the demolition of the structure that the 1913 building has been revealed. ☞

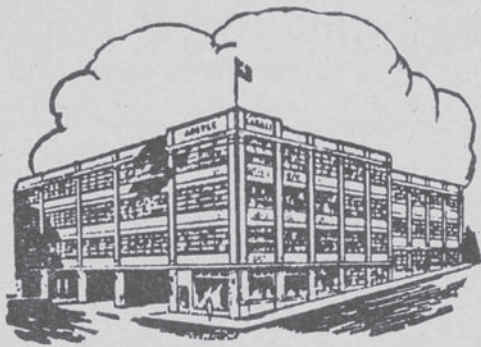
Old Family—New Genealogy

A five-generation tree from Jacques Mius d'Entremont (ca. 1679-1759), himself the son of the 17th century Acadian founder, Philippe Mius d'Entremont, has just been published in West Pubnico. The 578 pages include Deons, Amiraults, Surettes and others, many of them caught up in the Acadian expulsion. There is an index. Cloth-bound \$55 (plus \$15 postage) from the publisher: La Société historique acadienne de Pubnico Ouest, PO Box 92, West Pubnico, NS, B0W 3S0. ☞

“Requiem for the Victoria Apartments” at Morris and Hollis Streets

Among the postings on youtube about the Morris and Victoria Apartment buildings is one by Michael Lei at www.youtube.com/watch?v=OLuczvRlq8k. This video appears on the Halifaxhistory.ca site with photos of the Ruhland house and Morris office building, as well as Garry Shutlak's City Rambles article from the *Griffin* (March 2002) about the New Victoria Hotel. See www.halifaxhistory.ca/HollisMorris%20Buildings.htm. ☞

(Photo of newspaper advertisement courtesy NSARM.)



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THE COST IS LITTLE BY THE HOUR AND LESS BY THE MONTH

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for Cleaning, Lubricating, Tires and other Repairs

Rest Rooms Reading Rooms Skilled Attendants

Service Unsurpassed by the Largest Cities

The Argyle Garage For Cars That Care

HALIFAX - NOVA SCOTIA

Face-lift for the HTNS web-site

Renovations are
underway.
Have a look at
www.htns.ca.

Help Save the Charles Morris Building!

Thanks to generous support from some community members, the initial steps have been taken to save one of the four oldest buildings in Halifax. Now we need to fund the next stages. Tax receiptable cheques may be sent to the Trust at PO Box 36111, RPO Spring Garden Road, Halifax, NS, B3J 3S9.

Save the Building, Somewhere *by Paul Kellogg*

The following excerpt, written in response to the debate about whether or not to allow the demolition of a Lunenburg outbuilding, speaks equally well to heritage issues elsewhere.

[...] Most of us care about heritage in Mahone Bay and Lunenburg, otherwise we probably wouldn't choose to live in this part of the South Shore. With almost every fire occurring in an old wooden building, [fire] often [ensures] that these wonderful structures, from grand to modest, slowly disappear along with the history observed within. And you can guarantee that for every one of these we lose, there are ten if not a hundred, of the new, factory-built structures coming on a flatbed trailer down the road in this direction.

I think some people...are missing two subtle but important points. First, the "UNESCO" designation Lunenburg would hope to keep and steadfastly preserve includes not only historic homes, but that (almost intangible) fascinating saw-toothed pattern of higgledy-piggledy modest buildings that also comprised life before the perfectly neat, militarily straight rows of suburban subdivision boxes. That irregularity of structures, like old Quebec City (another UNESCO Heritage Site), separates itself from the predictable grid pattern of Toronto and New York City.

It is too convenient to consider one part of Cumberland (in the area of the outbuilding in question) "just a back lane". Only a short distance down the street is the main entrance to the Boscawen Inn; an historic house (built by the Morash family) is just to the east of this building; and right across [the "lane"] are several homes fronting on the street and facing the two "out" buildings mentioned. It is an easy mistake to lump all buildings not currently used as homes into a

single category of worthless "out" buildings - including the privy or workshop, the well designed and built business structure, and the hastily built, flimsy, ugly utility shed.

This particular edifice housed people, religious and fraternal meetings along with several retail businesses. It witnessed lives being lived, tales of sorrow and joy being shared with neighbours, townsfolk spending some time with each other and slowly becoming part, even modestly, of Lunenburg's colourful history. This is a living, breathing history that is just as much a part of Lunenburg's important fabric as the "grand" homes standing proudly on the streetscape.

Because this building was allowed to deteriorate (as several other important homes presently are) is no fault...of the current owners who bought it fairly recently. But we are all caretakers

What Future for Stella Maris Church?

The Ferguson's Cove Neighbourhood Association hosted a 'Public Conversation' on January 21, 2010 to elicit ideas for the future of this mid-1800s church, situated at the northeast corner of York Redoubt. Designated a municipal heritage building by Halifax County in 1994, Stella Maris Church has drawn the interest and concern of the Association and of a wide number of Herring Cove and Purcell's Cove residents. A large crowd attended the meeting. The church has also caught the attention of the Trust's Religious Buildings Committee. Watch for an update in the next *Griffin*.

of our town's historic structures, modest to grand, homely to beautiful; we should not buy a property unless we are dedicated to preserving any and all old structures (pre-1940 as defined) located thereon. To repair and restore this building is no more Disney-like or fake, than building Bluenose II to preserve its history, not to mention the ship building trades that continue and get handed down generation to generation. And who today would be prepared to see the Bluenose sail away never to return, no more to teach young people how things were done and lives lived yesterday, or to present one less reason for strangers from around the world, to visit Lunenburg?

164 Cumberland today may not be "architecturally stunning," but could be taken back (like the handsome former cobbler shop around the corner) with original windows reproduced, ugly shed dormers removed and interior structural systems twinned or rebuilt. Lunenburg has a duty to see this happens on the site where it has lived (not "rotted") and if [that is] not possible, then secondarily to move and rebuild it to give it continued life within the Town.

Secondly, Lunenburgers, like folks from every town, outport or city the world over, should be comfortable debating and disagreeing with one another... This debate should be healthy, thoughtful and never, ever personal. Ideas help us to grow; layering ideas point us to solutions we may never have even dreamed before, rising not just to, but beyond any challenge. History should have taught us all of that..... unless we choose to turn our backs on its lessons and values.

Paul and his wife Kathy have just finished rehabilitating a 1760-70 cape on a hill just outside Lunenburg in First South. ☺

President's Report



Peter Delefes, HTNS president.

In the last few months, the Heritage Trust has been actively engaged in two important initiatives in historic downtown Halifax. The Trust, along with several other community groups, formed the 'Coalition to Save the View' in June, 2009, when the enactment of HRMbyDesign deleted policies that controlled heights of buildings in the vicinity of Citadel Hill.

