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The Griffin

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The Griffin

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the opinions expressed
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President's Report



Linda Forbes

The provincial government's plan to dismantle the Dennis Building was announced a few days before Phil and Elizabeth Pacey, restoration specialist Graeme Duffus, and I met with Minister Labi Kousoulis. Elizabeth Pacey spoke to the importance of the Dennis Building in the Province House Square setting. Graeme Duffus, whose experience with masonry spans more than two decades, was able to suggest options for meeting the needs for parking, accessibility, and repair of the building without resorting to the drastic measures proposed by the Province.

HRM Council accepted the Design Review Committee's recommendation to allow the planned substantial alterations of registered heritage buildings standing in the way of 22 Commerce Square, the proposed redevelopment of a block adjacent to Province House. This decision effectively endorses the view that the façade of a building is what is protected by the provincial Heritage Property Act; other parts and materials are not significant. This view, if unchallenged, has implications for heritage properties across the province and the Trust must consider its response.

In Yarmouth, Zion United Baptist Church trustees have continued on their course, removing interior fit-

tings in anticipation of demolishing the church. They received a demolition permit in mid-February, unbeknownst to us. Despite our efforts, the Trust could not find a common meeting ground with the Trustees. Regretfully, we have chosen not to pursue the matter.

The Morris House exterior shingling, roofing, and window work is nearing completion. The extension of the generous donation of substantial scaffolding until the end of May has made work easier to finish. Students from the NSCC heritage carpentry program, instructors, and Jeffrey Reed, a special lecturer, made a site visit earlier in May. Reproductions by students of an early Morris door are planned, to ensure well-fitting bedroom doors; further involvement by the carpentry students in furniture building and project planning may be possible.

The Board will be meeting in Pictou with heritage property owners at the end of May. We are looking forward to visiting the McCulloch House, now a provincial museum, after our Board meeting and to exploring the stone buildings of this early Scottish settlement.

Volunteers are needed for several committees and projects, among them the Painted Rooms working group and the Griffin and Awards Committees. If you have an interest in becoming actively involved with the Trust, please contact me at 423-4807 or president@htns.ca.

Cover image: Bay Street by Steel Plant, Whitney Pier, by Margaret Dugandzic, oil on board, 12"x16" (courtesy of the artist) \$350

Margaret Dugandzic



Henry Street and Dairy, Whitney Pier, by Margaret Dugandzic, oil on board (courtesy of the artist)

Margaret Dugandzic was born in Slovakia and arrived in Cape Breton as a small child with her mother and siblings to join their father, who was working in the open hearth shop of the steel plant. She was educated in Whitney Pier and graduated from Sydney Academy. She then studied and trained as a laboratory technician and worked for a number of years at the local hospital.

When Margaret was in Grade 4, a classmate who sat in front of her was making pictures of beautiful ladies. It was then that she realized a pencil could be used for something other than writing and math, and she took an interest in making pictures of things and places she enjoyed. Her teachers encouraged her by letting her draw pictures on the blackboards for holiday themes:

Valentines, Hallowe'en, and others.

Margaret's interest in developing her artistic talent did not really take off until she married. Her husband spent a lot of time away from home in his job with the telephone company, so she took advantage of evening courses offered by adult education, then various workshops, and the newly established Cape Breton Centre for Craft and Design. After moving to Sydney River with her family, she took private courses for a few years with a local artist, Esther Rice. It was then that she developed her love of painting, with oil as her preference. Having grown up in such a diverse cultural community, Margaret had access to a great variety of natural and community subject matter,

continued on page 4



Moraff's Hat Shop, Victoria Road, Sydney, by Margaret Dugandzic, oil on board (courtesy of the artist)

Lectures and 'Green' Griffins

This issue carries reports on three of the talks presented in the Heritage Trust's monthly illustrated lecture series. Since January, we have been treated to talks on the visit to the Maritimes by Harry Houdini and his wife in 1896, including their first solo performance in St Peter's Hall, Dartmouth (see the March issue of *The Griffin*) and three other topics covered in this issue: licensed drinking establishments in temperance-era Halifax; hospitals in Nova Scotia from 1867 to 1950; and Victorian ornamental hardware in the Maritimes from 1860 to 1910. The last of these was organized in collaboration with Industrial Heritage Nova Scotia, a partnership that we hope to develop further in the future. The

lectures are advertised in *The Griffin* and with a poster created by HTNS Board member Arthur Carter. Three of these beautiful posters are reproduced with the three lecture reports in this issue. If you do not already receive your copy of *The Griffin* in digital form, we invite you to view the full-colour version on-line (<http://www.htns.ca/quarterly.html>). We also encourage you to consider becoming a 'green' subscriber by electing to receive your *Griffins* in this way, a move that would be of great help to the Trust, as postage rates have jumped dramatically this year.

– Donald Forbes

continued from page 3

including street scenes in the Pier that were so familiar to her. Her husband, a camera enthusiast, encouraged her by providing pictures of scenes he thought she would enjoy painting.

Margaret's work has been exhibited with the Cape Breton Artists Association, the University College of Cape Breton (now Cape Breton University), PierScape (Whitney Pier Society for the Arts), the

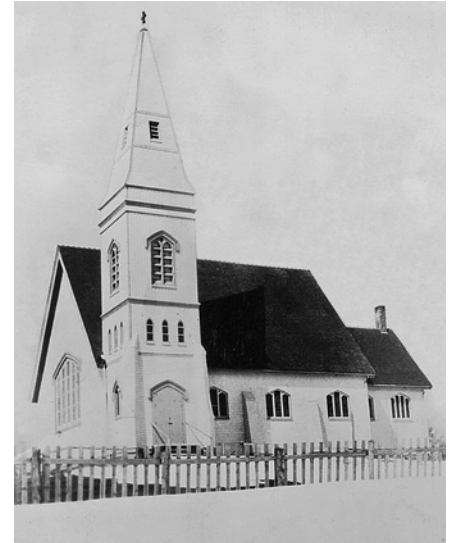
McConnell Memorial Library in Sydney, and the Seniors' Art and Photo Gallery in Halifax, among others. Her works have been purchased by private collectors in Europe, the United States, and Canada, and a number have been donated to fund raisers. Margaret resides with her husband in Sydney River. They will celebrate 60 years together this summer.

Margaret Dugandzic can be contacted at jasomtu33@yahoo.ca



Lingan Road in Winter, Whitney Pier, by Margaret Dugandzic, oil on board (courtesy of the artist)

Change of Use Likely for St John's Anglican Church, Arichat



St John's Anglican Church, Arichat, sometime before removal of the spire (courtesy of Charles Bosdet)

William Critchlow Harris was well known as an architect of Anglican churches in the Maritimes. Arichat's Harris church serves a Channel Islands congregation dating from 1828. Built in 1895 to replace the original, damaged in the great storm of 1873, it is the only church serving a Huguenot congregation in Nova Scotia; others are in the Gaspé. The spire has been removed and the building has been sided, but its parishioners and community members can see the beauty behind the vinyl. Two cemeteries are associated with the church; the first burial in the new cemetery was in 1879. Recently the Bishop informed the congregation that St John's will be deconsecrated in the summer and may be available for a community group –but not the congregation –to purchase. Provided it remains active, however, the congregation will be able to maintain the cemetery.

– with information from Margaret Herdman

AWARDS

2013 Commercial Award: Bank of Nova Scotia (Main Branch), 1706 Hollis Street, Halifax

Elizabeth Burke

In the March issue of *The Griffin*, we ran an article on the 2013 Built Heritage Awards ceremony at Province House in February 2014. We also published a report on the Maud Lewis House, the first of three planned articles on the award-winning projects. Here we report briefly on the award recipient in the commercial category. The following text is reproduced from the brief description on the HTNS website (http://www.htns.ca/awards_present.html).

The Bank of Nova Scotia Main Branch in Halifax was awarded the Built Heritage Award in the Commercial category for the 2013 restoration of the Main Banking Hall and in recognition of the Bank's long-term commitment to the conservation and good stewardship of this Halifax landmark building. The designated Provincial Heritage Property, completed in 1931, was designed by noted Canadian architect John McIntosh Lyle and is a stunning example of Renaissance-inspired architecture. Sheathed in marble, bronze and wood, the Main Banking Hall encompasses many elements of Beaux-Arts design and is the most spectacular of the interior spaces. The decorative elements were meticulously designed by Lyle to incorporate symbols of Canadian plants, animals and industry, with an emphasis on Nova Scotian marine themes.

