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The Griffin

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ARTISTS

Pat Shattuck - watercolourist

The Griffin

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Nova Scotia**

Unless otherwise indicated,
the opinions expressed
in these pages are those of the
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We welcome submissions.

Deadline for the next issue:
July 13, 2010

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Granville Mall, by Halifax artist, Patricia Shattuck. The watercolour is 4"x 4" (10"x 10" framed).

This is the first in what we hope will be an occasional series about artists whose work features Nova Scotia's built heritage.

Artist Patricia Shattuck (née Cartwright) is originally from Bedford and now lives in Portuguese Cove, NS, where the ocean and natural setting inspire her. Pat began painting in oils at age 18, studied graphic design for one year at NS College of Art and Design and transitioned to water colours in the late 1980s. During this time she studied with local artists Mischa German-VanEck, Ruth Wainwright, Tony Law and Alice Reed. She displayed her work in various galleries and belonged to the Contemporary Art Society from 1988-1992. Pat 'retired' three years ago and is now happily pursuing painting once again.

Her subjects vary from street scenes featuring life in Halifax and the beautiful old architecture found here, to more natural venues. She feels the need to capture these historic buildings before they disappear. Pat works in watercolour or watercolour with ink. She belongs to a local co-operative gallery, Art 1274 Hollis (www.art1274hollis.com), and also exhibits in Costa Rica. Pat is interested in local commission work and promoting her scenes in greeting cards and reproductions. She may be reached at shattuck37@hotmail.com.

cover image *Mechanic Street, Springhill.*
(Courtesy of Springhill Heritage Group). See
article on page 8.



A section of downtown Halifax, viewed from the slope of The Halifax Citadel, showing Brunswick Street, bisected by Prince Street, which runs to the harbour. Entitled, *Prince Street*, the watercolour by Patricia Shattuck is 11" x 15" (16"x 20" framed).



Patricia Shattuck's *Bishop Street* is 8" x 10" (11" x 15" framed).

Heritage Trust of Nova Scotia Annual General Meeting

Thursday, June 17
7:10 pm

Public Lecture at 8 pm
**Marilyn Gurney ~
"The King's Yard"**

Museum of Natural History
Summer Street (Auditorium)

The Last Remaining Fisherman's House on McNutt's Island

Part One: History

Anne Yarbrough

We met on the internet, our house and us. We cruised around Nova Scotia on our magical computer machine as if it were a flying carpet, swooping here and there. It was fantasy and escape, but also posed the intriguing question: could we really jump ship and go on such a big adventure?

The question became reality when we visited for the first time, in late 2006. By then we were ready for something more demanding, something more rigorous. Something like a house on an island, uninhabited for the past decade or so, and mostly only in summers before that. It had been the late 1950s when its last fulltime occupants had packed up and moved off the island. It had never been wired for electricity, never had running water. Oh yes, like so many other old house types (perhaps you know one or two), we fell in love.

An old house gives up its secrets slowly. The autographed kitchen window was easy to overlook. We discovered a shuttle, carefully hidden in the wall above the front door, only after we had removed plaster and lathe to add insulation. But on the other hand, it is perfectly obvious that the entire house is joined and pegged in the old building style, so



West elevation detail, pre-restoration. (Photos for this article, courtesy of the author.)

that it fits together like a ship. When gale force winds howl across the harbour, as happens several times a year, the house moans and sighs like an old schooner in a mighty sea. And its foundation is as clear as a bell: a simple course of hand-hewn stone. You can find, on nearby boulders, marks where these foundation stones were sliced away.

Yet mysteries remain. The kitchen seems to be an older construction than the rest of the main house. Its ceiling is of ship-lapped board, whereas the

ceiling in the main part of the house was plastered. Its floors, we found after Greg peeled back six layers of additional flooring, are far more worn than the floor in the main part, so worn that in many places the knots protrude. A substantial cellar lies below this part of the house. The roofline shows two different times of construction. Putting these suggestive details together, we think that the kitchen was once a small one-room house, or a store house built for supplying the lighthouse. I'm leaning toward the storehouse interpretation, since I can't find evidence of a fireplace beneath it, nor of access to a loft.

The main house – one and a half storeys and five rooms – was built sometime in the 1850s, most likely by Jonathan Perry and his son William. Jonathan Perry purchased the property from lighthouse keeper Alexander Hood Cocken in 1857. But he and his family had been living on the property, probably renting from Cocken, since at least 1835. Below our house, near the shore, are the ruins of an old house that is commonly supposed to have been the place where Jonathan Perry



and his wife Martha Hagar Perry raised their large family. Jonathan divided his property when he died, leaving part to son William and part to son Samuel. His daughter Almeda and her husband continued to live in the old house near the shore until they left for Massachusetts in the early 1900s.

The earliest land records tell us that Loyalist Moses Pitcher was granted the land – a fifty acre lot – in 1784 and sold it to George Ross in 1785. A dwelling, store and fish houses were built during the time of the Ross ownership. This is also the time when the lighthouse – the second in Nova Scotia! – was being built at the opposite end of the island, at Cape Roseway. Supplies for the building and maintaining of the light could only have been landed here on the island’s western side, then transported arduously to the cape.

In 1816 Ross sold his island property to the widow of his business partner, who continued to run the business after his death. Andrew Lightbody was perhaps the first settler to live on the property. In 1793 the House of Assembly owed him fifteen pounds, three shillings and ten pence “for taking care of the lighthouse to this day.” He may have lived here until his death in 1816. Mary and Thomas Barrow farmed it after that, and the records show that Mary Barrow, widow, sold it to Alexander Hood Cocken in 1835. Whether these early settlers lived here – in what’s now the kitchen – or in the old house near the shore, and how extensive were their connections to the lighthouse, I don’t yet know. But I hope to find out. After all, that’s part of the joy of falling in love with old houses.

Part Two: Renovation, to follow.

Anne Yarbrough and her husband Greg Brown live and write on McNutt’s Island in Shelburne Harbour. Greg’s book, Island Year: Finding Nova Scotia (Pottersfield Press, 2010) tells the story of their first year on the island, and Anne’s blog (www.novascotiaisland.blogspot.com) explores all aspects of island life.



Southwest elevation.



Exposed ceiling joists.



Goulden House, circa 1911, McNutt’s Island.

Chester Basin - Celebrating 250 Years of History and Heritage 1760-2010

Glenda Redden

Chester Basin was once known as the "Barrel Capital of Canada" and, more recently, as a "Jewel of the South Shore." Initially called West Chester, it was a part of the Shoreham Grant which stretched westerly as far as Martin's River and easterly to include part of today's Aspotogan Peninsula, a tract of land of approximately 100,000 acres, and equivalent to about three-fifths of the present Municipality of the District of Chester. Some time in the 1840s, Chester Basin appears to have received its present name. A number of sea coast communities within District 4 of the Municipality also began their settlements about the same time. Prior to the arrival of the Europeans, Chester Basin was a warm weather stopping point for the Mi'kmaw people, one of the Wabenaki tribes along the Atlantic Coast.