The view from the roadway on Citadel Hill to George's Island and the central view of Halifax Harbour are no longer protected. HRMbyDesign substantially raised the allowable building heights in the vicinity of Citadel Hill from 4-5 to 7-9 storeys. Just before HRMbyDesign was enacted, approval was given by City Council for a doubling of these heights to allow for a 14 storey office tower and an 18 storey hotel to accompany the low-rise Convention Centre, provided there is public funding for the project. The Coalition continues to petition all levels of government not to provide funding for the proposed Convention Centre towers (See www.savetheview.ca). While the Trust and its partners in

the Coalition have no objection to the Convention Centre, which can be accommodated in a two-storey building on the 80,000 square foot building site on Market and Grafton Streets in Halifax, we strongly oppose the construction of 18 and 14 storey towers smack dab in the middle of the view to George's Island from the Hill. Office space or hotel units associated with the Centre could be low-rise buildings erected on some of the more than one million square feet of vacant land in the downtown area. Government money should not benefit one developer over another by subsidizing development, especially when these subsidies are providing financing leverage for construction of the high-rise hotel and office towers. If this happens the province will be using public money to privatize the public's view.

Citadel Hill is a major destination for tourists and residents. Halifax is a great Canadian historic city where tourists look for a unique and intense local experience and where the cultural component of the tourist product is the highlight. Over 800,000 residents and tourists visit Citadel Hill each year without entering the fort. Based on a public survey of pedestrians in downtown Halifax last summer, 91% of the public are opposed to the two Convention Centre towers.

In December, through collaboration with the Ecology Action Centre, HRM, Nova Scotia Power Inc., Dixel Developments and Pascal Holdings, the historic Charles Morris Office Building in south-end Halifax was saved from demolition by relocating it, temporarily, to a nearby site owned by Nova Scotia Power Inc. Efforts are now underway by the Trust, Ecology Action Centre and HRM to find a permanent site for the Morris Office building and to plan for its rehabilitation and re-use.

Meetings have been held with representatives from a number of provincial government departments and with representatives of the Nova Scotia Community College to discuss the ways in which we can preserve not only the historic features of the building but also address issues of energy efficiency and sustainability. With this in mind we have applied for an EcoNS Community Action Grant provided by the provincial Departments of Energy and Environment. Such funding would enable us to rehabilitate, retrofit and boost the building's energy efficiency while retaining its heritage value, thus increasing its attractiveness to a potential new owner. The Trust and its partners are exploring all options for a permanent site for the building. We have also been undertaking fundraising to cover the \$36,000 cost of moving and stabilizing the building on its temporary site. Many thanks to Trust supporters who have contributed to this campaign.

On February 15 the Trust presented Built Heritage Awards, at a well-attended ceremony at City Hall in Halifax. The winners of the Award for 2009 are the Dominion Public Building Tower Restoration Project, Bedford Row, Halifax, in the Government Category, and the Gardiner's Mill Dam Restoration Project, Yarmouth County, in the Historic Sites Category. For more information on these projects please visit our web-site (See Awards section).

We have been reworking and updating the Heritage Trust web-site (www.htns.ca) to provide current information on all Trust events and activities. I invite you to visit the site and let us know of any suggestions for its improvement. We are currently exploring ways of providing members with the option of receiving either a paper copy of our quarterly publi-

Continued on page 17

Stretching Shingles: Cheating is acceptable when installing shingles and clapboard *by Bruce MacNab*

Wooden shingles and clapboard once clad almost every house and church in Nova Scotia. On most heritage buildings in Nova Scotia, wooden sidings were installed with an exposure of four to six inches. The term “exposure” refers to the part of the siding or shingle that would be painted. Most carpenters will simply tell you they’re installing shingles, “four inches to-the-weather.”

Have a close look at almost any older home that still has its original wooden siding. You will notice something interesting at the windows. See how the rows of siding perfectly match the tops and bottoms of windows? (See photo 1) This is not a happy accident. Carpenters cheated the rows



Photo 1: The rows of shingles match perfectly with the top and bottom of this window. Location – Zoé Vallé Library, Chester, N.S. (Photo Bruce MacNab.)

to make them work properly with the windows.

Carefully planning rows, also known as courses, is something that bricklayers have to do on every job. Masons must adjust the thickness of mortar to make sure their rows arrive properly at windows and the tops of walls. No bricklayer wants to cut bricks horizontally. This task is difficult, time consuming and makes a job look sloppy. Rather than guess at



Photo 2: This custom storey pole was used to mark the locations of shingle rows on this renovated carriage house. (Photo Bruce MacNab.)

the thickness of mortar, bricklayers use special measuring tapes that help them calculate and lay out their courses. Carpenters don’t have fancy measuring tapes like those lucky bricklayers. Instead, they have to make their own calculations for each siding installation.

A blueprint that indicates siding is to be installed at a four inch exposure is really just a suggestion. The scheduled exposure can be increased or reduced by up to a quarter of an inch without being noticed. For example, a window that is 34 inches from top to bottom doesn’t work well with a four inch exposure. This would result in eight rows at four inches with two inches left over. The solution is to “stretch” these eight rows to eliminate the two inch remainder. Mathematically it sets up this simple equation: 34 inches divided by 8 rows = 4 ¼ inches. A clever carpenter can do the above calculation and layout without the use of a calculator or measuring tape by using a set of compass dividers.

Before wood sidings are installed, the location of every horizontal row is determined. This is an important task but not necessarily a difficult one. The

rows are located on a piece of wooden strapping (narrow board) called a storey pole. (See photo 2) Ideally, the storey pole will reach from the first row to the very last row of siding. Obviously, with very tall structures several storey poles are required to reach the top.

Carpenters first mark the tops and bottoms of windows and doors on the storey pole. Next, the in-between rows (field) are calculated and drawn on the storey pole. Generally, the layout of siding is done to make the front of the house look the best. Rows of siding are the same height on all sides of structures. This can cause the layout to work well on the front of a building but not the sides and rear of the structure. Hopefully, most window tops are at the same height so a row of siding will pass over the tops neatly. On well planned jobs, exterior window trim is adjusted to work well with siding rows. The storey pole is then used to transfer the location of rows at each corner, window and door. To avoid mistakes, the word “top” is clearly marked at the top of the storey pole.

Modern products like vinyl

Continued on page 12

Reinstating the Historic Ga

In early 2007 I was introduced to the community of Gardiner's Mill, north of Yarmouth. The community was established in the early 1800s around a saw mill complex. The mill was powered by damming the Annis River with a granite and wood structure which formed an extensive lake. This mill operated until the early 1900s and was eventually sold to two sisters from the United States; the lake was named Sisters Lake. The property totalled 3000 acres.

In the 1930s the sisters rebuilt the dam, removed the mill and created a large summer property, providing hundreds of summer jobs during the Great Depression. In the 1970s the property was subdivided and a cottage community was created with 35 summer homes. The remaining property, including the dam, was later sold to the Vachon family of Massachusetts. The Vachons have maintained this dam for nearly 40 years. In early 2005 the wooden centre of the dam failed and the lake emptied, to the dismay of the community. The present owners worked closely with the federal Department of Fisheries and Oceans to obtain a permit to rein-



The dam as it looked at the beginning of the restoration.