The project was undertaken to provide necessary upgrades to electrical and communication services, provide office and teller spaces to better meet the needs of the Bank's staff and customers, and to replace the worn window treatments. To ensure that the heritage appearance of the Banking Hall would not be compromised, the bank engaged Taylor Hazell Architects Ltd of Toronto, a firm specializing in heritage restoration. The new electrically operated sunshades allow the Hall to be



New window treatment in main banking hall, bringing in natural light while highlighting the decorative metalwork screening (courtesy of the Bank of Nova Scotia)



Main banking hall and entrance doors, with Manager's office (formerly President's office) in far left corner; note historic cheque counter in foreground, nautical imagery, and decorative hanging light fixtures (courtesy of the Bank of Nova Scotia)

flooded with natural light and draw the eye to the beautiful metalwork screening at the windows. With the relocation of the tellers, portions of the original marble counter (retained since a 1958 renovation) were refitted. The all-glass offices were carefully designed to allow

views through to the marble wall panels and windows, thereby maintaining visual continuity. A well planned and finely executed restoration.

Elizabeth Burke is a member of the Board of HTNS and Chair of the Awards Committee

Around the Block in 264 Years: Halifax Public Libraries' Heritage Walking Tour

Joanne McCarthy O'Leary

It's a chilly early Saturday morning in October 2013, but as Library Assistant Rexanne Phillips and I head across Spring Garden Road toward the Ralph M. Medjuck Building, we already see that most of the nineteen registered participants are waiting for the Halifax Public Libraries' *Around the Block in 264 Years* walking tour to begin. After a few reminders about walking tour safety, the crowd huddles into a tight circle as I welcome them to 90 minutes of 264 years of Halifax heritage. The eagerness and bright smiles of the crowd take my mind back momentarily to when this outdoor library program first came into being.

"... the crowd huddles into a tight circle as I welcome them to 90 minutes of 264 years of Halifax heritage."

The idea of the heritage walking tour came up during a meeting about the Library's participation in the inaugural *Doors Open Halifax* event that occurred over a weekend in June 2013. We were discussing ways of including the half-built Central Library building in the event as a future iconic architectural and cultural landmark. It was an idea that *Doors Open Halifax* Director Hugh MacKay thought interesting to pursue, and one that our own Library Director Bruce Gorman thought was in keeping with our approach to public engagement.

This was no easy task, as construction safety issues prevented the Library from opening Central's half-finished steel-lined doors to free public tours. We had already scheduled Laird Niven of In Situ - Cultural Heritage Research Group to present an update on the archaeological dig at the former Bellevue Mansion site. George Cotaras, lead architect to Central, also agreed to

give a project update on the status and design of the new library. But was there anything further we could do to 'open' the public's interest in the new building?

As the Local History and Genealogy Librarian, I knew there was a lot of history connected to the corner of Spring Garden Road and Queen Street and the block that includes Barrington and Morris Streets. In fact, that history extended all the way back to before the founding of the city 264 years ago. What better way, I suggested, to highlight the Library's new location than to explore in a walking tour the surrounding heritage houses, public buildings, schools, monuments, cemeteries, and undeveloped land?

The first step was to pick out the stops. Using Google Street View, I could take a virtual walk around the block right from my desk. Starting with the Central Library and heading down Spring Garden Road, it was obvious we had to talk about the Ralph M. Medjuck Building, the Court House, the Welsford-Parker Monument, the Sexton Building, the stretch of Victorian houses on Barrington, the M.M. O'Brien Hall, and a couple of Halifax House style buildings on Morris Street, to name just a few. Eleven sites were selected representing a wide range of history and architecture.

Next step was to research each site. Luckily, the Spring Garden Road Reference Department's impressive collection was right at my fingertips — newspaper clippings, history books, copies of *The Griffin*, Halifax-Dartmouth city directories, historic postcards, and Hopkins' 1878 *City of Halifax Atlas*. Numerous online resources like Wikipedia, *Dictionary of Canadian Biography*, *Nova Scotia Built Heritage Resource Guide*, Nova Scotia Archives photographic collections, and the Nova Scotia Legislature website all provided exceptionally rich detail, including photographs for Rexanne to hold up during the tour.

Laird Niven's detailed archaeology

report on Bellevue Mansion, found on the Central Library's web site at <http://www.halifaxcentrallibrary.ca/whats-happening/excavations-halifax-central/>, was the best source. Dalhousie University had also created a wonderful digital collection, *The Buildings of Dalhousie University*, that provided historical details on all their current buildings. A library user contributed to the tour by sending me research notes on St. Luke's Cathedral, formerly on Morris Street, so that it could be included with Dundonald Street and the Halifax Infirmary as part of a "heritage lost" discussion.

"... it was obvious we had to talk about the Ralph M. Medjuck Building, the Court House, the Welsford-Parker Monument, the Sexton Building, the stretch of Victorian houses on Barrington, the M.M. O'Brien Hall, and a couple of Halifax House style buildings on Morris Street ..."

Some interesting themes and interconnectedness between the eleven stops began to emerge during the research process. The price and politics of land development are evident on Queen Street. Halifax's military role stamps itself proudly on mansions, monuments and universities alike. The pursuit of justice for all and scientific knowledge are chiseled into stately sandstone. Victorian aspiration winds its way along Barrington and Morris Street. Stories of fire, tortoises, acid rain, Mi'kmaq history, Suffragettes, and (best of all) the lions of architect George Laing, all weave their way in and around the block. The tour was ready for *Doors Open Halifax*.

It's important to prepare for all the normal problems that occur with walking tours, including having a Plan B rain date ready in the event of an unpredictable post-tropical storm named Andrea, or having to divert part of the tour due



The Ralph M. Medjuck Building, 1908, currently the Schools of Architecture and Planning, Dalhousie University, was originally the Nova Scotia Technical College (forerunner of the Technical University of Nova Scotia); part of the new Central Library can be seen at right (2014 photo by Don Forbes)

to street construction. But you can't predict finding a recently expired pigeon or running into another walking group. Each tour had a limit of 25 participants to keep the street footprint small and the pace timely.

"At each stop, participants were encouraged to contribute their own memories and stories."

When *Doors Open Halifax* finally arrived, the response to the tour was enthusiastic. Both dates were fully booked and the crowd interactive. At each stop, participants were encouraged to contribute their own memories and stories. We heard some great tales, such as a small boy running free on the Nova Scotia Technical College campus, and how a school-ground fight saved many lives at Saint Mary's Boys School during the Halifax Explosion. The participants were sometimes challenged with questions. They had to identify the only Nova Scotian named on the facade of the Medjuck Building or guess the cost of the M.M. O'Brien Hall in 1967. Participant feedback was very positive with comments like "More of the same!"; "Great

concept", and "Well worth repeating annually!" This was why we decided to offer the walking tour again in September and on that chilly early Saturday in October.

As we set off down Spring Garden Road with our eager group of local history and architecture enthusiasts, a university student drew me aside and said that, as a new resident, she couldn't think of a better way to get to know Halifax. I agree, and have already started thinking ahead to June 2014 when we will once again be offering *Around the Block in 265 Years* by an almost-completed Central Library. It's exciting to be part of a new iconic building, on a block that already showcases so much history and so many architectural gems. Connecting people to their heritage and the city around them is just one of the many ways that the Central Library will embrace its new home and new neighbours.

Joanne McCarthy O'Leary is the Local History and Genealogy Librarian at the Spring Garden Road Memorial Public Library and, before long, will be located at the new Central Library.

Walking Tours

**Doors Open Halifax 2014:
Around the Block in 265 Years
with
Joanne McCarthy O'Leary**

Discover the history of the entire block surrounding the new Halifax Central Library, including fascinating tales drawn from 265 years of Halifax history: ~90 min.

Spring Garden Road
Memorial Public Library
Saturday, June 7, 10:00 am
Sunday, June 8, 1:00 pm

Registration required - call 490-5700

The University of King's College at 225

Henry Roper

The University of King's College was founded by Loyalists, fugitives from the American Revolution. They hoped to create in Nova Scotia a society that would be immune to the levelling tendencies of the new United States of America. The key figure in the founding of King's was Charles Inglis, who had been a prominent clergyman in New York City as Rector of Trinity Church, which still looms over Wall Street. Inglis also served for a year (1771-72) as president of King's predecessor institution, King's College, New York. A strong Tory, Inglis moved to England in 1783 when New York was captured by the American forces; he was appointed first Bishop of Nova Scotia in 1787.