Between 1760 and the 1840s, Chester Basin was gradually settled by New Englanders (1760-1783), disbanded British soldiers (1805-1816), and later the Foreign Protestants who, in 1753, had come to and settled in the Lunenburg area. These settlers were given large grants of lands. Many family names in the communities still reflect these early settlers.

Beginning with the "Golden Age of Sail" (1840-1880), ship building was a key industry in the growth and prosperity of Chester Basin as a transportation and shipping centre between the wider world and the hinterland of Nova Scotia. Later, as ship building declined with the growth of the steel ship industry, the community turned to other uses of the plentiful forests, mainly the making of water-tight barrels. At one point, about 60% of the people of the village were engaged in the barrel industry in one form or another. Still later, a thriving Christmas tree industry developed and this is still an important part of the wider community.

Another important industry in the community was gold mining. Gold was first discovered in 1859 along the river which became known as Gold River. Prospectors from all over Canada and the United States began arriving and the government had to step in, establishing a specific plan and requiring the purchasing of Prospecting Licenses. The Lacey Gold Mines began operating in the early 1900s, continuing to operate until WW II. At one point, more than 400 men worked the mine, bringing social and economic changes to the village.

Today, the Chester Basin area is a thriving community of approximately 1000 families, with many amenities, and within an hour's drive of most other services. In addition to the families of early settlers, and others who came through the centuries, today the community is also the summer home and retirement home of many others.

The anniversary celebrations began on January 1st, 2010, with the New Year's Levee at the Chester Basin Legion; the year will conclude with a "costume" dinner, dance and entertainment at the Legion. During 2010, every piece of mail leaving the post office will bear a special postal cancellation stamp, showing a wagon load of barrels, a team of oxen and the teamster. At least three family reunions are being planned.

Throughout the year, activities will take place in community churches, schools, and halls. From late June through early September, exhibits will

also be mounted in the Fellowship Hall, Aeon Baptist Church. In addition to permanent displays, temporary displays will be changed every two weeks over the summer months. Photos, maps, models, artifacts, and demonstrations will inform visitors about the area's businesses, cemeteries, churches, manufacturing, sports, ship building, gold mining, service clubs, writers, artists, Mi'kmaw history and culture, to name a few of the topics.

As part of the Anniversary activities we are offering several series. "Heritage Bits & Bites" applies to a series of six events held over the anniversary year as part of the Country Breakfasts held at the Chester Basin Volunteer Fire Department on the first Saturday of each month. The purpose of these events is to give people a "bit" of Chester Basin's history and heritage when they attend their usual Fire Department breakfast. These breakfasts are well supported and attendance can range between 150 and 250 or more. The first event focused on logging and working in the woods, with sharing of information by Reuben Heisler, a local experienced woodsman. April's event focused on "Writers With Chester Basin Roots," including Sheree Fitch, Robert (Robin) MacNeil, and Ardis Whitman; May's topic, organized by the Basin Gardeners, was "Heritage [Traditional] Plants."

"Tea & Tales" began several years ago to provide an opportunity for community members to share information, stories, music, artifacts, and the like, of which they had personal knowledge. Held on a Saturday at the Chester Basin Legion, from 2 - 4 pm, the event fee of \$5 includes refreshments that would have been part of regular foods a hundred years ago. Topics to date include: the Herring Chokers Picnic, the strawberry farms, the addition to the Legion building, early 20th century days, a veteran's story, early Christmas tree operations, history of Aeon Baptist





Chester Basin waterfront, 1922 (Courtesy of the Society).

Church, the handcrafts of pillow and rug making, locally written music, local hockey, ice boating, maple wood products, a “Foreign Protestant” family who came to Chester Basin in 1845, the last Chester Basin train station master, pictures of various Chester Basin and /or Chester hockey teams from the 1920s to 1980s, stories of local freshwater fishing and hunting, hand-made snow shoes and Starr skates.

Arts and genealogy are integral to exploring the community’s history. In late April and again in late July, local artists and artisans will have an opportunity to showcase their skills [see Events page]. Genealogy Day will be held on June 23 at the Fellowship Hall, Aenon Baptist Church. At 2 pm, Dr. Terry Punch, the well-known Nova Scotian genealogy specialist, will present a talk on genealogy, which will include information about some of Chester Basin’s early settlers. In addition, representatives from the South Shore Genealogical Society, the New Ross Historical Society and the Chester Municipal Heritage Society will be present with a variety of genealogy resources which attendees may use for research purposes.

June 30 marks the official opening of Chester Basin’s 250th Anniversary summer exhibits and activities at Aenon Baptist Church. A number of displays of Chester

Basin and the various communities from Robinson’s Corner to Martin’s River to Doctor’s Brook [District 4 of the Municipality of Chester] will be available all summer.

The Signature Event of the Anniversary Year takes place on August 14-15. The Re-enactment of the New Ross Freighters is a “partnership” between the Chester Basin 250th Anniversary Society and the New Ross District Museum Society. Freighters were teamsters with their teams of oxen pulling wagon loads of lumber, barrels, produce and other goods from New Ross to Chester Basin over a three day period. During two days in August, eight teamsters and their teams will “re-enact” this once very important form of transportation and transporting, linking the interior with the coast. Ox teams today are not used to pulling loads any distance, walking any distance, or walking on pavement along a major highway. All of these aspects are being addressed. There will be two lunch stops, an overnight stop, and several opportunities for photo taking. The trek will end at Oxner’s Field, behind the Ultramar Station in Chester Basin, late Sunday afternoon. Come and see this wonderful event. It may not happen again!

Glenda Redden is Chair, Chester Basin 250th Anniversary Society. For more information, go to www.chesterbasin250.ca

Photography Exhibition

Anglicana Tales

**Dalhousie Art Gallery,
May 21 to July 4**

Anglicana Tales is a celebration of the extraordinary contributions of the Anglican church to the built heritage of Nova Scotia.

The first Anglican service on mainland Canada was celebrated in Annapolis Royal in 1710.

Architectural historian, Dr. Peter Coffman, is presenting a series of photographs which provide a visual and verbal evocation of stories drawn from three centuries of Anglican presence in the province.

Cruciform Houses: A Roof-framer's delight

Bruce MacNab

Carpenters often look at houses with an imaginary pair of X-Ray specs. These aren't real scanners like the ones Canadian airports are starting to use. But a carpenter can mentally strip away the siding, roofing and sheathing of a house to look at the "bones" underneath it all. The "bones" of a house are the framing members.

Wall and floor framing is very easy to visualize for most houses. Vertical wall studs rise to horizontal wall plates. Floor joists form floors and the ceilings below. Roof framing can be a little more difficult to visualize.

Carpenters who have spent many years framing houses can quickly determine how the roof of a house was built. A quick glance at a house offers some clues. Wall heights and window locations on gable ends allow us to visualize how the upstairs rooms look. They will fall into two categories: rooms with flat ceilings or rooms with ceilings that follow the roof slope.

Houses with sloping ceilings are typically called storey-and-a-half houses. The rooms upstairs abound in character but restrict livability. Because of the lack of headroom under the sloped ceilings, furniture placement and bathroom layouts are very limited. This is why dormers that "pop-up" the ceilings are often added in selected areas of traditional storey-and-a-half-houses.