(All photos courtesy

state the structure, all to no avail.

In 2007, I met with the dam owners and the community and realized that this important piece of historic infrastructure was worthy of rescue. The Trust's Communities Committee employed Chebogue Point Productions to create a documentary, as a tool in convincing DFO that this dam has significance for the cottage community and the province.

At first DFO was not interested in rein-

stating the dam. Current codes and red tape blocked the way. With Kevin Barrett (NS Heritage Property Program) and Linda Campbell (then Heritage Officer, Town and Municipality of Yarmouth), we built our case, arguing that DFO could not expropriate the rights to the dam and lake without compensation to the abutters. After a year-long debate, DFO issued a construction permit for the reinstatement of the dam, to begin in June 2009. The present owners agreed to make



Preparing for the fish ladder.



Fish ladder with stair forms.



Covering cement pillars with wood

Gardiner's Mill Dam *by Michael Tavares*



of Sue Hutchins)

Two weeks later, the lake had filled up and the dam was functional.

application to the Province to register the dam as a Provincial Heritage Site, making this the first dam to be given such protection in Nova Scotia.

In early 2009 the Gardiner's Mill Dam Homeowners Association was formed. Project Manager Loren Cushing worked with Dan Earle and me to bid the project. After months of meetings and discussions we had a group of three contractors. The total cost of the reinstatement and creation of a fish ladder came in at \$70,000. This meant that each abutting

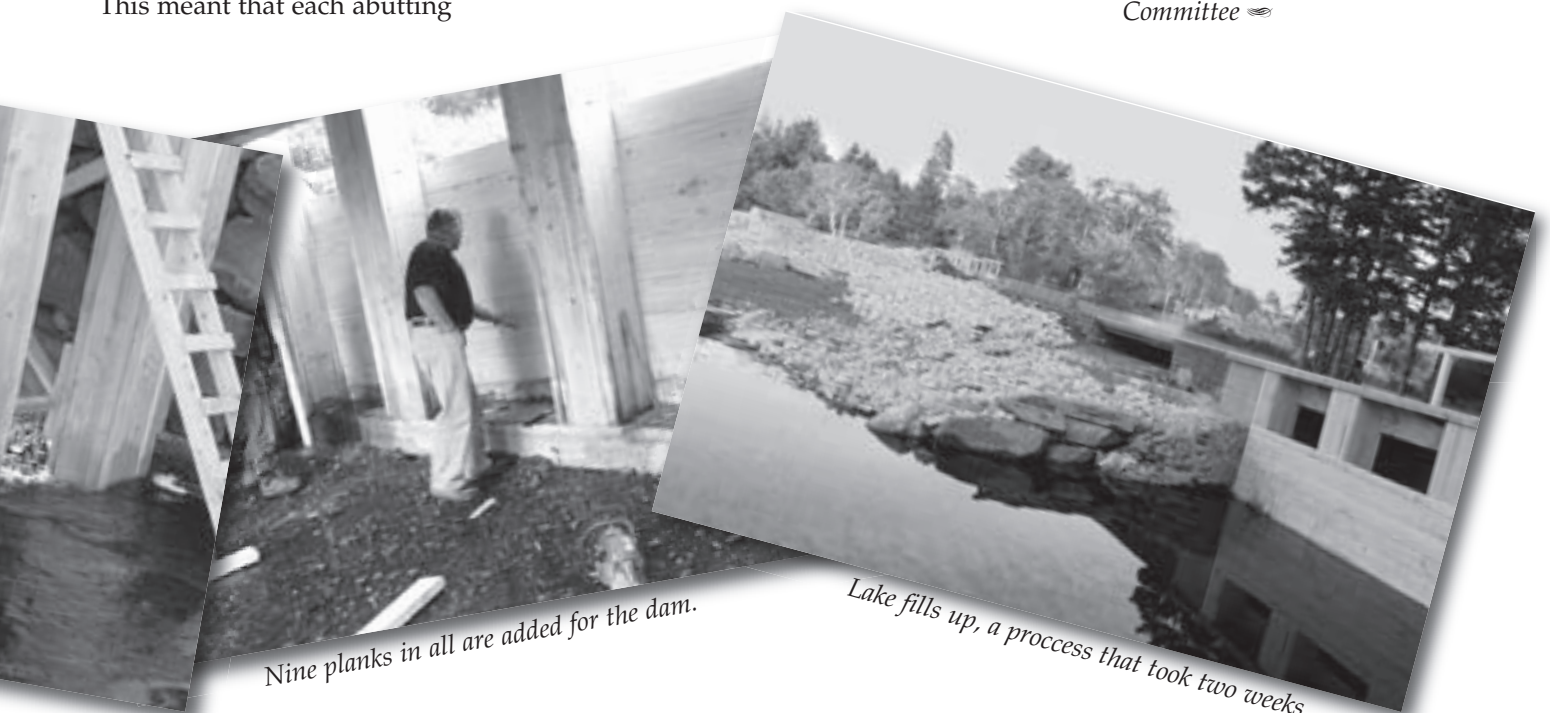
owner was assessed \$2,000; the present dam owners, Triple V Ranch, contributed \$10,000. Some owners requested payment plans, totalling \$21,000. To meet our permit completion deadline of September 30, we needed bridge financing.

The Buildings at Risk Committee approved a grant in the amount of \$4,000 and the Communities Committee, a grant of \$2,000. We then approached the Finance Committee for a bridge loan in the amount of \$24,000. The

Finance Committee approved the loan with full repayment plus 3% interest due by December 31, 2010. Additionally, the Finance Committee requested three personal guarantees. The Association was concerned that none of the owners in the community should be asked. We felt that everyone needed to have equal liability. Dan Earle, Peter Delefes and I agreed to guarantee this loan personally.

The dam and fish ladder are now complete, on schedule. The lake is full and the system functions perfectly. During the construction, Sue Hutchins of Chebogue Point Productions continued to document the project. The DVD will conclude with a time-lapse shoot of the lake flooding. This documentary is the property of the HTNS and the Communities Committee. We believe this documentary is worthy of syndication to the television networks. We will work on this front with the proceeds being split between the Homeowners Association and the Communities Committee.

Michael chairs the Communities Committee ☺



Nine planks in all are added for the dam.

Lake fills up, a process that took two weeks.

A Struggle to Open, a Struggle to Survive: St. Mary's College (1802-1952)

As the title of Peter McGuigan's February talk in the Trust's lecture series suggests, the establishment of what is now St. Mary's University was no easy matter. A well-known local author, Peter did his MA at St. Mary's and is writing a book on its history. His talk dealt with the long struggle of successive Roman Catholic bishops of Halifax to provide education of the Catholic youth of the city from the early days of the 19th century.