Watercolour of King's College, 1803, by the Reverend Benjamin Gerrish Gray (courtesy of the University Archives, King's College)



King's original building, following neo-classical embellishment, undated photograph, c. 1870 (courtesy of the University Archives, King's College)

Inglis founded King's for two purposes. The first was to provide a stream of clergyman for a revived Church of England; the second was to create a cadre of leaders for the Tory society envisaged by Inglis and his fellow Loyalists. Without a college, they were afraid that the wealthier members of the community would send their sons to be educated in the United States, at places like the Congregationalist Harvard or King's College, New York. The latter was re-founded with the aggressively patriotic name of Columbia College. In Inglis's words: "... one of my principal motives for pushing it forward was to prevent the importation of American Divines and American politics into the province. Unless we have a seminary here, the youth of Nova Scotia will be sent for their education to the Revolted Colonies – the inevitable consequence would be a corruption of their religious and political principles."¹

King's was thus the product of the need to educate an élite which would uphold Anglican supremacy in a hierarchical society. In 1802, 13 years after its founding as King's College, Windsor,



The University of King's College, Halifax, undated photograph, early 1930s (courtesy of the University Archives, King's College)

in 1789 by provincial statute, King's received a Royal Charter, and in 1803 new College Statutes were drawn up, referring for the first time to the "University of King's College" (the cumbersome title expressing the fact that King's was now a *universitas* like Oxford and Cambridge).

The 1803 Statutes followed those of Oxford by excluding non-members of the Church of England. Inglis recognized that this was unwise, arguing in favour of the more liberal practice of Cambridge, where non-Anglicans could enrol, although they had to subscribe to the 39 Articles of the Church of England to take a degree. He won the support of the College's Patron, the Archbishop of Canterbury, and the Statutes were modified by the Board of Governors in 1807. Unfortunately, however, the unrevised Statutes had already been printed, and a corrected version did not appear until 1821, creating confusion as to the admissibility of non-Anglicans to King's.

The decision to locate King's in the tiny village of Windsor rather than Halifax, where most prospective students lived, represented another break with the American past. It seems likely that Inglis hoped to isolate the students from the fleshpots of a disorderly port town. However, the College's original building, designed by Inglis himself and completed in 1795, was based not on any structure at Oxford or Cambridge, neither of which Inglis had attended, but followed

closely the design of King's College, New York, with three storeys, five bays, and an octagonal cupola. Up to the second storey, it was constructed of stone 'nogging' clad in wood. It survived in somewhat modified form until it was destroyed by fire in 1920.

Unfortunately, Inglis's vision of the College and its mandate bore little relation to the life of the province King's was designed to serve. Only one-quarter of the population adhered to

the Established Church of England. The solution of Lord Dalhousie, Lieutenant Governor from 1816-1820, was to found the non-sectarian Dalhousie College (1818) on the model of the universities in his native Scotland. Meanwhile, the Presbyterians had responded to the exclusiveness of King's by creating a liberal arts institution, Pictou Academy, in 1816. When Dalhousie decided not to appoint C.W. Crawley, a King's graduate and Anglican turned Baptist, as its Professor of Classics, the Baptists founded Acadia. Five years later, in 1843, the Methodists followed suit with Mount Allison. For their part, the Roman Catholics founded Saint Mary's (1802) and Saint Francis Xavier (1855). As King's had received an annual subsidy from the province since 1789, political pressures from the constituencies backing other colleges ensured that they too received annual grants, including Mount Allison, which was of course located in New Brunswick. By 1860, Nova Scotia probably had more colleges per capita than any jurisdiction in the British Empire, and the "college question" became and would remain to this day a perennial issue in provincial politics.

Partly as a result of this proliferation of colleges, King's never really prospered during the 19th century. It was handicapped by competition from its rivals, its location in Windsor, and its focus upon the classical curriculum deemed necessary for the formation of clergymen. In



Hensley Memorial Chapel, undated photograph, probably early 20th century (courtesy of the University Archives, King's College)

the year 1880, the last that the House of Assembly published statistics (it had decided to end college grants, which were not resumed until 1963), Acadia with 54 students was the largest college in the province, Dalhousie had 43, Saint Mary's 40, and King's 39. In that year King's graduated three students with BAs.

Apart from its original building, King's did succeed in erecting two structures worthy of note during the 19th century. These were Convocation Hall, (1861-1863) and the Hensley Memorial Chapel (1877). The latter building has been well described by Taunya Dawson in her 2011 article in *The Griffin*, "The Many Chapels of King's College," which also discusses in detail the Chapel in Halifax, completed in 1930. Both Convocation Hall and the Hensley Memorial Chapel were designed by David Stirling in a neo-Gothic style. Convocation Hall served as a meeting space on the ground floor and housed the library in the mezzanine; it was one of the first purpose-built libraries in Canada.

When the original building went up in flames in 1920, things looked bleak for King's. A fund-raising campaign to keep the College in Windsor failed miserably, although it did result in a design by Andrew Cobb for an ambitious complex of buildings. Cobb used a modified version of this plan in designing the buildings King's erected on the Studley campus in Halifax (1929-1930) after King's formed an association with Dalhousie in 1923. King's added a women's residence, Alexandra Hall, in 1962, and a gymnasium the following year, but its most notable construction since the erection of the original Cobb buildings was the library (1991), designed by the late Roy Willwerth.

King's has flourished through its association with Dalhousie. Although the Divinity Faculty departed in 1971 to join the Atlantic School of Theology, King's has carved out a distinctive role among Nova Scotia universities through its innovative interdisciplinary approach, most notably the Foundation Year Programme (1972) and the establish-



Convocation Hall, undated photograph by Lewis Rice, c. 1880 -1900 (courtesy of the University Archives, King's College)



Andrew Cobb's proposed design for the University of King's College, Windsor, 1921 (courtesy of the University Archives, King's College)

ment of a School of Journalism (1978). Having survived a number of shoals and rapids during its first 225 years, the College looks forward with confidence as it progresses through its third century.

Henry Roper is a retired Professor of Humanities at the University of King's College and a past President of the Royal Nova Scotia Historical Society

Wonderful Winders: Turning Scary Stairs into Safe Stairs

Bruce MacNab

When I bought my 1870s farmhouse, I knew the stairs were too steep. Terrified visitors scaled my stairs like they were climbing a ladder on a windy day. Everyone clutched the hand rail and turned their feet sideways on the narrow treads. The last straw came when a friend's dog tumbled down the stairs and landed in a heap at the bottom. Mercifully, she was uninjured. But I still had to change my stairs.

There are several ways to replace steep stairs. None of these is simple or easy. Often-times you must make a stairwell longer which involves cutting floor joists, moving walls and re-designing hallways. My stairs consisted of a straight run and a three-foot wide landing. The best solution for me was to leave the stairwell intact and replace the bottom landing with a set of winders. Winders use three thirty-degree treads to turn a ninety-degree corner. In the old days, carpenters could use four or even five treads to turn the corner. This is no longer permitted in building codes.

Winders are deceptively complex. Often, winders are drawn inaccurately on architectural house plans. Many of these stairs are built incorrectly. Most stair mistakes are caused by framing that doesn't allow for the thickness of

finished treads and risers. Even though I've built dozens of sets of winders, I still take extra care in doing my initial layout. I make sketches and triple-check my math.

The goal with winders is to offer a safe tread width at the line of travel – the natural path followed by people climbing the stairs. This is typically about sixteen inches from the inside corner. The location of the radius point of the three winder treads is critical. To ensure enough width for feet at the line of travel, the radius point must be pulled outside of the square landing area.

Winders alone could not correct my stairs. As you can see in the photo, I had to place an extra tread in the downstairs room. This is not always possible due to headroom restrictions. Generally, an L-shaped stairway will need an L-shaped stairwell in the upper floor. And indeed, I had to cut out the ceiling above this bottom tread to maintain the required 6' 5" headroom.

It would take a complete book to properly describe all the required layout and construction techniques needed to build these stairs. The structural framing for the winders must have positive bearing on jack studs and posts – simply nailing this framing to wall studs will ensure future squeaks. Between framing and finish, I used almost four tubes of



The finished winders

PL Premium construction adhesive. I'm proud to report that there is only one squeak in the entire stairway. Of course, I will tell visitors that I built-in this squeak for character!

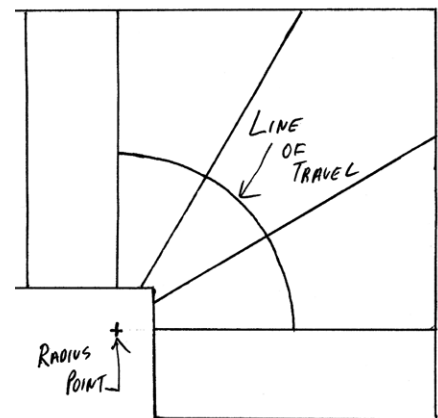
Bruce MacNab is a Red Seal carpenter and a member of the provincial Advisory Council on Heritage Property.