A straight gable roof on a storey-and-a-half house isn't a difficult project for an experienced roof-framer. Things get interesting when an intersecting roof is added for a house designed with an L or T-shaped footprint. Where two roof flanks meet, a valley is formed. Suddenly, a carpenter must now install valley rafters. Along with valley rafters are rafters of all shapes and sizes that carpenters identify as valley-jacks, supporting valleys, shortened valleys, and valley cripple jacks.



136 Main Street, Springhill, Nova Scotia. This cruciform house has ridgelines of matching height. (Courtesy of Springhill Heritage Group)



This Mechanic Street house was a cruciform structure with ridges of different heights, built by Jesse Newman, who came from England to work on the Ship Railway at the Isthmus of Chignecto, a project that was never completed, and moved in 1886 to Springhill to work in the coal mines. (Courtesy of Springhill Heritage Group)

The rooms found below valleys offer some of the most intriguing ceiling lines because sloped ceilings meet and turn ninety degrees. One of the most spectacular examples of traditional roof framing can be found on houses with

four gables. Four-gabled houses can be built on a square or rectangular foundation. Some of the most interesting ones are built on a cross-shaped foundation. These rare homes of yesteryear are *continued on page 9*

President's Report



Peter Delefes

As this issue of "The Griffin" goes to print, the Morris Building Joint Action Committee, comprising representatives from the Trust, Ecology Action Centre, and HRM, is meeting regularly to finalize a heritage conservation plan for the building, to locate a permanent site and to find an end user for it. In May, a dendrochronological analysis was done of the building by the Mount Allison University Dendrochronology Lab to determine its exact age and some repairs were done to the rear of the

structure, courtesy of the Nova Scotia Community College, to make it water-tight. The College has also assisted with the identification of important interior architectural features. The architectural firm of Jerry MacNeil Architects has provided extensive documentation, through photo rectification, of the exact interior and exterior dimensions of the Morris Building. We are grateful to these groups for the invaluable assistance they have provided to the preservation of the Morris Building.

The Save the View Committee, comprising several community groups, including the Heritage Trust, has continued to petition all levels of governments not to provide financial support for the proposed convention centre for downtown Halifax. Representatives of the Save the View group have questioned the performance of the existing centre and sought details of the business case for the proposed new one. The committee believes that the public deserves real information, not anecdotal information by proponents about possible business opportunities arising from a new centre. The data is clear about one thing: The

decline in attendance in the convention industry in North America has been quite dramatic, beginning in the late 1990s, well before the events of 9-11. In a recent issue of "The Coast" magazine, journalist Tim Bousquet quotes Dr. Heywood Sanders, an authority on the economics of convention centres, in response to a question about why convention centres keep being proposed if attendance is declining. "Local elites – the chambers of commerce, the politicians, the development industry, the convention centre managers – want to revitalize downtowns in ways that don't cost them personally, but from which they can personally profit through government expenditures, construction contracts, bigger managerial salaries and more votes. They propose these things because they work for them."

The Religious Buildings committee hosted an excellent symposium on April 24 at the Atlantic School of Theology.

This year's AGM will take place at the NS Museum of Natural History, Summer St., Halifax, on Thursday, June 17, at 7:10 pm. I look forward to seeing you there.



Two ridges and four valleys collide on this 4-gabled pool house framed by the author at West Tisbury, Massachusetts.

continued from page 8

called cruciform houses.

For carpenters, four-gabled houses take plenty of skill and patience. There are four gables, four valleys and eight roof slopes to contend with. A carpenter now has to add another complication to construction: opposite sides of the four rooflines are mirror-images. This means carpenters have to contend with rafters cut for left-hand and right hand framing. Thankfully, once a rafter length is calculated, the carpenter can cut eight of them - four lefts and four rights.

Most modern homes are built using factory-built roof trusses. There are many advantages to using trusses, including

timesaving and allowances for greater energy efficiency. Nonetheless, the traditional method of framing roofs, called stick-framing, still allows for greater creativity in home designs.

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

Heritage Trust of Nova Scotia's Painted Room Project 2009

*Leeann Roy, Erin Flegg
and Andrew Powter*

This past summer was the second year of the Painted Rooms Project, a Heritage Trust of Nova Scotia initiative. In 2007 the Trust formed the Ad Hoc Committee on Painted Rooms in Nova Scotia* to identify, document and contribute to the conservation of historical decorative painted surfaces in Nova Scotia. This year Leeann Roy, Historical Decorative Arts Researcher, was joined by Erin Flegg, a Queen's University student hired through the assistance of the Young Canada Works program. Leeann's four month assignment, supplemented by Erin's two month assignment, allowed the project to flourish over the summer months. In total Leeann and Erin visited 26 properties featuring decorative painted interiors. In the end, more homeowners contacted the Trust than there was time available for site visits and documentation. From tin ceilings adorned with maritime scenes and landscapes, to expressively marbled walls and commemoration of a European adventure painted by an untrained artist, this project has given the Trust an opportunity to see the different ways in which decorative art was used to express both personality and personal history.

The goals of the project in 2009 were to publicize the project widely and to continue to populate the Trust's Painted Rooms database and in the process, to visit and document as many properties as possible. We now have over 100 entries in the database and have begun to accumulate a backlog for 2010.

Leeann commented that "every home, church and museum we visited this summer contained unique and interesting forms of artwork. Although each property was exceptional, two remain most vivid in my mind.

"The first is The East Hants Historical Society Museum (EHSM) in Lower



Selma, once the Lower Selma-Noel Shore United Church. This building interior is completely painted, floor to ceiling, with the decorative art work of Lewis Baillie (ca. 1881). Baillie achieved the marbled effect on the walls and ceilings by using feathers. His loose feathered technique resulted in a very expressive interpretation of the traditional marbled finish. Typically it took

an apprentice ten years or more to fully master this technique.

"The painted walls in the EHSM are comprised of marbled blocks, alternating between pastel shades of blue, green, yellow, pink and grey. The 'masonry' blocks are stacked one upon another and capped with semi-circular arches. The museum's painted ceiling features a central blue circular scroll and



opposite top A mural in the Sam Slick Room of the Clockmaker's Inn Bed and Breakfast, Windsor.

opposite bottom The remains of the wall frieze which once adorned the main dining room in what is now the Clockmaker's Inn Bed and Breakfast in Windsor.

left Ca.1900 tin ceiling, Yarmouth County.

below A more contemporary mural done by Rudy Haase for his son, East Chester.

(Courtesy Leean Roy)



a light parchment coloured scroll motif which borders the ceiling's edges.

"Unfortunately, time and unregulated climate have greatly affected the condition of the artwork in the EHHSM. Year after year the plaster walls continue to crumble, leaving large cracks and holes in the decorated plaster finishes of

the museum. The Trust is very concerned about the state of this grandiose example of interior decorative painting and will be following up with the museum. Consider visiting this Nova Scotia gem and while there, contributing to the Society's restoration fund.