Bishop Edmund Burke came to Halifax from Ontario in 1801. He was responsible for the construction of a glebe house and a cathedral at the corner of Spring Garden Road and Barrington Street, and also for the establishment of the original St. Mary's Boys' School on Grafton Street. This was the beginning of Catholic education in Halifax. Burke's attempts to persuade the Jesuits or the Benedictines to send teachers to Halifax were unsuccessful, and he had to depend on the help of seminarians who were completing their training in Halifax. Nevertheless, both the boys' school and one for girls were opened, and it is from them

that St. Mary's University claims to trace its origins. Bishop Burke died in 1820, and his cathedral was completed only after his death.

The original schools did not offer education beyond Grade VI, and the sons of well-to-do Catholics had to look further afield for their education.

Laurence O'Connor Doyle was sent by his Halifax family to Stonyhurst, an English Roman Catholic public school, and later attended London University. On returning to Halifax, he strongly promoted education and worked to get priests for a seminary here.

Meanwhile, Richard Baptist O'Brien established St. Mary's College in 1839, offering higher education and training for the priesthood, but after he returned to Ireland six years later the school foundered. It reappeared 20 years later as Belle Air College, on the corner of Agricola and North Streets. It had an extensive campus with playing fields and a library. Students from the South

End travelled by horse railway from Freshwater (the corner of Inglis and Barrington Streets) to the foot of North Street. The closing of the tramway and the departure of the Christian Brothers doomed the college in 1876. A fresh start was made under Bishop Power at "College Hall", in downtown Halifax, but times were hard as the province withdrew funding for higher education in 1880. Bishop Power, who had helped to fund the college, died in 1883 and was succeeded by Bishop O'Brien, who in his turn tried unsuccessfully to persuade the Jesuits to provide teachers. Again in 1889 he tried and failed to get Jesuits or Benedictines to staff the college; there was little support from the local parishioners, and the money that was expected from Bishop Power's estate was withheld. At this time a small private high school for Catholic boys, known as LaSalle College, provided a basic education, but did not grant

Continued on page 13

Shingles: *Continued from page 9*

siding don't allow much flexibility or row planning. Installers must start at the bottom and let the rows fall where they may. However, there is still a large demand for traditional clapboards and shingles. And of course, there will always be a demand for carpenters who take pride in installing these sidings properly.

Bruce MacNab is a Red Seal Journeyman carpenter who has taught apprenticeship at NSCC. He may be reached at carpentryheritage@gmail.com. ☞

HERITAGE TRUST OF NOVA SCOTIA ILLUSTRATED PUBLIC LECTURES WINTER-SPRING 2010

Maurice LeBlanc—March 18
Acadian Painting in Acadie

Garry Shutlak—April 15
David Stirling's Houses

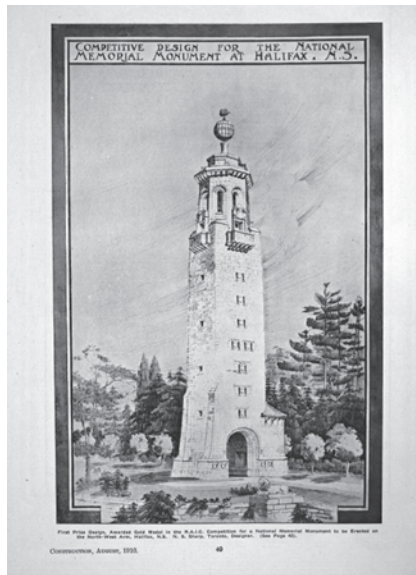
Marilyn Gurney—June 17
The King's Yard

*Meetings normally begin at 7:30 pm in the Auditorium,
Museum of Natural History, Summer Street and Bell Road, Halifax.
The June 17 AGM begins at 7 pm.*

Halifax's Memorial Tower: Its Design and Construction

(Part II) *by Brian Cuthbertson*

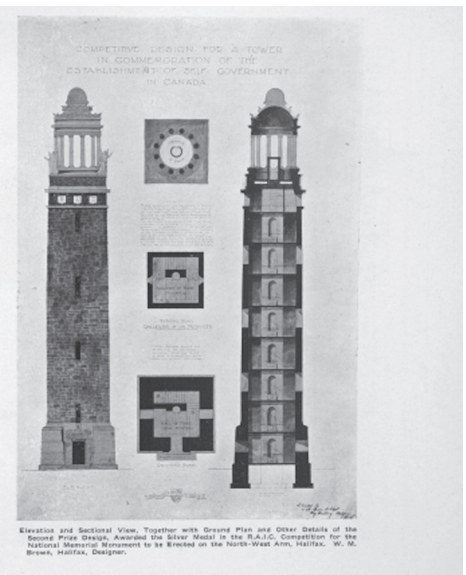
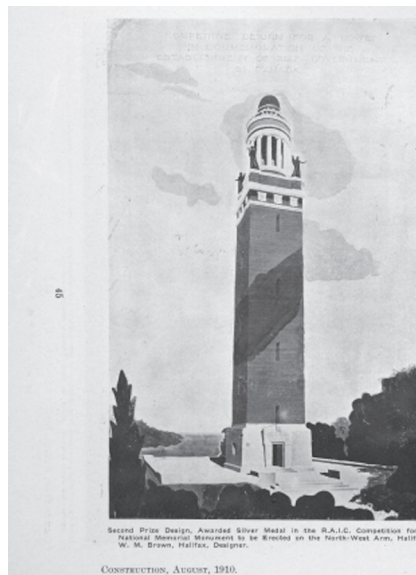
The March 1910 issue of the journal *Construction* contained a feature article entitled "Competition for Design for Memorial Tower" calling on Canadian architects and draftsmen to submit competitive designs for a "National Memorial Tower to Commemorate the Establishment of Self Government in Canada - A Great Patriotic Work." The article laid out the conditions of competition. The August 1910 issue of *Construction* consisted of an introductory page listing the three judges of the competition. Reproduced was the letter of the Institute announcing the three winners of the twelve submissions: the gold medal for 1st prize went to A. Sharp of Toronto; the silver medal for 2nd prize to W.M. Brown of Halifax; and the bronze medal for 3rd prize to John Lyle of Toronto. The committee could not, however, refrain from "expressing the opinion that the result of the competition as exhibited by the above designs is very disappointing." With the exception of the design it had placed first, "none of them seem to have succeeded in arriving at such a solution of the problem as comes anywhere near the idea that the promoters evidently had in mind." The second design



Left, the gold medal winning design from A. Sharp of Toronto, and below, in the first panel, the silver medal winner from W.M. Brown of Halifax. The second panel, shows the complementary elevation and sectional view

the committee considered on the whole "excellent," but was "after all merely an Italian Campanile—a foreign style that has nothing whatever to do with this country." As to the design that placed third the committee felt it "lacks interest and fails in expressing its purpose." Even for the winning design, the committee were of the

Continued overleaf



St. Mary's: *Continued from page 12*

degrees.