These steep stairs and landing were replaced by the author at his home in Williamsdale (all photos courtesy of the author)



Main stair stringers and winder framing



Author's sketch showing 'phantom' radius point and line of travel

Early Aerial Photography of Halifax: a Time Capsule of Our Heritage

Dirk Werle

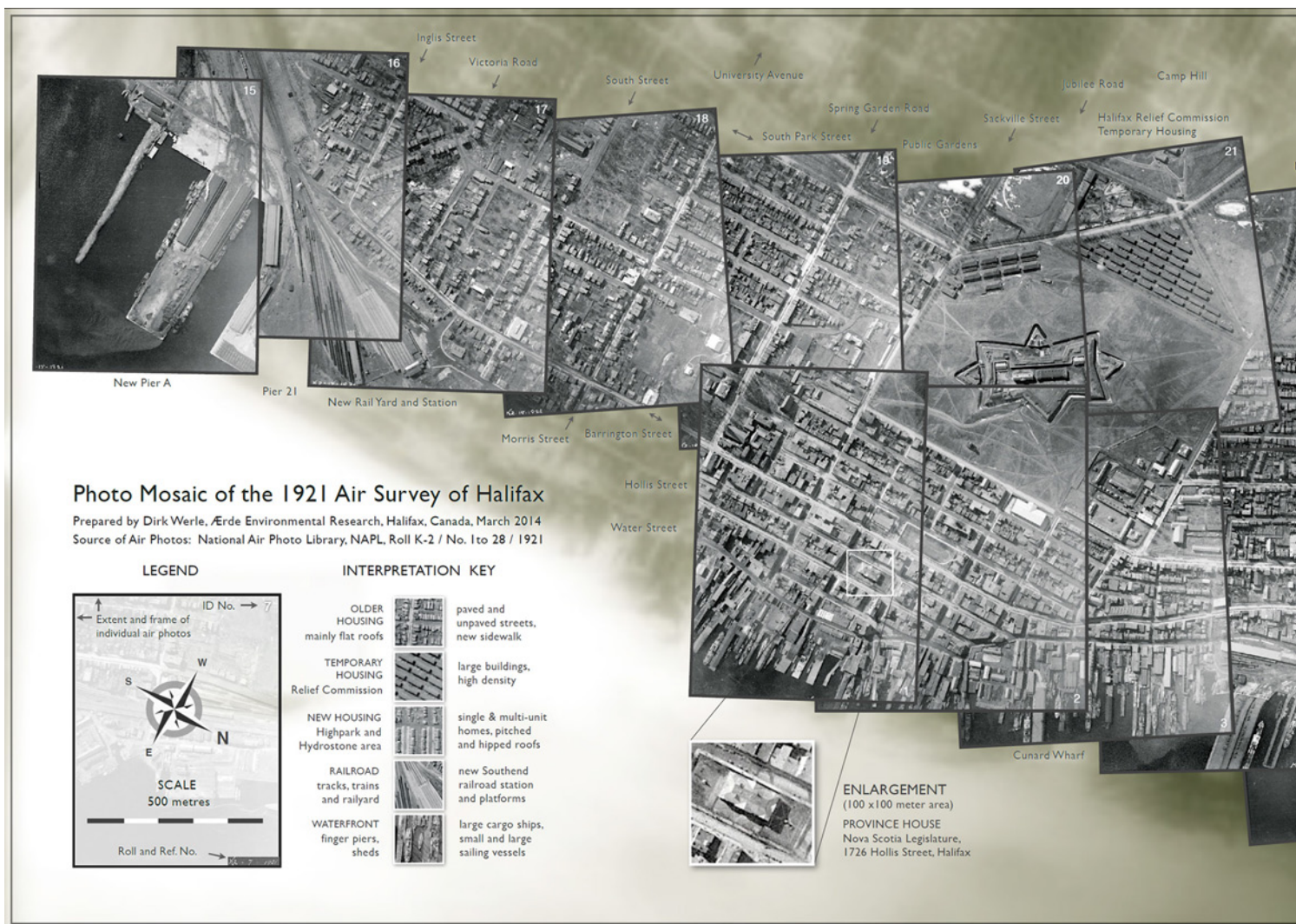
A century ago, the First World War precipitated enormous changes and cataclysmic events overseas and at home, not only in military, political, and societal terms, but also in ways that were rooted in ground-breaking technological and scientific developments. Aerial photography was one of these extraordinary technological advances, with lasting influence on the surveying sciences and on how we view landscapes, analyze resources, and monitor the environment. For military reconnaissance, avia-

tion and photography attained critical importance because military decisions and actions during the Great War were reinforced by aerial surveys. After the war, they spurred applications in the civilian domain¹.

Directed by the Canadian Air Board in 1920 and supported by the Surveyor General of Canada, the idea of using air photos for map-making literally took flight on an experimental basis at several locations across the country². War-weary Halifax on the eastern seaboard emerged as an early focal point of this historic initiative that resulted in

a remarkable collection of vertical air photos. These early civilian surveillance missions represented a significant technological achievement and precursor to the collection and analysis of millions of such photos for topographic mapping and resource analysis in Canada during the past century³.

Dating back to 1921, the series of 28 black and white vertical air photos of Halifax is one of the oldest sets of its kind in Canada, revealing features at a spatial resolution that matches that of modern spy satellites. The assembly of these photos into a map-like mosaic



encourages synoptic study of the urban landscape at a pivotal time of the city's history following the war, the devastating 1917 explosion in Halifax Harbour, and the energetic reconstruction effort that came to a preliminary conclusion in the same year as this early aerial photography⁴. In this regard, the 1921 air photo series is also an early example of aerial photography documenting disaster response and recovery. It is predated by G.R. Lawrence's famous sweeping oblique kite photography that captured in a more immediate way the aftermath of the San Francisco earthquake and fire in 1906⁵.

The 1921 survey mission covers parts of the Halifax peninsula along two

roughly parallel, southeast to northwest oriented flight lines. The first line (frames 1 to 10) centres on the downtown core and follows Barrington Street northward along the Narrows of Halifax Harbour⁶. The second line (frames 15 to 28) covers the southern extension of Barrington Street, Citadel Hill, and continues along Agricola Street to Duffus Street in the North End. The actual date of the survey is not known. However, small patches of snow and ice, leaf-off tree vegetation and shadow effects suggest that it took place early in the year on a late winter day, likely around the noon hour⁷.

The mosaic was assembled by digital means against the faint background of a high-altitude air photo taken in 1960.

The road network of the latter provided a reliable reference for orienting and aligning the 1921 photos with a satisfactory degree of accuracy. While the forward overlap of the individual photos is quite consistent, there is an obvious lack of sideways overlap between the two flight lines. One might suspect strong winds or an inexperienced crew.

The original aerial photographs were captured at a scale of 1:5,000 on 4-inch by 5-inch negative plates. They were likely exposed with a British Thornton-Pickard Type "C" camera using a focal length of 8 or 10 inches and operating at an approximate altitude of 3,500 to 4,000 feet, with the apparatus strapped to the outside of the aircraft fuselage,





Typical arrangement for air photo camera operations during the First World War (photo Q33850, 1916, from collection of the Imperial War Museum, public domain photo courtesy of UK Government, Wikimedia Commons)

as shown in the accompanying photograph. Magazines containing up to 18 photosensitive plates could be placed in a position above the camera's focal plane aperture and exchanged during flight after the exposure of each plate⁸.

Aircraft and cameras, as well as related parts and supplies, were presented to Canada by Britain as an "Imperial Gift." The Great War had turned out to be a boom for aerial photography as the front lines were extensively surveyed at frequent intervals for pinpointing the deployment of military materiel and troop movements. Overall, several million prints were distributed – and heavily relied upon – by armies on either side of the trenches. After the Armistice in 1918, aerial surveillance equipment became surplus, and dozens of planes and air photo cameras were shipped to six newly established air bases across Canada. One of them, from which British Felixstowe F3 and American Curtiss HS-2L flying boats operated during and after the war, was located across Halifax Harbour near Shearwater.

Initially, there was little interest to use air photos for civilian survey missions, as resources were scarce. Some experimental flights were carried out at the request of the Canadian Air Board in

the early 1920s, including the brief mission over Halifax and another over the St Croix River between Maine and New Brunswick to assist the International Boundary Commission in the resolution of a border dispute. More extensive surveys provided coverage of Vancouver in British Columbia, and Ottawa, London, and the Welland Canal area in Ontario. Statistics of the CAB reveal that a few thousand photos were acquired during the early 1920s⁹. In hindsight these numbers seem very small, considering that more than 6 million air photos were taken across the country in the 90 years since, forming the collection of the National Air Photo Library³.