"A second special example of histori-

cal decoratively painted artwork is in a nineteenth century private residence in Yarmouth County. The home features an elaborate pressed tin ceiling with recesses painted by artist Melbourne Surette of Ste. Anne du Ruisseau (ca.1900). The eighteen painted panels of various forms and dimensions depict landscapes and scenes from the life of the maritime heroine, Evangeline. Titles such as Fort Latour in 1648, Port Royal Basin, Evangeline's Trail and Evangeline's Well describe a handful of scenes. Other painted panels depict the four seasons through local landscape representations. Lighthouses, ships, canoes, country roads, rolling hills and bridges are figured, all in varying seasons. Historically, tin ceilings were introduced to North America as an affordable alternative to the elaborate plasterwork used in European homes. Although tin ceilings became quite common in North America in the 1800s, it is a rare occurrence to find an example with such exquisitely painted recesses. This pressed tin ceiling is a true East coast treasure, which highlights the beautiful and serene landscapes of rural Nova Scotia."

The Clockmaker's Inn Bed and Breakfast, in Windsor, NS was one of Erin's favourites of all the places they visited last summer. "Not only is it a beautiful example of the French Style (Second Empire) but it also has rich history including a diverse cast of owners



Some of the original artwork of prominent interior decorator, George Lyons, of Falmouth, ca.1859, in the Windsor Room, Clockmaker's Inn Bed and Breakfast, Windsor.

and caretakers. The current proprietors ensure their guests are acquainted with the history of the house as each room is equipped with historical notes and background information."

Built in 1894 for local businessman Rufus Curry, the house features the well-preserved artwork of prominent interior decorator George Lyons of Falmouth (ca.1895). Lyons, who was well known for his opulent stucco work and rich palette of colours, created a raised stucco border of ribbon and bows with clusters of pink roses in the Windsor Room. Although the current owners painted over the original sage green wall colour, they were careful to paint around the bouquets of flowers in order to preserve the original artwork. In the Sam Slick Room, Lyons painted a wall frieze depicting landscape scenes in brown monochrome. This highly realistic and eloquently painted border showcases the true talent of a well-versed artist.

In addition, the main floor dining room once hosted a decorative wall

frieze with opulent scroll motifs. Today, only a small framed section of the original artwork remains. The central parlour also features hints of what once was. Two small sections of untouched artwork, both depicting scrolls and floral motifs, survive to give a hint of a once lavishly painted parlour. It is these small examples, paired with the more accessible artwork, that make the Clockmaker's Inn a true masterpiece well worth experiencing.

Rudy and Mickie Haase's home in East Chester offers a more recent example of decoratively painted surfaces. Although the 30 year-old art work in the home may seem young in comparison to previous examples, the painted surfaces there serve to represent the continuity of the art of interior decorative painting into more recent years. The Haases moved to Goat Lake Farm in 1969 and, during the course of remodeling, they tore down a wall that had a mural featuring the character Curious George. To appease his young son, who was devastated by the loss, Rudy, an untrained artist, painted a mural on the boy's bedroom wall depicting the view of the lake and knoll behind the house. The mural also features the CN railway



Portion of a Lewis Baillie mural achieved with his loose feathered technique on the south wall, East Hants Historical Society Museum, Lower Selma.

nearby, Haase's ketch **The Diabloss**, and a depiction of his son fishing. Included in the centre is Curious George clinging to a palm tree. In the master bedroom, Rudy painted an imagined Austrian scene as a gift to his wife who had travelled to the country on many occasions.

For Erin, these two properties serve to illustrate that it is in fact both professional and untrained or amateur artists that have formed, and continue to form, this important aspect of the fabric of Nova Scotia's artistic culture and history.

The Painted Rooms Project is not yet complete; indeed it is expected to remain a "work in progress" for some time. It is evident that many more examples of interior decorative painting exist throughout the province and these should be documented and included in the Trust database as they come to light. The Trust would also like to develop and offer workshops designed to inform and educate home owners on various preservation and maintenance issues regarding historical decoratively painted interiors. A workshop on exposing hidden painted surfaces through the careful removal of layered wallpaper is being considered. It is a priority for the Trust to make the contents of the Painted Rooms database available to the public on its web site. Accessible content could include the county location of the home or building, the history of the property, the artist and the year of creation, dimensions and site plans, and photographs. Privacy requirements of owners will be respected.

The Painted Rooms database will continue to be updated. Anyone with information regarding a historic painted interior is encouraged to contact the Heritage Trust of Nova Scotia at (902) 423-4807 or write to htms@ns.aliantzinc.ca.

** The 2009 Ad Hoc Committee on Painted Rooms was Wallace Brannen, Donna McInnis, Michelle Gallinger and Chair, Andrew Powter.*

David Stirling's Houses

Joan Dawson

The March lecture by Garry Shutlak was a sequel to his previous talk on David Stirling's ecclesiastical architecture. As well as churches, Stirling designed a number of domestic buildings, some of which are still extant.

Garry started with a brief reminder of Stirling's Scottish birth at Galashiels in 1822 and his emigration ten years later to St. John's, Newfoundland, and subsequently, in 1850, to Halifax and then to Pictou. Married to Jane Fullerton of Pictou, he worked there for a while, designing "Seaview", the home of Robert Patterson Grant, in 1854.

That year, Jane died in childbirth, and Stirling moved on, first to Saint John, New Brunswick, and then to Ontario, where he was involved with the construction of Osgoode Hall in Toronto. He left Toronto in 1860, to return to Halifax by way of Boston and Pictou.

Garry showed some examples of Stirling's work in Halifax in the 1860s, including the home he designed in 1862 for Col. Bennett Hornsby, on the Willow Park estate, and some notes in his hand regarding a proposed design for William Cunard's "Oaklands" on the North West Arm, a contract that he failed to obtain. He built a house for George Hardy, a brass founder, on Barrington Street, and two for Miss Vass, a Halifax philanthropist with an interest in education, on Morris Street. CD Hunter commissioned a house in Poplar Grove (now the site of Scotia Square), probably as a rental property. His early designs in downtown Halifax were fairly simple stone or brick houses, with mansard roofs.

When he came to design a brick house for John Gregor on Victoria Road, it was in the full-blown Gothic revival style. This style was also used for "Fernwood" and "Pine Cottage" on the North West Arm, with dormers directly above the bay windows, and pointed "church" windows. Stirling preferred to build in

brick or stone, but "Maplewood", the home of Mather Byles Almon, president of the Bank of Nova Scotia, was constructed of wood, painted to look like stone, with sand mixed into the paint to create a suitable texture. The William Duffus house, "Blenheim Lodge", was also built of wood, and subsequently bricked over.

The house that Stirling designed for Alexander Keith had been the subject of negotiation since 1861, and construction began in 1863. Said to be nearly completed the following year, it can still be seen on Hollis Street, and is now known as "Keith Hall".

Further examples of Stirling's Gothic Revival style included a duplex on Brunswick Street next to "Hope Cottage", and the house built for John Duffus Jr on Kent Street, which was equipped with the then-fashionable "water closet" (toilet and washbasin) separate from the bathroom. The Flynn House, known as "Hazeldene", built in 1868 off Quinpool Road, may also have been designed by Stirling.