Still in search of funding, O'Brien launched suits against the Power estate, but was unsuccessful, so in 1903, he used money of his own to re-open St. Mary's on a new site on Windsor Street. This again was a collegiate school, not a university. O'Brien died in 1906, and his successor, Archbishop McCarthy, was successful in persuading some Christian Brothers from Newfoundland to come to the college. Finally, the trustees of the Power estate were willing to

March 2010

turn over the money that St. Mary's had been waiting for. But its troubles were not over. By the early 1930s the college was deeply in debt, which the Christian Brothers were unable to pay. When John McNally became archbishop he dismissed the brothers and brought in Jesuits in their place. By 1949, plans were under way to move St. Mary's to its present location on the Gorsebrook estate. This of course involved fund-raising, and an initial \$25,000 was donated by Norman Stanbury. Peter described the sleight of hand with which

McNally borrowed the additional money for the construction of the new building. He produced for the bank a letter from Rome apparently giving permission for the loan, while concealing the second page which stated that he should first seek further approval from a different committee. The archdiocese remained under a papal interdict for some time as a result. But the new building was finished in 1952, and St. Mary's at last began to take the form in which we know it today. JD ☞

opinion that it would require much more study before it could be adopted and certain changes would be essential before it could be considered satisfactory.

No information has so far been found on the winner, A. Sharp of Toronto. He does not appear in any Toronto telephone or business directories for 1910. However, W. Michael Brown, awarded the silver medal for his design, was a native of Halifax who had studied at the Victoria School of Art and Design (NSCAD University). He had worked in the Halifax office of Harris & Horton before going to New York where he spent a few years in the office of C.P.H. Gilbert. He returned to Halifax and by 1909 had established his own practice. His architectural legacy includes a number of interesting residences and commercial buildings, though none of outstanding architectural design. John Lyle, awarded the bronze medal for his design, went on to become one of the notable Canadian architects of the first half of the 20th century. His work and place in Canadian architecture has been described in *John M. Lyle: Towards a Canadian Architecture/Créer une architecture canadienne* by Geoffrey Hunt for a travelling exhibition of Lyle's work in 1982.

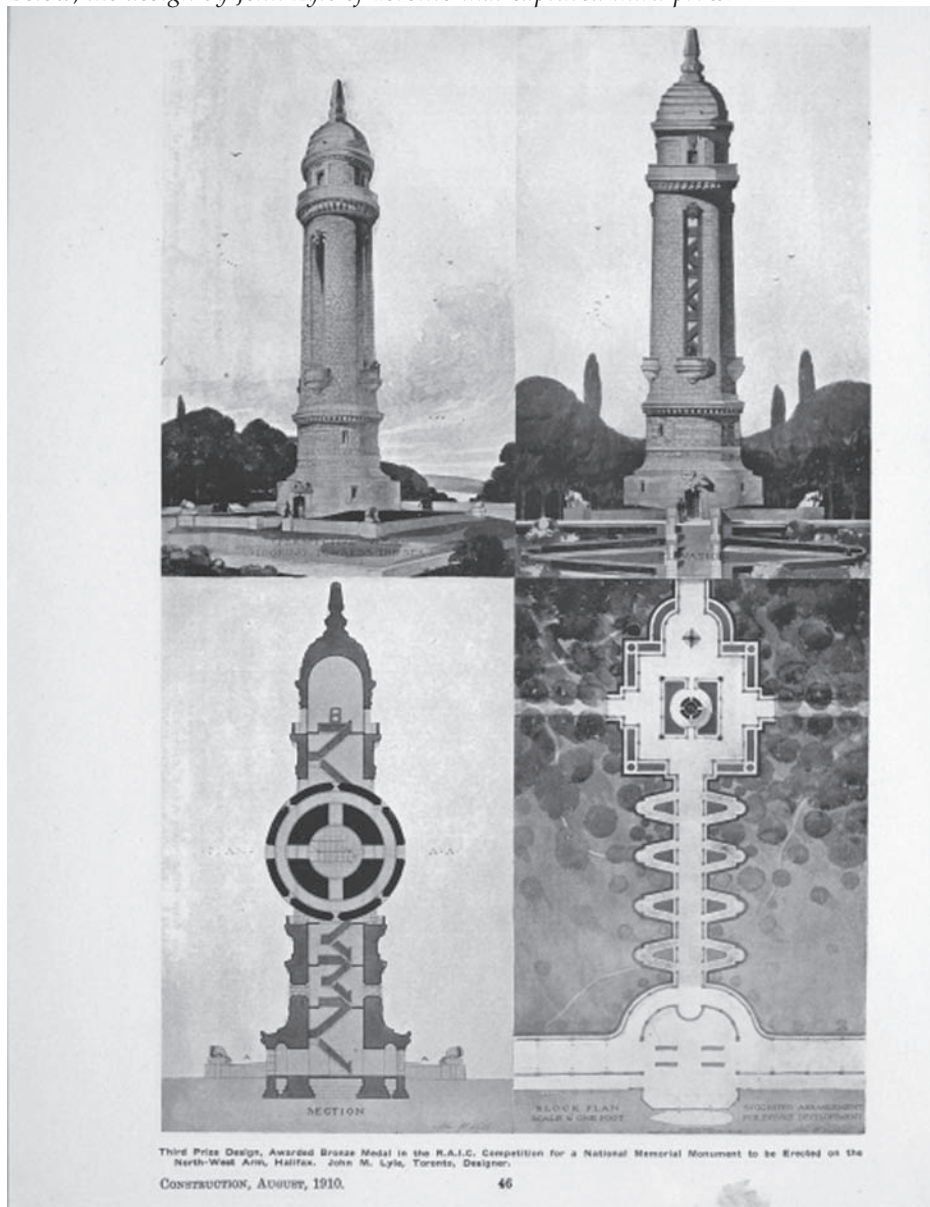
After the three winners of the competition had been announced, the Royal Architectural Institute of Canada sent the twelve submissions to the Canadian Club, including one from the Halifax firm Dumaresq & Cobb. After much discussion, the executive committee decided not to choose one of the three winners, but "from a large number of competitive designs the one prepared by Dumaresq & Cobb." A major influence in choosing this design seems to have been the Bristol Tower, which had the attributes the committee sought, such as public viewing balconies reached by spiral stairs; its architectural relationship to campanile towers; and the use of plaques to add to its historical symbolism. Certainly, Dougald Macgillivray believed

the Bristol tower should be the model to be followed as he had written Fleming in September 1909 that: "It occurs to me to suggest that while you are in England you might consult with men who are en rapport [*sic*] in such matters as to style of Tower, decoration, etc. etc. My own view is that the Cabot Tower at Bristol affords the best model." Although the executive committee decided on the Dumaresq & Cobb design, it was concerned about cost and the design was modified to bring it into line with the committee's estimate. The committee announced the decision with a full description of the project, which appeared in Halifax news-

papers in mid-September 1910, including an engraved sketch prepared by the firm of the proposed tower.