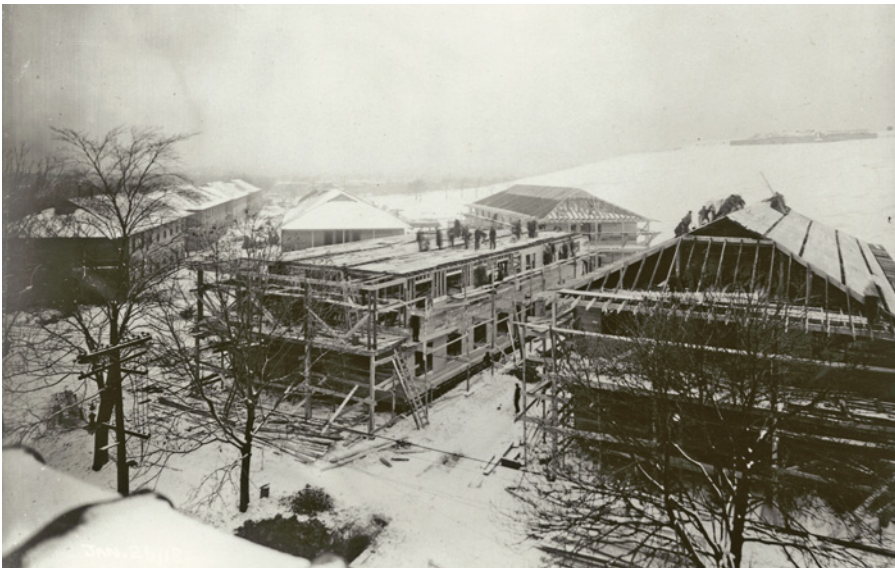
The air photos of 1921 represent a valuable time capsule of our heritage and a unique source of information for historians, geographers, urban planners, and the public at large. Witness the detail of numerous storage sheds and maintenance buildings on the busy Halifax waterfront with its finger piers at which a multitude of ships were tied up at the time of the survey (frames 1 to 3). On the landward side, the main north-south transportation corridors (such as Barrington Street, Agricola Street and Robie Street) are intercepted at right angles by the principal feeder streets

(such as Spring Garden Road, North Street and Young Street) such that the entire street network forms an oblong grid around the prominent star-shaped Citadel complex.

The most recent changes and important developments in the urban landscape can be observed at either end of the two flight lines. The scars of the devastating 1917 Explosion in Halifax Harbour are still very obvious in the city's North End, where once built-up lots and the footprints of destroyed houses dot the slopes of the Richmond area (frames 9 and 10). Equally noticeable are the building patterns of temporary housing schemes erected by the Halifax Relief Commission as part of the extraordinary and exemplary response to the disaster. They can be found on the Common (frames 20 and 21) and on the old exhibition grounds between Almon Street and Young Street (frames 25 and 26).

The new and carefully planned Hydrostone district with its systems of boulevards, sidewalks, back alleys (frame 27), as well as the construction of numerous residential homes to the west and east of that 23-acre district, are manifestations of the swift and vigorous recovery in the aftermath of the traumatic event in 1917¹⁰. Through detailed photo analysis one can easily identify these very recent residential buildings by their hipped and pitched roofs, which appear in marked contrast to the relatively flat and uniform roof tops that characterize the houses of the Victorian era (frames 23-25).

The photography also documents significant modifications of the city's transportation infrastructure during and after the war. Many of these resulted from an influx of federal funds exceeding \$30 million. Examples in the North End include the alignment of Campbell Road (the extension of Barrington Street of today), with the new Devonshire Avenue branching off and traversing the steep Richmond slope and street grid (frames 7-10). The severely damaged old rail yard (frames 5 and 6) and the North Street station (frame 7) have found their



Temporary housing for victims of the Halifax Explosion and offices of the Relief Commission on the Garrison Grounds, under construction in early 1918, with the slopes of Citadel Hill in the right background (photo courtesy of Nova Scotia Archives, photographers: Gauvin & Gentzel, Halifax Relief Commission, NSA accession no. 1976-166, negative N-6265)



Building footprints in the area of the Garrison Grounds are highlighted on the air photos (1921 air photos courtesy of National Air Photo Library, Natural Resources Canada)

replacements in the new South End rail yard and station that were already under construction during the war. Nearby, the new Pier A signals the expansion of the Halifax ocean terminals (frame 15).

Much smaller and less obvious, yet clearly discernible on the air photos, are recent improvements to the city's road network and the introduction of sidewalks in several neighbourhoods. New road pavement and sidewalk installations appear in relatively bright tone on the air photos (e.g. frames 19

and 24). At the time, many citizens may have perceived the change from dusty and muddy roads to paved streets and sidewalks as a tangible improvement in the quality of their everyday life. From today's vantage point, the observer will likely note more dramatic later changes in the urban landscape: the enlightened redevelopment of the Halifax waterfront; the complete demolition of entire city blocks to make room for mixed commercial uses such as Scotia Square and two convention centres; or the ill-conceived

Cogswell Interchange (frames 1-4).

As with most time capsules, these old bird's eye views of Halifax invite comparison and appreciation of past and present. While the perspective is an unusual one, the effort is very rewarding: with few exceptions, every street or city block has experienced change in sometimes subtle and sometimes dramatic ways since the air photos were taken in 1921.

Dirk Werle is a managing partner of ÆRDE Environmental Research in Halifax. His professional career as a geographer has focused on the use of Earth observation satellite data for research and applications in natural resource management and environmental monitoring (dwerle@ca.inter.net).

All Internet links were accessed in April 2014. Comments and suggestions by Alan Ruffman, Halifax, are gratefully acknowledged.

Endnotes:

¹Finnegan, T. (2011) *Shooting the Front: Allied Aerial Reconnaissance in the First World War*. Stroud: Spellmount/The Historic Press, 408 p.

²Shaw, S.B. (2001) *Photographing Canada from Flying Canoes*. Burnstown, Ontario: GSPH, 301 p.

³The air photos can be accessed through national and provincial air photo archives at https://neodf.nrcan.gc.ca/neodf_cat3/. The 28 air photos of the 1921 survey are located at the National Air Photo Library (NAPL) and are copyright HM the Queen in Right of Canada (Natural Resources Canada).

A mosaic of 20 photos by J. Zemel is displayed at <http://www.halifaxexplosion.net/halifaxexplosion>.

⁴Ruffman, A. and Howell, C.D. (eds.) (1994) *Ground Zero - a Reassessment of the 1917 Explosion in Halifax Harbour*. Halifax: Nimbus Publishing and Gorsebrook Research Institute, 484 p.

⁵Baker, S. (1989) San Francisco in Ruins - the 1906 aerial photographs of George R. Lawrence. *Landscape*, 30 (2), 9-14. See also: <http://robroy.dyndns.info/lawrence/landscape.html>.

⁶Air photo annotation includes a reference number (K-2), the actual photo number (1 to 28), and the year (1921). Four of the 28 photos (11 to 14) were not available.

⁷Meteorological records for 1921 suggest a date in mid- or late March.

⁸See Finnegan (2011) op. cit., p. 270-276.

⁹See Shaw (2001) op. cit., p. 17-30.

¹⁰For ground photographs and 1931 oblique air photos see <http://www.novascotia.ca/nsarm/virtual/explosion> and <http://www.novascotia.ca/nsarm/virtual/mccully>, respectively. See also Byers, C. (2009) Time frame – McCully Collection: aerial photographs of Nova Scotia 1931. *The Griffin*, 34 (1), 8-9 (March 2009, http://www.htns.ca/pdf_Griffin/G0903-1.pdf).

Allan Marble: Destined for Demolition – Hospital Buildings Constructed in Nova Scotia 1867-1950

Marilyn Gurney

For his lecture in March 2014, Allan Marble had a large collection of photographs and spoke extemporaneously about each of 65 hospitals.

Dr Marble began with hospital facilities in the Halifax/Dartmouth area. The struggle was long and hard-fought. It began in 1832 with a petition to establish a hospital and medical school at the Poor House, but no action was taken. The next proposal came in 1839, when Dr Alexander Sawers recommended the re-organization of the Poor House to include a hospital. This was followed quickly in 1840 with another petition by 13 physicians and surgeons, supported by 255 citizens. Again no action was taken. An 1844 petition by the Halifax Medical Society, requesting a general hospital, was sent to the Legislative Assembly. This was followed by a proposal for a centenary hospital in 1849.

In 1851, Bishop William Walsh announced that the Roman Catholics would build a hospital. Then in 1855, the Legislature passed an act that enabled Halifax to borrow money to build a municipal hospital. This resulted finally, in 1860, with the opening of the Halifax City Hospital.

In 1862, Dr Charles Tupper recommended the establishment of a city and provincial hospital. This opened on May 1st, 1867, on the site of the current Victoria General, with 90 beds, four physicians, and four surgeons, consulting surgeons and house surgeons. By 1885 a dispute arose between the city and the physicians and a strike ensued that lasted for two years. Finally in 1887, everyone was fired, and the process began again. The new Victoria General Hospital was constructed in 1888-1889.