A drawing of Stirling's made in 1869 shows details of a house in Pictou, the home of a Dr. Johnson, but it is not clear whether this was a new building or a renovation.

David Stirling remarried in 1869, and thereafter much of his work was done in Charlottetown, where he designed an Italianate style house for himself. But he also designed "Blink Bonnie" in Dartmouth, the home of John P Esdale, and in 1871 produced two alternative designs for the AJ Patterson house in Pictou, one in the Italianate style and one in the bracketed Gothic Revival style. The second was selected, and Garry showed drawings of the elevation, framing, floor plan, window detail and cross section, as well as Stirling's design for a fence for the property. Later, he designed a conservatory for the rear of the building. Several more Halifax houses are also known or thought to have been

designed by Stirling, including the brick house still extant on Hollis Street with a granite statue at the front. (The statue was created by a man working as a hospital orderly, who saw the piece of stone outside the house and asked permission to carve it. He was also responsible for the carving outside the YMCA building on South Park Street.)

Several of Stirling's later Charlottetown houses were shown. One of them, still extant, was built in a more Italianate style, with a belvedere, bracketing and round-arched windows. William A Weeke's house, built in 1882, was in a mixed style, with a corner tower with dormers. Another interesting example was the McLennan house on Prince Street, where the woodwork was richly ornamented with carvings of squirrels and other animals. These were among his last designs; David Stirling died on 31 April, 1887. He was survived by his second wife, Charlotte.

During his career Stirling had worked in partnership with various other architects. Up until 1864, his firm was known as Hay and Stirling; in 1871, Andrew Deuce became a partner. Later, in Charlottetown, Stirling teamed up with William Critchlow Harris.

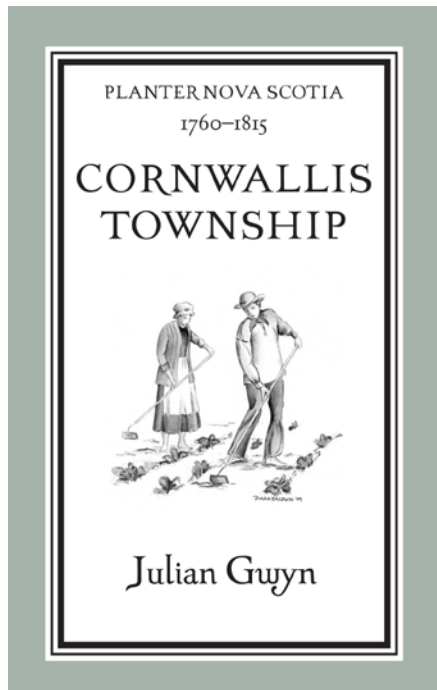
The talk was illustrated with some contemporary images of some of Stirling's houses that are no longer extant, as well as more recent photographs of those that have survived.

Planter Conference

June 17-20,
Acadia University

Information and registration
at <http://libguides.acadiau.ca/planter>
or (902) 585-1433
Planter Studies office

Township Life in the Time of the Planters (1760-1815)



John Whidden

The Kings Hants Heritage Connection is an informal umbrella association of community museums, historical societies and heritage related organizations in east Kings County and west Hants County. As one of its projects to mark the 250th anniversary of the arrival of New England Planters in the Minas Basin townships of Newport, Falmouth, Horton and Cornwallis, the KHHC engaged Dr. Julian Gwyn, professor emeritus of the University of Ottawa and author of numerous books and articles on pre-Confederation Nova Scotia, to write the history of the early Planter days in these townships.

The result of Dr. Gwyn's research, much of it in previously little touched areas, has been four eighty page books, one on each township, covering the period 1760 to 1815. The books share a common introductory background chapter, and then go on to provide a look at the social and political life of

each township, but in particular at the economic realities of the time which were inextricably entwined with agriculture. To be blunt, high prices and boom times came during war years, of which the Planter farmers were fortunate enough to experience many - the American and French Revolutionary Wars and the Napoleonic War - but peace times were very hard times indeed. The Planter farmer in this era was not at all a man of means.

The books have been very handsomely designed and printed by Gaspereau Press. The type for the text is a modern realization of an eighteenth century style, while that of the title page is a trial version of Planter, designed by Andrew Steeves and based on the letters on local tombstones attributed to an unidentified contemporary local stonecutter known as 'The Horton Carver'.

Sets of the four books are being distributed free of charge to KHHC member organizations, and to local high schools and libraries. Additional copies of the books, as sets or individually, will be available this summer (\$7 each or \$25 for a set) from museums in east Kings and west Hants Counties, and at the Planter Studies Conference at Acadia from June 17th to 20th.

A sensible approach to the inspection of churches and community halls: Policy P030-08

The following web-site may be of some help to owners/operators of heritage buildings and others who have such places. It gives directives to fire/building officers regarding churches, community halls and the general run of community buildings.

www.fiains.ns.ca/images/stories/FS-009-Church_Halls.pdf

From a heritage officers mailing list, with thanks to Jeffrey Reed.

Acadian Painting Before 1963

Joan Dawson

The Trust's March lecture was delivered to an appreciative audience by Father Maurice LeBlanc, who spoke about the early development of Acadian painting. Père Maurice, a painter himself and a retired academic, had joined in the early 1990s with Maurice Cormier and Maurice Léger ("the Committee of Three Maurices") to explore the history of painting in Acadie before the establishment of a visual arts department by the Université de Moncton in 1963. Cormier and Léger were both collectors of Acadian paintings, and Cormier is now preparing for publication a major work on the subject of Acadian painters.

The earliest recorded work by an Acadian is a small painting of an eagle, dated approximately 1870. It is by Marguerite LeBlanc of Church Point, a sister of Père Maurice's grandfather, and was handed down in the family. It is now in the possession of Père Maurice's sister Roseline. Another early work dates from 1876 and represents the Saint John jail, in which the anonymous painter was incarcerated. It is ironically entitled "Hôtel de Rankine", in honour of John Rankine, who was prison warden at that time. In Nova Scotia, Philemon Amirault of West Pubnico has left two pencil sketches of the village made from the window of his sick room in 1890. These are the earliest known examples of Acadian art, but there may be more that could still come to light.

In the early twentieth century, some Acadians had the opportunity to take formal art instruction, but they had to leave home to do so. Among them were Pius LeBlanc from Little Brook, NS, Jeanne Léger from New Brunswick, and Alma Buote from Prince Edward Island. As well as creating their own art work, they also taught and promoted painting in their native provinces on their return. They and their students began a

Chapel in the Pines

tradition of painting that has continued. As a result of this interest, in 1963 a visual arts programme was developed at the Université de Moncton, and there are now many professional Acadian painters. Maurice Cormier has identified close to one thousand Acadians who practised painting before 1963, and there have been many more since training was made available in this region.