Sydney Perry Dumaresq and Andrew Randall Cobb had been classmates at Acadia University. On graduation, Dumaresq immediately joined his father's architectural firm. Cobb went first to study architecture on scholarship at the Massachusetts Institute of Technology in Boston and then in 1907 to *École des Beaux Arts* in Paris, where he finished among the sixty successful candidates. During vacations, he spent a year travelling and making architectural drawings in Italy; a record of his travels can be found in a post-

Below, the design by John Lyle of Toronto that captured third prize.



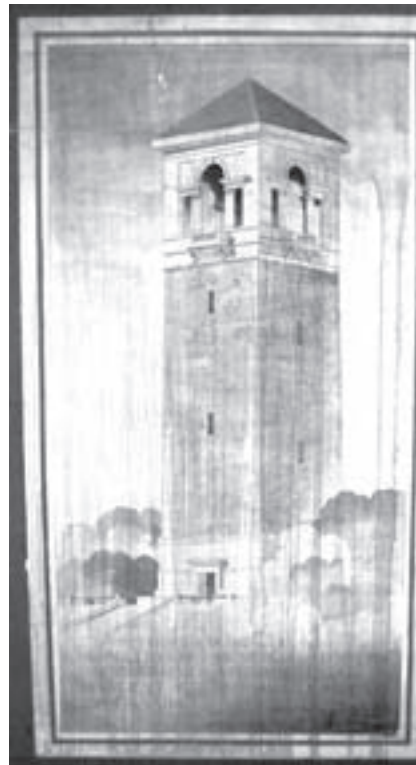
card collection he made of Italian architecture held in the Sexton Library, DalTech. While in Venice, Cobb would have visited St. Mark's Square, but would not have seen its tower or campanile. It had collapsed in 1902, though an exact replica would be reconstructed by 1912.

In Cobb's postcard collection is a distant view of the tower, taken before the 1902 collapse. Another card shows St. Mark's Square without the tower, but a similar postcard has an image of a tower superimposed on the same view of the square. On his return to Halifax, Cobb joined in a practice with Dumaresq in 1909. They would remain partners for the next two years. According to Dumaresq, the "only thing of importance done during that time was the Memorial Tower on the shore of the North West Arm," which Cobb's Italian studies had fortuitously prepared him to undertake. The final design was more austere in its decorative effects than Fleming's sketch; instead, of the first masonry course of the square tower shaft being granite, it was to be in the far less expensive native ironstone, with detailing in granite. Granite was used to create a massive front entrance to the tower's interior and a string course fifteen feet from ground level. Gone was any figurative chronological representation of historical periods as portrayed in Fleming's sketch; instead, the Cobb design conformed to the Italianate form of a belfry atop a massive tower shaft. Also, Cobb replaced the five archways on each of the four sides in the belfry, for which he used granite, with Palladian (or Venetian) archways and the detailing done in sandstone. He added four large overhanging balconies from which the surrounding countryside opened to view. The completed tower would be thirty feet wide at its base and rise 112 feet from the ground, 182 feet above sea level.

Fleming objected to the design because of the overly large

windows on the upper floor and because of the lack of weightiness of the stone walls below. Leslie Maitland comments in her report to Historic Sites and Monuments Board that:

The very elements to which Fleming objected—the very classical Palladian window and the slightly smoother monochromatic stonework below—owe as much to Cobb's training at the École des Beaux Arts as to any lingering High Victorian tastes. For this building, architecturally, was already the bridge to postwar architecture, which eschewed the muscularity of Ruskinian High Victorian [that so appealed to Fleming] in favour of the even more bombastically Imperial garb of Edwardian Classicism.



The Dumaresq & Cobb design accepted for the Memorial Tower by the Canadian Club Executive Committee.

When announcing the acceptance of the Dumaresq & Cobb design, the Canadian Club executive committee also stated that construction would begin in the autumn with the hope that the tower could be completed and unveiled by the summer of 1911. A building committee was created that included Fleming. As the

result of a tender call the firm of S.M. Brookfield received the contract with a bid of \$23,960. Samuel Manners Brookfield remained throughout his career of over fifty years the most important building contractor in Nova Scotia. Many of his buildings were of ironstone, of which the Cathedral Church of All Saints would be the largest and the most challenging, for which he had received the contract in 1907, and was nearing completion when he successfully tendered for the tower. City engineers laid out the grounds at the base of tower and a terrace and walkway in the immediate area. Picturesque landscaping was undertaken throughout the rest of the property Fleming had donated as a public park.

In its final form, the interior was divided into a lower chamber, an upper chamber, and an observation floor at the top with its four large overhanging balconies, which could be reached by an iron stairway. As in the Italian campaniles, natural light flows into the interior through a rising progression of small windows located on all four sides. Much effort went into the interior decoration by the use of beautifully sculptured panels done in every case in the native stone of the donors. Dougald Macgillivray was "careful to see that each country in the British Commonwealth, each province in Canada and each university was represented." In the lower chamber was inserted an inscription plate in bronze, executed in the finest manner by Tiffany of New York, describing the reasons for the tower's erection, the laying of the foundation stone on 2 October 1908, the role of the Canadian Club, and Fleming's gift of 100 acres. Unquestionably, then and still, the most appealing tablet was that presented by the City of Bristol, a bronze reproduction in relief of Ernest Board's picture *The Departure of John and Sebastian*

Continued overleaf

Cabot from Bristol on their First Voyage of Discovery, 1497. A tangible symbol of Canadian patriotism of the period is a special piece of white/beige stone resting on a small red sandstone plinth built into the interior wall. Below is a copper alloy plaque which reads:

This old building stone formed part of the gateway of the house in which Champlain was born 1567, three hundred years before Canadian Confederation. The gift of William, Lily and Noel Exshaw was personally procured at Brouage France April 27th, 1911.

Such was the response to the appeal that funds were available to begin construction and the Tower was completed by the summer of 1911. Probably because all the plaques had not arrived, the dedication ceremony did not occur until a year later. On 14 August 1912, the Governor General His Royal Highness, the Duke of Connaught (youngest son of Queen Victoria), arrived in Halifax for the ceremony. Probably “never before in the history of the city was so large, so representative and so brilliant a company gathered together.”

In 1912, the Royal Colonial Institute decided to make a gift of two bronze lions for placement “on either side of the flight of steps leading up to the Tower door.” They were modelled after the lions at the foot of Nelson’s Column in Trafalgar Square that Sir Edwin Landseer, a noted painter and sculptor of animals, had completed in 1867. Those for the tower were made by Percy Bentham under the supervision of A. Bruce-Troy, a well known sculptor in the latter’s London studio. Before shipping the lions, James Boosé, secretary of the Royal Colonial Institute, enquired of Bruce-Troy about the size of the necessary pedestals for the lions. Bruce-Troy replied that there should not be more than “6 inches all around the plinth, of projection—of the top of the pedestal—and the [Halifax] architect could

make any simple mouldings he thought best for the surroundings.” He considered that the height was the principal thing and because the architect needed to know the plinth’s size, Bruce-Troy said that the plaster model was “just 10 feet by 3’ 4” in size. The architect could make the plinth’s height more than six feet, but it ought not to be more than 8 feet.”