Meanwhile, in 1886-1887, the Sisters of Charity set up the Halifax Infirmary in a wooden structure at Blowers and Barrington Streets. By 1903 the facil-

HERITAGE TRUST OF NOVA SCOTIA
Public Lecture

Allan Marble

**Destined for Demolition:
Hospital Buildings
Constructed
in Nova Scotia
1867-1950**

- Thursday, March 20th
7:30 pm
- Museum of Natural History
1747 Summer Street, Halifax
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ity moved to an old brick building next door. Demand for a larger facility resulted in a new hospital opening on Queen Street in 1931. The children were not forgotten and their own hospital with 16 beds was established on Morris Street in 1909. A special hospital for newborns and their mums opened in 1922, with 6 beds. The Isaac Walton Killam Hospital for children replaced the

Morris Street facility in 1970. The Nova Scotia Hospital in Dartmouth predated the other city hospitals. It opened in 1859 with 90 beds, making it the largest in the province for many years.

Dr Marble continued his lecture by working his way around the province, highlighting the major hospitals and their beginnings. By 1892, there were three hospitals in the Halifax/Dartmouth

area but none in other parts of the province. There were however 16 poor houses.

The citizens of Pictou and the Ladies Hospital Aid Society opened an eight-bed hospital in 1893. In the same year, the Reverend William Wilson (Anglican Church of Canada) and his wife Susan were behind the construction of All Saints Cottage Hospital in Springhill.

In 1896 an Act passed by the Legislature to establish rural hospitals offered a stipend of 15 cents per day per patient. The citizens of New Glasgow, Stellarton, Trenton and Westville pooled their resources and established the 18-bed Aberdeen Hospital in 1897. In Glace Bay, Dominion Coal established St Josephs, with 50 beds, in 1902. It was run by the Sisters of St Martha. This was followed by the Highland View in Amherst, with 35 beds, in 1904. The citizens had rallied together.

It is clear that construction of hospitals began in rapid succession and funding came from a wide variety of sources. Geoffrey Payzant and Mary Wiggins cost-shared with the citizens of Windsor to build the 13-bed Payzant Memorial Hospital in 1905. Graham Fraser donated the land on which Sydney Mines' Harbour View was built in 1908. The 22 beds were supported by deductions from the miners' payroll. In Antigonish, St Martha's Hospital opened with 40 beds in 1912.

In Lunenburg, the Marine Hospital was established in 1879 and was for mariners only. Nurse Christine Maxner established and operated a private cottage hospital in 1911. The first public hospital followed in 1946. The citizens of Yarmouth built the General Hospital with 17 beds in 1912 and it moved to a larger building with 25 beds in 1916.

Dr Donald MacKinnon established the Ainslie Hospital in Truro in 1917 and ran it until he went bankrupt in 1922, as the town council would not support him nor the hospital. The Ladies Hospital Auxiliary Society had \$10,000 and went to the town council to buy out Dr Mackinnon. It became the Colchester County Hospital in 1926.

The Sisters of St Martha operated the

Ross Memorial Hospital with 25 beds in Sydney, commencing in 1920. The Sisters also ran St Mary's Hospital (14 beds), established by the Stella Maris Parish.

In Bridgewater, John Dawson matched money with the town to open the 27-bed Dawson Memorial Hospital in 1920. In Berwick, Samuel B. Chute left a bequest to establish the 16-bed West Kings Memorial Hospital in 1922. In East Kings, in 1920, the Boggs and Clare families donated money to build a 26-bed facility. A bequest from James Cosman and the Ladies Auxiliary Hospital Aid Society established the second Digby General Hospital (32 beds) in April 1931. In the same year, the Poor Houses (aka County Homes) totalled 35, while hospitals numbered 31. The last County Home closed in 1981. These were major costs to the municipalities.

The second Hospice de Sacre Coeur opened in Chéticamp in 1938 with 32 beds. Also in that year, A. Milne Fraser and Jessie Blanchard established the 44-bed Blanchard Fraser Memorial Hospital in Kentville. It closed in 1992, replaced by the Valley Regional. Still in 1938, Mrs Ruby Wright opened the North Queen's County Hospital in Caledonia. And at the old military base in Shelburne, the Roseway Hospital first opened its doors. During the 1940s, the Red Cross established 11 outpost hospitals in Nova Scotia, similar to their outpost facilities in other provinces.

Dr Marble finished his lecture with a breakdown of the various groups who had played a fundamental role in establishing the earliest hospitals: Dorothea Dix (strong supporter of medical services) – one; nurses – seven; the Victorian Order of Nurses – ten.

Reprieve for Upper Canard Church

The "Church in the Orchard" has had a rebirth this spring. A faithful group, the Canard Community Church Society, has purchased back its church (formerly Canard Trinity United Church) in Upper Canard, Kings County, from the Orchard Valley Pastoral Charge of the United Church of Canada. After a year of waiting patiently, and with the help of a generous American, a lot of organizing, several very dedicated souls, and 22 people writing cheques, this group's dream came true. According to Glenn Ells, a member of the group to whom he refers as 'the outlaws,' "it was a long year" but it's been worth it. On May 25, 2014, their first service at this historic church was conducted by Dr. Robert Wallace for an enthusiastic congregation of close to 80. The Church was built in 1848 and has a beautiful steeple — the style known as the 'Crown of Thorns.' It served the surrounding community until 2012, when it became surplus because of the amalgamation of five United Churches in Eastern Kings County.

– Beth Keech

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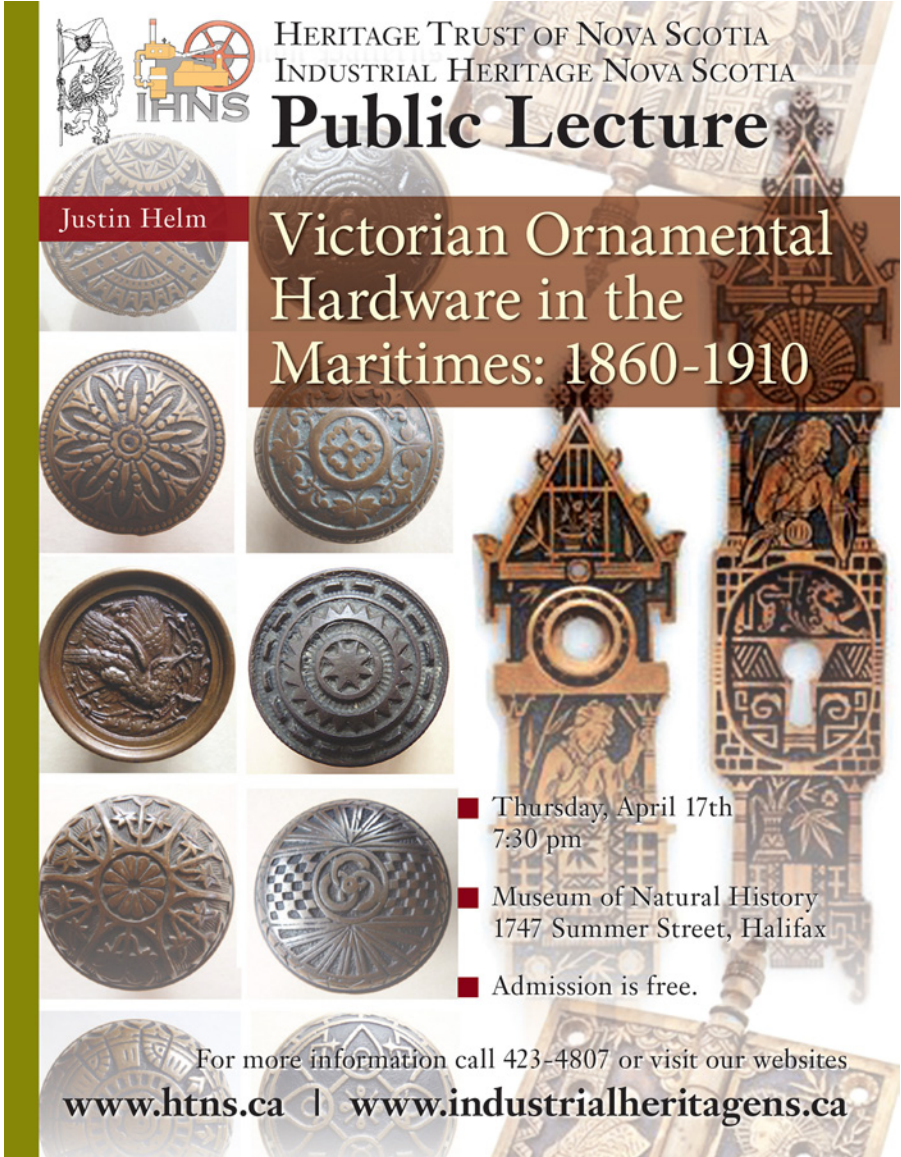
Justin Helm: Victorian Ornamental Hardware in the Maritimes: 1860-1910

Linda Forbes

For a non-purist, who has been happy more than once just to find an 'old' knob to fit an 'old' shank to make a Victorian door operational, it was instructive to learn from a passionate collector about the evolution of door hardware in the 19th century. No doubt others also went home to look more critically at the materials, shapes, and sizes of hardware that had been installed in their houses through the years.