Acadian painting has developed since the early days when most work was religious in nature, and often copied from other works. Landscapes, too, were often copied. As time went on more original work developed, and the religious subjects gave way to historical topics, land- and sea-scapes and images of daily life. The best-known Acadian painters today include Herménégilde Chiasson, former Lieutenant Governor of New Brunswick, who has now returned to the pursuit of painting, Yvon Gallant, Nérée de Grâce and many others. In Nova Scotia, the late Nelson Surette is well-known for his series of historical paintings of the Expulsion.

Père Maurice showed us a number of paintings from his own collection, as well as slides of the works of many Acadian painters, showing how the traditional themes had developed over the years. And finally, in response to a request from the audience, he showed us some slides of his own work to finish off an enjoyable evening.

Fr. LeBlanc's illustrated talk can be seen in the Halifax area on the Eastlink programme "Podium" in mid-June.



Simple pews with single board ends.

Arthur A. Irwin

Energy Consultant Arthur Irwin has dealt with several hundred historic structures throughout his career but this example of a wonderful "Historic Gem" had a special significance and presented a number of interesting challenges as he upgraded the energy efficiency of this unique structure. He spoke to the Trust in February.

St. Margaret's of Scotland Church was built by an Englishman, Lieutenant General John Wimburn Laurie, who arrived in Canada in 1861. In 1865 he purchased 800 acres in Oakfield and established one of our earliest communities. He brought twenty families from England. This beautiful structure was built from the pine logs on the estate for the family and servants, modelled after the Old English tradition. The chapel was one of the first buildings to be erected, followed by a school, post office, stable, sawmill, stage coach inn, railway siding and two quarries. Three generations of Lauries are buried behind the Chapel.

In October, 1999, I was asked by the Anglican Diocese of Nova Scotia to

assist in the planning process to make the building more energy efficient.

Have you ever seen the amazing interior of a wall that was built over 130 years ago? The original oil lamps are still hanging from the high ceilings and a leather bound bible on the lectern is inscribed "Oakfield Church 1868." A beautiful stained glass window behind the Altar remains intact. Simplicity, warmth and a quiet elegance produced from the surrounding stately pines caught my attention and I visualized an imaginary sign stating, "Do not disturb," hung across the dark stained interior wainscoting, reminding me to prevent any signs of "man made footprints."

All of the exterior walls have been upgraded and insulated, windows have been replaced and a new heating system installed. The "Chapel In The Pines" will, we hope, stand for another 130 years, respecting our forefathers' contribution to our heritage!

The Memorial Windows of St. Paul's, Bridgewater

Peter C. Oickle

Stained glass windows were designed not only to decorate and adorn a building, but often to tell a story or to depict people. By combining lighting with colour, churches and other buildings throughout the world are adorned with images of saints, pastoral scenes and other images resulting from the creativity of the designer and the artisan.

St. Paul's Evangelical Lutheran Church Bridgewater sits on a hillside in the central part of the town. Bordered by Phoenix and Pleasant Streets, the original church abutted Beardsley Street; the area eventually became known as Temperance Hall Hill due to the establishment of the Temperance Hall opposite the church.

All sides of St. Paul's Evangelical Lutheran Church are enhanced by spectacular windows, all memorials. The windows, highly recognizable in style, are examples of the windows made popular by Napoleon T. Lyon of Toronto. In addition to the windows depicting saints, there are various windows of plain stained glass throughout the church. As well, two large circular windows, in the tower belfry, are art glass. The sizes vary, from smaller windows with 8 square feet of glass to larger windows having approximately 48 square feet of glass.

Mr. Lyon, the artisan, was a Roman Catholic of Irish descent who apprenticed in the 1880s with the Robert McCausland Company of Toronto. The McCausland Company is the oldest operating company in Canada, and the largest stained glass firm in North America. Soon after his apprenticeship, Mr. Lyon established his own firm, and quickly assumed his own artistic style. Examples of his work can be found throughout Canada. The N. T. Lyon Company was absorbed into the McCausland Company in the 1940s.

Stained glass is an art of colour, line and light. Stained glass windows are



St Paul, centre. (All photos courtesy Peter C. Oickle.)

composed of the glass itself, and the coming which holds the glass together. The glass may be enhanced by over-painting to add tone, texture, and detail. The windows of St. Paul's are made from both clear and coloured glass as well as over-painting and were installed in the 1906-07 construction of the new building.

St. Paul's was established in 1854 to serve the growing body of Lutherans in the area. St. Paul's, the second oldest continually operating Lutheran Church in Nova Scotia (Zion Lunenburg is the oldest, having been established in 1772) opened parish records beginning that year. Father Charles E. Cossman, German by birth, was pastor at Lunenburg and had been holding services in the Bridgewater area in a union church.

By the 1900s, the original building had deteriorated to the point where major renovations would be needed. Fate intervened, and on August 23, 1905 the church was struck by lightning. The steeple was removed and after deliberations, at a meeting held January 1, 1906, the congregation decided to erect a new church. The last service held in the older church was on Easter Sunday, 1906. On February 10, 1907, St. Paul's was consecrated. The sermon was preached by the President of the Synod who also performed the act of consecration. Services were being held prior to this date in the new constructed Sunday School Hall attached to the church. While the modified Gothic design has been covered with vinyl siding, it still retains much of its original form and design elements.

The stained glass windows of St. Paul's are constructed of cathedral glass and depict various saints. The windows are memorial in nature: gifts of individuals and groups within the church community. In the chancel of the church, there are windows honouring three pastors, two of whom served this congregation. To the left of the altar is a likeness of St. John, dedicated to Rev. William Alfred Passavant. The window was a gift of the Pastors and former Pastors of the Lutheran Congregations

in Nova Scotia. Passavant was born in Zelenople, Pennsylvania, founded by his grandfather, Baron Dettmar Basse, in 1802. His parents' home, on the US Register of Historic Places, currently houses the Zelenople Historical Society. Passavant attended Jefferson College and later Gettysburg Seminary in preparation for a career in the ministry. He began his ministry in Baltimore, Maryland in 1842. He became a publisher of the first Lutheran Almanac and in 1845 *The Missionary*, which in 1861 was merged into *The Lutheran of Philadelphia*.

The life of William Passavant was devoted principally to the founding and administration of benevolent and charitable institutions. Passavant is also credited with bringing the first deaconesses to the United States. At Passavant's request, in 1849, four German deaconesses arrived in Pittsburgh to work in the Pittsburgh Infirmity, which is now the Passavant Hospital. Passavant would go on to found many other missions, hospitals, orphanages, colleges, and seminaries throughout the country. He was also instrumental in founding the first Protestant Hospital in North America.

Why would Lutherans in Bridgewater place a memorial window on behalf of someone whose pastoral efforts were in the US? In 1864 Rev. Passavant was on his way to the first General Council of the Evangelical Alliance in Europe, and after leaving Boston, his ship struck rocks off Newfoundland. They put into port at Halifax and he learned about the large German Lutheran population at Lunenburg. This fact must have intrigued him as he grew up in Pennsylvania, a state chock full of Lutherans, where the German language was still spoken daily. After he returned to the US, he entered into correspondence with Rev. Cossman and Rev. Passavant was pivotal in sending Rev. Bowers to Lunenburg as Cossman's assistant.