In writing to Sir Sandford Fleming with Bruce-Troy’s views on the plinth size, Boosé noted that both he and Bruce-Troy agreed that the “Lions will look very handsome indeed if placed at the base of the flight of stairs up to the Tower door; they will thus as it were guard the Tower itself.” Fleming sent Bruce-Troy’s opinion to Halifax’s mayor, Frederick Bligh. When asked if he could design the foundation for the lions, the city engineer told the mayor that he would recommend that the “architect who designed the Tower be commissioned to design the pedestals, as they should be in harmony with the rest of the work.” As far as is known Andrew Cobb undertook the design work. Bruce-Troy had only plaster models of the lions in the spring of 1913. They would not be finished until a year later. In May 1914, James Boosé wrote Frederick Bligh that the bronze lions would be shipped on 22 May for Halifax.

In concept, the Memorial Tower was the creation of

Sandford Fleming. Few individuals better personified the combining of imperial loyalty with nascent Canadian nationalism in the period from Confederation to the First World War. The Memorial Tower remains an exceptionally rare symbolic expression of this form of Canadian nationalism. Every province and a number of universities contributed both funds and most significantly a plaque bearing its coat of arms. In doing so, they demonstrated that the Memorial Tower’s construction was of national historical importance. Similarly, the contributions of the Dominions and such cities as especially Bristol gave it the imperial aspect thought so necessary by Fleming and the Halifax Canadian Club.

On the Memorial Tower’s place in the nation’s architectural history, Leslie Maitland concludes that:

The architectural design of the Memorial Tower marks the transition from the exuberant tastes of the High Victorian, which had dominated Canadian architecture from the 1850s onward, to the more urbane tastes of Edwardian Classicism in the early 20th century. In doing so, it marks the end of several decades of Canada’s age of nationalist architecture, while embracing newly-emerging trends. The transitional qualities of the building reflect in a striking way the transitional nature of Canada’s relationship with the British Empire at that time. ☺



Aspire to inspire future generations of Nova Scotians to keep historic places alive. Giving to the Heritage Trust through a bequest, large or small, helps to support our work protecting built heritage. Our heritage is our future. For more information contact the Trust by phone at 902-423-4807 or by e-mail at heritage.trust@ns.sympatico.ca.

Photo courtesy of NS Historic Places Initiative, Department of Tourism, Culture and Heritage

Heritage for Sale – Award-winning church conversion near Annapolis Royal

150 Old Trunk 8, Lequille
MLS®: 05107743 \$289,900
Tradewinds Realty -
Annapolis Royal
Paula Leslie: 902-526-2462,
902-532-2010 (fax)
www.move-tonovascotia.net/Lequille/Nova_Scotia/Homes/05107743/Lequille/Agent/Listing_7813026.html

The former St. Alban's Anglican Church, a Registered Heritage Property and 2007 Heritage Trust Award winner, has been professionally rehabilitated and re-modelled to create the best combination of old charm and modern living. Tucked in among the trees on a quiet road is a surprisingly spacious home that is warm and welcoming with rich original woodwork and windows, a soaring vaulted ceiling, skylights and an ingenious use of space. The owner/designer has paid special attention to detail when choosing the high quality fixtures and materials that enhance the character of the 1892 church. A luxuriously appointed kitchen and bathroom, and a master bedroom loft with ensuite are just some of the unexpected perks that will surprise and delight you about this beautiful home. Wired for generator. High speed internet available. 🐾



Top, the kitchen looks to the living room; middle, the master bedroom situated in the loft with a view of the vaulted ceiling; and below the exterior of the former St. Alban's Anglican Church.



President: *Continued from page 8*

cation, the *Griffin*, or an electronic version. The savings realized from 'going green' would enable us to provide a more interactive, searchable format for the *Griffin*.

Members are invited to contact me at any time (902-826-2087 or pdelefes@eastlink.ca) to discuss heritage matters.

Peter Delefes,
President 🐾

Planter Nova Scotia Celebrates in 2010: Its 250th Anniversary

by Julian Gwyn

This year marks the 250th anniversary of the beginning of the New England exodus to Nova Scotia. Known now as the Planters - a word for settler, first used for the sixteenth-century English plantations in Ireland - they established fourteen townships in Nova Scotia, which then included what later became New Brunswick. Coming principally from eastern Connecticut, southern Rhode Island and eastern Massachusetts, they settled both on Nova Scotia's south shore, up the St John River valley, the Chignecto peninsula, the Annapolis Valley and Minas Basin. Fishermen settled in places like Chester, Liverpool, Barrington and Yarmouth, while farmers settled the Acadian lands elsewhere. About 2,000 families were involved. Land scarcity was the principal cause, free land the attraction, while the defeat of French power in North America, achieved in 1758/60, explains the timing.

To help mark the celebrations, the Kings-Hants Heritage Connection commissioned the research and writing of four short books, one each for the townships of Newport, Falmouth, Horton and Cornwallis. For reasons best known to themselves, municipal leaders in Windsor chose not to participate in this imaginative undertaking. Based on new research employing documents long in the possession especially of Nova Scotia's provincial archives and the Acadia University archives, the books emphasize the social, economic, religious and political history of the region to 1815.

In addition, as part of the year-long celebrations, Planter Studies Centre at Acadia University will be holding a major conference in mid-June. The Chairman of the conference planning committee may be contacted by e-mail:

stephen.henderson@acadiau.ca .

In an act of econocide, those responsible for deporting the Acadians set fire to the houses, barns and fences, except for some in Falmouth Township. Acadian livestock was sold to naval and military contractors and slaughtered. These decisions retarded Nova Scotia's economy development by at least a generation, the equivalent of suffering a devastating war. The New England Planters spent much of their first year in Nova Scotia building anew, while their imported livestock survived largely on marshland hay.

Since *The Griffin* readers are principally interested in built-heritage, something should be said of the ordinary Planter dwellings. Their houses were first described in a 1774 booklet written by two visiting Yorkshiremen. Described as square-built with brick chimneys in the centre, they had several sashed windows. The layout of their houses was simple, usually two rooms on the ground floor, one for cooking and eating, the second used as a sleeping chamber. The loft, reached by a ladder or narrow staircase, was also used for sleeping. Houses seemed always to contain a cellar.

The smallness of these typical original houses should not surprise us. It approximated the size of houses many families had occupied in New England, where one-storey structures under 600 square feet were the most common. The houses, unless they were log-built, were finished on the outside with clapboard or shingles, the roofs being planked before being shingled. Inside, the rooms were wainscotted.

The simplicity of the houses, some at first hardly more than shacks, and the sparse furnishings they contained, was typical for all

Planter families except those of the élite. Sadly, not a single, undisputed example of such simple dwellings has survived two hundred and fifty years later. As to the furnishings, examples from houses of the élite 6 families alone survive.