This lecture, jointly sponsored in April 2014 by Industrial Heritage Nova Scotia and the Heritage Trust, was very well illustrated. The speaker began by showing the changes in fittings in Maritime buildings, from simple latches to doorknobs, then the development of different knobs and stems, one of which was mushroom-shaped. Through the 19th century, culminating in the 1860s, the decoration on all types of hardware became more elaborate, to match the Victorian taste for ornamentation. Materials, such as metals and ceramics, and finishes also changed. Enamelled pieces were the most valued. Later, with changes in technology allowing mass production, the general quality suffered and detailing became less crisp. The desire to impress manifested itself in size as well as in decorative inspiration. For example, knobs of identical design for the main entrance door would be slightly larger on the exterior (two and a half inches, say) than on the interior side (two inches). The speaker showed a variety of 'exotic' designs found in Maritime homes, among them Moorish, Asian, and Greek. An intriguing motif was a protruding dog's head.

The best locale for seeing Victorian designs is Saint John, New Brunswick, because the fire of 1877 meant that replacement buildings, some of which were substantial, were outfitted at the height of the Victorian era. It is a city



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Justin Helm

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where the observant explorer can still find wonderful examples of doors with their original, matching hardware intact. Neglect may be a friend of heritage buildings when it prevents careless replacement and discarding of materials. However, the condition of some of the woodwork shown in the photos left viewers wondering just how much longer these doors – and their buildings – would be safe. The speaker pointed out

that lack of appreciation for hardware has sent much of it to the dump. As his interest in hardware has become known, others have begun offering him their discards. Before the lecture, he visited shops in Halifax and his finds, including an early lock, were on display.

What began as a childhood observation – that later additions to an early

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Icon of Women's History on the Block

Dulcie Conrad

For more than a year now, the Heritage Trust of Nova Scotia and others have been urging Saint Mary's University (SMU) to save the former Women's and Infants' Home (founded as the Halifax Infants' Home, later the Women's Hospital) located at the corner of Tower Road and Inglis Street in South End Halifax.¹ Designed by famed Atlantic Canada architect J.C.P. Dumaesq, it was built in 1899 "by women for women" to serve as a home for victims of domestic abuse and rape and also to provide a safe environment where unmarried women could find refuge and have their babies cared for.

For those who have never laid eyes on this beautiful three-storey Victorian structure, it stands well back from Tower Road with lots of green space and trees around it. Across the street is the painstakingly restored Halifax Grammar School - the former Tower Road Elementary School made famous in the writings of Robert MacNeil of PBS fame, who sometimes returns to Halifax to launch a new book.

The Infants' Home's first treasurer was Emma Mackintosh, who was also the founding president of the Local Council of Women, a coalition of 44 women's groups which exists to this day. In the 1960s, the home was taken over by the Salvation Army and continued as a shelter for unwed mothers and their children. Fourteen years ago, SMU purchased the building and used the space for teaching purposes.

However, with soaring costs and reduced government support, most universities in the Maritimes are building on campus to accommodate high-paying foreign students. Saint Mary's is no different. Last year, having just completed a new structure adjacent to the Infants' Home for English as a Second Language (ESL) students, the university saw no need for the former ESL classrooms in

the Home. At first, little thought was given to repurposing the Home to meet other equally vital needs.

Dalhousie University's experience could provide a role model. When the old administration building became outdated, the Board of Governors at the time had the good sense to repurpose the building. It is now an ivy-covered Faculty Club that greatly enhances the campus landscape. The Great Hall on its top floor is used frequently for concerts, exhibitions, and small conferences. I believe the room's ornate and much admired lighting fixtures were salvaged from the famous Capitol Theatre in downtown Halifax.

Insensitive chant

In the fall of 2013, a disgraceful and insensitive student chant advocating non-consensual sex with underage girls catapulted SMU to front and centre in the national consciousness. This precipitated large demonstrations in protest. One result was the coming together of alumni, students, faculty, and volunteer groups, including Heritage Trust of Nova Scotia, to demonstrate against the intended bulldozing of the historic Infants' Home. A letter campaign was launched, a large rally was held, and a meeting was organized, chaired by well-known retired CBC broadcaster Olga Milosevich. Also protesting was the original architect's great-grandson, architect Syd Dumaesq, who discussed the building's "impressive Dutch gables, angular corner turrets, and stacked bay windows."

No one could characterize SMU as an uncaring institution. Founded by the Jesuits in 1801, SMU provided higher education opportunities for Canadian and international students long before most universities gave up their elitist approach to higher education. Many students, including those from immigrant families, who were in no position to pay their own way, were funded by SMU. Its graduates have provided leadership in every field and many walks of life across Canada and beyond.

One supportive letter, which appeared in the *Chronicle Herald*, was

penned by Dr. Stella Lord, Nova Scotia president of the Canadian Federation of University Women. She praised SMU president Dr. Colin Dodds for his efforts in trying to bring more international students to the campus. She pointed out that most such students come from countries that have "strong cultural identities and rich histories" which they share with others. "It would be nice to think they would be coming to a place that values its own culture and history. Yet while SMU is busy recruiting students from abroad, it may be about to destroy an important artifact associated with the history of women in Halifax."

The letter went on to suggest, as others had, that to dispel the ugly misogynist image portrayed in the televised chant, the university could relocate its Women's Centre to the Infants' Home, while also providing space for a host of other programs and activities, including Gender and Women's Studies, Atlantic Canada Studies, an International Students Centre, an Aboriginal Centre or even just a place where students, faculty and community members could get together and talk.

Little action to date

Unfortunately, the Trust's offer to provide an independent engineering assessment of the 115-year old building's interior was refused, a high chain-link fence was erected, and inquiries made by interested parties, including neighbours, were politely ignored. Prior to the Christmas holiday break, news came that board members had decided to delay the demolition and seal up the building (while gutting and assessing its interior) until later in the spring.

Since that time, SMU has launched a series of TV ads displaying lots of young women witnessing to SMU's supportive environment, and Dr. Dodds has notified the university that he will be retiring in July.

The Griffin will keep its readers posted.

¹See Ruffman, A. (2014) Corners are important. *The Griffin*, 39 (1), 18-19 (March 2014).

Mapping the Morris Building - Survey Firm Gives Back

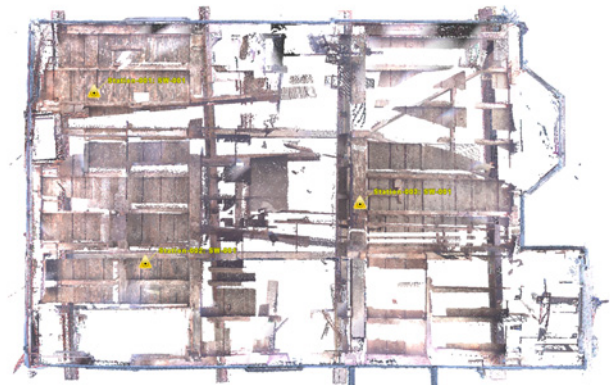
David Males

When the appeal went out for surveying services in support of the effort by Heritage Trust of Nova Scotia and partners to save the Morris building, Servant, Dunbrack, McKenzie and MacDonald (SDMM) knew they had to jump in. As one of Nova Scotia's oldest and largest surveying firms, SDMM have strong roots in the Halifax area and the Morris

building harkens back to the earliest survey traditions in the province. At the request of Phil Pacey, then Past President of HTNS, SDMM undertook a lot survey of the new location to document the placement of the building in conformity with HRM's Lot Grading Bylaw. As well, Dr Pacey asked SDMM to carry out a survey of the Morris House to confirm accurate dimensions of the building envelope and to produce a 2D schematic

drawing of the existing structure so that contractors could design the new foundation to match.

In lieu of traditional survey methods, SDMM employed high-definition LiDAR (laser) scanning to capture the geometry of the entire Morris House exterior, as well as the exposed underside. The result was a 3D point-cloud model of the entire building, which could be explored virtually using only an Internet browser.