The centre window, *The Good Shepherd*, is dedicated to Rev. (also referred to as Father) Charles E. Cossman. This window was a gift of the ladies Sewing Circle, Bridgewater. Cossman was born in Germany, 1806 and was ordained in



St. John. (The Rev. W.A. Passavant memorial window.)

1834. While he was at the seminary at Halle, a call came from Lunenburg. Father Cossman accepted the call at \$400 per year. He was required to preach every Sunday and conduct confirmation classes in the summer. During his time, the pattern for services changed. Until then services were held at Zion, and were entirely in German. Rev. Cossman began to travel throughout the county, preaching, baptizing, marrying and burying people. This he did on horseback, and wagon, and it was said that he often travelled 4000 miles a year in this way. Sometimes he reportedly arrived home so tired he could not recollect his children's names. It was also during his time that services began to be held in English, as he attempted to master the language.

The third window, *St. Peter*, dedicated by the Wileville Sewing Circle, is



St. Peter. (The Rev. W. W. Bowers memorial window.)

a memorial to Rev. William W. Bowers. Rev. Bowers was born in 1827 in Pennsylvania, and entered the Gettysburg Lutheran Seminary. In 1855 he accepted a call to Lunenburg as assistant to Cossman, and eventually married Louisa Cossman, the eldest daughter. In 1859 he accepted a call to Bridgewater and moved here, living in a rented house. While pastor, the Lutheran Land Association Bridgewater was established. Their first piece of business was to set aside land for a parsonage on the Pleasant Street extension. This parsonage remained the home for St. Paul's pastors until the purchase of a home next to the church in 1929. Accomplishing this, they sold more land in that area, and most

investors made a fair return on their investment.

By the early 1860s civil war had broken out in the US. Bowers resigned his pastorate and travelled south. He returned to Nova Scotia within a few months, but never returned as pastor to St. Paul's. In 1873 he resigned his congregation in Nova Scotia, accepted a call to Concord, North Carolina and, with his eldest son Charles, who was to attend North Carolina College, he left the county; his family remained here. In October 1873, at the age of 46 years, death intervened.

Other windows bear the names of local persons of note and recognition. The large St. Paul window, carrying the names of the original twelve council members, reflects the scope of the congregation which stretched from the Queens County line beyond Waterloo and Lapland, down the coast to LaHave, north into West Northfield and beyond.

In December 2005, the Bridgewater Heritage and Historical Society presented St. Paul's with a plaque which reads "... recognizes the steadfastness of the congregation of St. Paul's Evangelical Lutheran Church established in 1854. This success is due to the dedication and continuous success of the fellow worshippers. We congratulate you on your achievement."

Today, St Paul's has a baptized membership of over 1400. From modest beginnings arose a church that became a centre of worship for Lutherans in this town, and took a part in establishing the many smaller community Lutheran Churches still operating throughout the county. St. Paul's is part of the Evangelical Lutheran Church in Canada.

Peter Oickle is a retired educator and the archivist-historian for St. Paul's Evangelical Lutheran Church.

Back to Basics Workshop June 3-4

Spring has arrived! The "Back to Basics" heritage workshop being held June 3 & 4 in Annapolis Royal promises to be an excellent event. Topics include Jeffrey Reed's long-awaited "Architecture 101" and round tables on Districts, Interiors and Landscapes. A study of an Annapolis Royal icon will improve the ways in which we "see" buildings. Although the registration deadline was May 3, there may be a few spaces available.

Please contact Nadine Barteaux, Communications Coordinator, County of Annapolis at 902-532-0232 or nadine@annapoliscounty.ns.ca.

Virtual tour of Bridgewater's built heritage

Readers may remember that the guided architectural tours given last summer by a Bridgewater student received high praise. Now the Heritage Advisory Committee has created a built heritage page on the town's web-site, where you can browse through the Town's three municipally registered properties, as well as visiting three prominent heritage homes, with photographs and detailed architectural details researched by a summer student hired last year.

This is a work in progress with more data to be added, so check back to see what is new at www.bridgewater.ca/heritage/home.html.

Looking to the Future for the Stella Maris Church Building

The Ferguson's Cove Neighbourhood Association

In January, The Ferguson's Cove Neighbourhood Association (TFCNA) hosted a public conversation at the Navy's Damage Control Centre about the future of the Stella Maris church building. The meeting was an exploration of ideas, feelings, and knowledge by about 50 people from Purcell's Cove, Herring Cove, and Ferguson's Cove, with representation from Parks Canada (York Redoubt). The café-style set-up allowed for many conversations to take place at once. A transcription was made of everything that was written down during the conversations. Stella Maris is the ca. 1847 Roman Catholic mission church building below York Redoubt. Sited prominently for best effect, it is the only public building left in Fergusons Cove/Falkland Village. Once there were two, with an Anglican church (consecrated 1846) on Devil's Hill Road. In 1909, the Anglicans moved St Phillips to what was the new road (Purcell's Cove Road).

Stella Maris, a municipally-designated heritage building, has been on every meeting agenda of TFCNA since fall 2008. People in the area regard the building with great affection, and consider it a public asset. TFCNA has communicated to the Roman Catholic Episcopal Corporation (RCEC) that we want to participate in the resolution of the building's future. Father Rob Arsenault, senior parish priest, met with some TFCNA members in fall 2009, on issues related to keeping the building in a secure state while the RCEC determines boundaries, establishes property title, and considers next steps. As a result, window glass was replaced and we will install a new gate come spring. At the January meeting, Father Rob said that the RCEC has established ownership of the building and the ground it is on. At the same time, the boundaries of all neighbouring properties are clear

and not in dispute. However, the piece of land on the east side that falls away to the water appears to belong to no one, and may require a court settlement. The RCEC currently has no plans regarding the building's future, and is facing decisions re other properties as well. But it likely has no future as a church.

TFCNA has produced a package with a history of Stella Maris, the January meeting transcript, and a list of participants, and has distributed it around the local community as well as to the media and interested organizations. No date has been set for the next meeting.



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 president@htns.ca.

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



Congratulations to Fred Hutchinson, Treasurer of Heritage Trust of NS, who was publicly recognized during Volunteer Week, April 18-24 for his commitment to volunteer activities. Fred is in the centre, flanked by Halifax Mayor Peter Kelly, left, and HRM Councillor Lorelei Nicoll, right.

Programs Sponsored by Other Societies

Annapolis Heritage Society

Three museums interpreting Annapolis County history: O'Dell House Museum, Sinclair Inn Museum, and North Hills Museum. Explore the Sinclair Inn Museum, a National Historic Site and the oldest Acadian building in Canada, online at www.annapolisheritagesociety.com. 532-7754 for fees, summer hours, and events.

L'Acadie de Chezzetcook

79 Hill Rd., off route 207, W. Chezzetcook
July 1-Aug. 31, Tues. to Sun., 10-4:30 pm free admission Canada Day.
Aug. 12 Children's Day.
Aug. 15 Acadian Day, music, cookie bake-off, outdoor oven bread baking, clam shelling demo. La Cuisine de Brigitte (café) open daily April onwards, 8:30-4:30 pm and for supper on Fri. 827-2893.