Joseph Howe's newspaper, the *Novascotian*, reported in 1827 the remarks of a traveller who recently had toured through the agricultural districts. He claimed never to have seen "any peasantry who paid so little attention to the neatness and appearance of their houses. Of the models he does not complain so much, as of the black and filthy hues in which they are allowed to wither. True, a well-painted cottage, fronted by a flower garden or shrubbery, and seen through a vista of umbrageous trees, occasionally gladdens the sight. But it is an exception, which stands broadly marked." Rather, "the ash-heap lies under the very window—a tiny pond, in which the ducks can waddle and gutter makes dirty stepping to the door. Old hats and coats occupy a conspicuous place in the sashes, and the walls and roof are to the picturesque eye an object of perfect disgust." The traveller contrasted this with the well maintained appearance of the houses of the habitants in Quebec, the peasantry along the Erie canal from Albany to Buffalo, in rural England and along the Rhone valley in southern France. However unflattering the impression, the unpainted and weathered houses bespoke rural poverty which was widespread. At the same time, Moorsom reported that the Acadians on the French shore painted their cottages red while Loyalist refugees generally preferred white.

Julian Gwyn, Historian, Retired (U. of Ottawa) has moved to Berwick, Nova Scotia.. ☞



HERITAGE TRUST OF NOVA SCOTIA
PRESERVING NOVA SCOTIA'S BUILT HERITAGE

Symposium - April 24 2010

Conservation of Religious Buildings and their Settings

Saturday, April 24, 2010 - 9:00 AM to 3:30 PM
Atlantic School of Theology Chapel, Halifax

Topics:

Historic Churches in Nova Scotia
Church Liturgy and Design
Masonry Restoration of Churches
Documentation and Recording of Buildings
Stained Glass Restoration
Church Window Repair and Restoration
Making An Historic Structure Energy Efficient

For Registration and Program Information:
Visit the Heritage Trust web site (www.htns.ca)
or Call Peter Delefes at 902 826-2087

\$40.00 Registration Fee Includes Lunch and Coffee Breaks

Sponsored by *Heritage Trust of Nova Scotia*

Programs Sponsored by Other Societies

L'Acadie de Chezzetcook

79 Hill Rd., W. Chezzetcook
April 18, noon: Spring Event, home cooked meal, bake table, games, outdoor oven in operation, refreshed displays at museum.

Cape Sable Historical Society

June 5: "Planters Tea" and fashion show, Barrington Lions Hall. Tickets from Society members or from barmuseumcomplex@eastlink.ca and 637-2185.

Cole Harbour Rural Heritage Society

471 Poplar Drive, Dartmouth
Sat., April 17, 5:30 for 6:30 pm: 5th Annual Dinner & Auction, Brightwood Golf Club, \$40 in advance.
Sun. May 9, 1-4 pm: Mother's Day Tea, Adult \$8, Child \$5, no reservations.
coleharbourfarmmuseum.ca, 434-0222

Industrial Heritage of NS

Meets first Mon. of month at Maritime Museum at 7:30 pm.
March 1: Joan Dawson, "19th century Roads". Author of *Nova Scotia's Lost Highways; the early roads that shaped the Province*, Joan will focus on the social developments of roads and communities in the early part of the 19th century.
April 5: Carl Yates, General Manager of Halifax Water Commission, "Development of the Halifax Water Supply."
May 3: Debra McNabb, Head of the Museum of Industry in Stellarton, "The Museum of Industry at 15: Reflections on Nova Scotia's provincial industrial museum."

erratum

The credits for the photos of Avenue B were inadvertently reversed in the article on Imperoyal Village, p.26-27, Vol. 34, No. 4.

Mainland South Heritage Society

Capt. William Spry Library
Sat., Apr. 24, 1-4 pm: Genealogy Open House. Local researchers will guide you in your quest to learn more about your ancestors through online and library resources.
Iris Shea, 479-3505 or ishea@eastlink.ca.

NS Archaeology Society

Fourth Tuesday of month, NS Museum at 7:30 pm.
March 23: Charles Burke, "Fort Lawrence and Beaubassin National Historic Sites."
April 27: Helen Kristmanson, Dir. Aboriginal Affairs and Archaeology, PEI, TBA.
May 25: Katie Cottreau-Robbins and Rob Ferguson, "Cultural Landscape of Grand-Pré."

NS Built Heritage Conference, Annapolis Royal

June 3- 4, 9:30-5 pm, Roy. Cdn. Legion, 66 Victoria St. Speakers include historians, government and private heritage workers. Registration open to the public.
June 2, 9:30 pm: Graveyard tour by candlelight, \$5 for registrants.
June 4, 7-9 pm: Wine and Azaleas, tour the Historic Gardens with music, wine and nibbles, \$20 pre-booked, \$15 for registrants, \$25 at the gate. Call 532-7018 to reserve.
Info Ryan Scranton, historic@ns.aliantzinc.ca

Planter Conference 250th Anniversary, Wolfville

June 17, 7 pm: Esther Clark Wright keynote address by Gwen Davies, Prof. Emeritus, UNB
June 18-19, 9:30-4:30 pm: papers
Sun., June 20, 10-2 pm: tours in the Wolfville-Grand Pré area.
<http://libguides.acadiau.ca/Planter/>

Rockingham Heritage Society

April 14, 7:30 pm: Wayne Ingalls,

"The Railway Comes to Rockingham". St. Peter's Anglican Church, Birch Cove.

Royal NS Historical Society

Mar. 17: Emily Burton, "Rum and Regulation in Nova Scotia, 1780-1830."
Apr. 21: Bonnie Huskins, "Shelburne Loyalists" (annual dinner meeting).
May 19: TBA
All talks begin at 7:30 pm at the Public Archives of Nova Scotia, with the exception of the April dinner meeting, the location of which is TBA.

Village historique acadien

First Wednes. of month, 7:30-9:30 pm: Soirée de Musique / Kitchen Party, Sylvesters Club, Centre de Pombcoup, W. Pubnico. Music by local artists with singsong of Acadian Songs. Tea, coffee or juice, \$5. For information contact 902-762-3380
March 17, 7 pm: "Our history in stories," stories written by Laurent d'Entremont and others, Musée des Acadiens, W. Pubnico, \$3.
March 18, 1:30-3 pm: Francophonie. Days, Musée des Acadiens, W. Pubnico. Craft demonstration and sale.
Apr. 22, 10-3 pm: Celebrate Earth Day, Musée des Acadiens, W. Pubnico. Guest speaker, info., photos and gardening in the Acadian Garden. Tea & coffee.
musee.acadien@ns.sympatico.ca, www.museeacadien.ca, 762-3380.

Wolfville Historical Society

Wolfville Fire Hall
March 17, 2 pm: Charles Curry and Robert Palmeter, "Caring for the Grand Pré Dykes and Dykelands."
May 19, 2 pm: Dr. A.J.B. Johnston, "Endgame 1758, Louisbourg's Last Decade."
<http://wolfvillehs.ednet.ns.ca>.