Barrington Aboriginal Cultural Centre

Old Court House, 2401 Highway 3, Barrington
Mon. to Sat. 9:30-5:30 pm, Sun. 1-5:30 pm
barmuseumcomplex@eastlink.ca

Chester Basin 250th Anniversary

June 5, 8-10 am Heritage Bits & Bites, "Early Maps and Land Grants," Chester Basin Fire Hall
June 23, 11-4 pm Genealogy Day, Aenon Baptist Church.
June 23, 2 pm Talk by Terry Punch
June 30, 2-5 pm Official Opening of 250th Anniversary summer exhibits, Aenon Baptist Church.
July 7 to Aug. 10, Aug. 14 to 31, Wed. & Sat., 10-4:30 pm, Fri. 10-8:30 pm, Sun., 2-4:30 pm Summer exhibits open.
July 10 Chowder Supper, Chester Basin Legion.
July 11 Strawberry Tea and Garden Tours, hosted by Basin Gardeners.
July 24 Traditional and contemporary rugs and quilts, Aenon Baptist Church.
August 7 Story telling by Sheree Fitch, followed by Herring Choker Supper, St John's Anglican Church.
August 8 Heritage Sunday, Aenon Baptist Church.
August 9 Talk by Robert MacNeil, Aenon Baptist Church
www.chesterbasin250.ca.

Colchester Historical Society

29 Young St., Truro
Mon. to Fri., 10-5 pm, Sat. 1-4, \$2 adult, \$1 child/student.
May 29 Opening "Horsepower to Horse Power: Colchester's Romance with the Automobile."
June 12, 10 am Opening, "A Favourable Opportunity: The Planters Choose Cobequid."
colchestermuseum@ns.aliantzinc.ca.

Cole Harbour Rural Heritage Society and Farm Museum

471 Poplar Dr., off Cole Harbour Rd.
Mon.-Sat., 10-4 pm, Sun., 12-4 pm
June 12, 4:30-6:30 pm Rhubarb Rhapsody, full

supper, followed by selection of rhubarb desserts, \$12 adult, \$7 child.
July 12, 2-4 pm Strawberry Social, music, home-made shortcake, fresh berries, real cream, tea, lemonade, \$9 adult, \$5 child.
Aug. 15, 2-4 pm Garden Party, light classical music and elegant tea, \$15.
farm.museum@ns.aliantzinc.ca or 462-0154.

Cumberland Co. Museum

150 Church St., Amherst
Tues.-Fri., 9-5 pm, Sat., 12-5 pm, \$3
To June 13 "Springtime and Farming Throughout The Ages"; "Local Writers and Authors" exhibit, featuring Will R Bird, Stanley T Spicer, Robert Coates and others
June 5 & 6, 10-5 pm "Museums Across the Marsh Tour", Keillor House (Dorchester), Boultenhouse Heritage Centre (Sackville), Monroe House (Port Elgin), Fort Beauséjour (Aulac), NS Highlanders Regimental Museum and Cumberland County Museum (Amherst) and St. James Textile Museum, \$4 or \$10 Family.
June 12, 10-5 pm Museum Day, free admission to museum, outdoor family activities, entertainment. Charge for BBQ.
June 15-July 10 "Hats Throughout the Ages" exhibit including hats, gloves and purses dating back to the 1800s.
June 15-July 31 "Graduates of the Past" celebrates graduates from the 1800s to the 1960s.
July 1, 2 & 3 at 2 pm "Victoria Walking Tours" of some of Amherst's finest buildings. Meet behind Dales Department Store at the Four Fathers Tent, \$5.
July 3, 1-5 pm Old Time County Fair, from family games to pig roast picnic, wagon rides, games of chance, entertainment, free admission to grounds.
July 13-Aug. 14 Art exhibit for artists of all ages.
Aug. 17 & 25 Loyalist exhibit in conjunction with the 18th century Encampment.
ccmuseum@ns.aliantzinc.ca or 667-2561.

Dartmouth Heritage Museum

Evergreen House, 26 Newcastle St., and Quaker Whaler House, 57-59 Ochterloney St.
Tues.-Sun., 10-5 pm, Sat. & Sun. closed 1-2 pm, \$2. Wed. to Sun. Guided walking tours. Call for times and location. \$10. Last Thurs. of month, tea and tour of Evergreen, \$5.
www.dartmouthheritagemuseum.ns.ca or 464-2300.

Fultz House Museum

33 Sackville Rd., Lwr. Sackville
July-Sept., 10-5 pm by donation.
Tues., 12-1:30 pm weekly tea \$6.
865-3794 www.fultzhouse.ca.

Halifax Citadel

Thurs., Fri. & Sat. nights Ghost walks. Wander ramparts and passageways lit only by candlelight as guide tells true stories of the supernatural in 90 minute tour. Information or bookings, call 426-1990 or www.regimental.com.

Kings County Museum

Whispers from the Past celebrates New England Planters 2010
Sat. June 12, July 17 & Aug. 14, time TBA three different nights of Historic Apparitions telling their story at Horton Landing Historic Site. Tickets on site or in adv. from Kings County Museum, \$15 single (\$30 three nights), \$25 couple (\$50 three nights) and \$30 family (\$60 three nights), call 678-6237 for directions and time.
museum@okcm.ca

Kings Hants Heritage Connection

Planter events
www.planter2010.com.

Lunenburg Folk Art Festival

Sun. Aug. 1, 12-4 pm juried show of 55 NS Folk Artists
www.nsfolkartfestival.com

Mahone Bay

July 9-11 Treasures of Mahone Bay, festival celebrating local heritage. Walking tours for adults and little ones, "Antiques, Collectibles & Curiosities – a Mahone Bay Road Show," Heritage House Tour, and "Sea Salts & Beer" (tall tales and music).
info@settlersmuseum.ns.ca or 624-6263.

Maitland, Hants County

Lawrence House Museum
August 21, 10-5 pm Launch Day, costumed reenactors, craft demonstrations, refreshments.
www.maitlandns.com

Memory Lane, Lake Charlotte

July 1, 10-4 pm Dominion Day Old Time Village Fair. Celebrates coastal villages in the Lake Charlotte area. Model boats on the Dufferin Pond. Freshly made donuts from a vintage Belshaw Donut Robot, fully restored and running beautifully. Traditional 1940s games and races with the kids. Demonstrations, music and food for the whole family. Free admission.
Aug. 29, 11-4 pm Open Door Church Tour, Lawrencetown to Ecum Secum.
1-877-287-0697 info@heritagevillage.ca.

Urban Farm Museum Society of Spryfield

Captain William Spry Community Centre
July 29, 7-9 pm Natal Day Kickoff. Wear your dancing shoes and enjoy the music of the Philae Temple Smoothies, Graham Bowser director.

Waverley Heritage Museum

1319 Rocky Lake Drive
June 19 Yard sale.
July 23 & Aug. 20, 2-4 pm Summer Teas.
Aug. 25, 7 pm Dr. Mike Parsons, "Gold Mining in Waverley" at the Waverley Legion.