3D point-cloud model of the Morris House, acquired prior to the move in 2013, clockwise from top left: street façade (east wall) and south wall in new location; street façade and north wall in new location; underside, north wall, and back (west) wall in new location; underside as used to design new foundation (courtesy of the author)

Contractors and consultants involved in the project were able to inspect the entire exterior of the building, including the underside, without having to visit the site, a tremendous benefit and time-saver (see accompanying figures).

For those unfamiliar with the concept, a point cloud is a set of data points in some coordinate system. Point clouds may be created by 3D scanners. These devices automatically measure a large number of points on the surface of an object, and often output a point cloud as a data file. The point cloud represents the set of points that the device has measured.

High-definition LiDAR scanning is well established for use in historical and archaeological documentation, conservation, and restoration, as well as in the geosciences. Recognizing the opportunity, SDMM used the Morris House relocation project to illustrate the many practical benefits of this approach. By scanning the exterior and underside, the resulting 3D point-cloud model was available for use in many ways, including extracting accurate measurements to create 2D layout drawings, obtaining a virtual and measurable model record of the building before any changes were made, and for use by architects and consultants during design for renovation and restoration.

From this 3D model, SDMM were able to create very complete and accurate 2D drawings of the remaining structure of the underside for use by the consultant responsible for designing the new foundation and the contractor who was to construct it. Working alongside the contractor, SDMM assisted in laying out the location of the forms for the new concrete foundation prior to pouring.

The Morris House is now firmly situated on the foundation at its new location on the corner of Creighton

continued on page 23



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LECTURE

Judith Fingard: Licensed Drinking Establishments in Temperance-Era Halifax

Marilyn Gurney

Since its founding in 1749 as a port and garrison town, Halifax has been an ideal locale for grog houses, public houses, and taverns. Some of this was legal and some not. In the latter half of the 19th century, the temperance movement began to be influential, not only in stamping out the illegal trade, but in constraining legal sales of alcohol as well, a process that culminated in prohibition.

Dr Fingard introduced her Heritage Trust lecture in February 2014 with an explanation of her focus. She restricted her study to the licensed retail trade in the period 1886-1916. While licensing had existed earlier, the regulations took on new characteristics during this period. To begin, Dr Fingard pointed out the original uses of some well-known present-day pubs: the Henry House was a private home; Maxwell's Plum housed the Women's Christian Temperance Union; the Carleton Hotel was a temperance establishment.

Halifax was a wet town, but temperance supporters aimed to push through legislation (at all three levels) to control the drink trade. The process began in 1878 with the Canadian Temperance Act (Scott Act). The Dominion Licensing Act (McCarthy Act) followed in 1883 and the Nova Scotia Licensing Act was adopted in 1886. Together these engendered major changes in the licensing rules. By 1887, alcohol could not be sold in licensed shops in any quantity less than a pint and had to be consumed elsewhere. In licensed hotels, drinks by the glass could be sold only to bona fide residents. Beginning in 1905 some restrictions on the liquor trade were relaxed and the bar surreptitiously reappeared, but in a decreasing number of licensed establishments, one of which was the St James Billiard Hall featured in the accompanying illustration.

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Judith Fingard

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Dr Fingard showed a collection of photographs of various licensed establishments among an estimated 220 in the 30-year period and discussed their ownership and locations. To the extent that it is possible to describe a typical legal liquor enterprise in Halifax, it was a small family business located in a shop on Water Street that also sold other products and had a white, Catholic proprietor. Approximately 367 licensees

can be identified, of whom 112 were involved in family businesses. Forty-two licensees were women, most the widows of former licensees. Two thirds of all the city licences were held by shops, sometimes combining retail and wholesale functions. Licences were profitable for the city, and there was no desire by council to change, but pressure from the temperance movement intensified. Licences were not approved for the

Justin Helm: Victorian Ornamental Hardware in the Maritimes: 1860-1910

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Richmond area (North End) or on streets west of the Common. Licences were restricted largely to the old town, near the waterfront frequented by seafarers, immigrants and visitors.

Using the 1901 census, Dr Fingard analysed the types of establishments and the social and religious status of the 170 people found in the census who operated them then or in the past or future. Many had backgrounds in the army, the navy or in merchant seafaring. It is worth noting that some charities received support from successful licensees. By 1916, licensed premises were closed and the sources of liquor necessarily changed. Two vendors retained their licenses to sell liquor for medicinal purposes, while others had to make do as grocers or hoteliers. National prohibition was introduced in 1918, followed by provincial legislation in 1921. By 1929, however, prohibition rules in Nova Scotia were repealed and provincial licensing was introduced in 1930.

This lecture painted a rich picture of the legitimate drink culture in Halifax during the temperance era, the hypocrisy associated with the state's financial dependence on people's bad habits, and of the clash of conflicting values that characterized the "liquor wars" and led to the dramatic but short-lived experiment of prohibition.

family home had differing styles of hardware – has matured into a keen interest in Maritime architectural hardware. While the members of Industrial Heritage Nova Scotia present might have wished for more information on the processes of manufacturing hardware, it was clear that the audience appreciated the dedication, knowledge, and enthusiasm of the speaker.

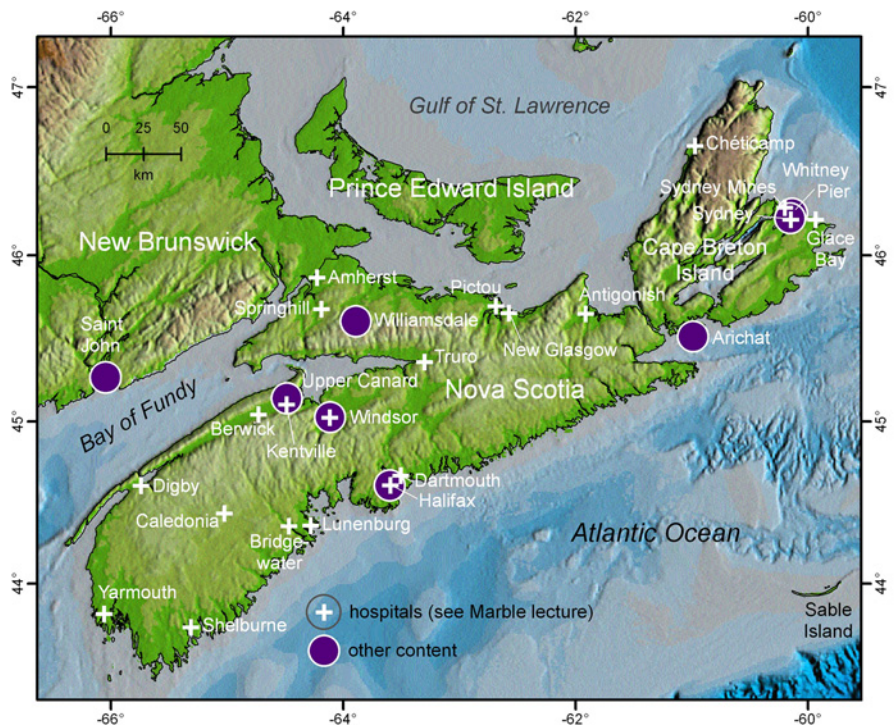
- with notes from Nancy O'Brien

Mapping the Morris Building – Survey Firm Gives Back
continued from page 21

and Charles streets and work continues to repurpose the historic structure as affordable housing for at-risk young people. We think Mr Charles Morris, Nova Scotia's first Chief Surveyor, would be pleased to know that the application of modern survey techniques was helpful in ensuring that the house built by Mr Dennis Heffernan, used as an office by the Morris family for 80 years, is accurately located on the new site and will continue to occupy a place of historical significance and practical purpose for generations to come.

David Males is the Director of Sales and Marketing, Reality Capture, 3D Modelling, and Visualization with Servant, Dunbrack, McKenzie and MacDonald in Halifax.

Locations of subject matter in this issue



Base map data courtesy of Geological Survey of Canada, Natural Resources Canada

Heritage Fairs and the HTNS Coin Award

Under the impetus of Jan Zann, Board member and dedicated teacher, the Trust has awarded certificates for children's projects related to built heritage at the regional and provincial levels of the Heritage Fairs for a number of years. We thought readers would like to know a bit more about the Trust's participation and what it means to students. Changes to the organization of the Fair mean that, in future, Heritage Trust will award only one prize, at the Provincial Heritage Fair. That prize is intended to stimulate its recipient to pursue further study. This year's provincial fair will take place at St. Mary's University during the last week of May.

An unnamed benefactor and friend of a Board member offered a number of old coins from his collection to be awarded to students. Last year, on the 200th anniversary of the engagement of USS *Chesapeake* with HMS *Shannon*, a pre-Confederation coin depicting the *Shannon* was presented to the Provincial winner. This year's award will be an 1814 halfpenny token, issued by a Halifax merchant but, atypically, bearing no merchant's identification. The coins were minted by merchants in an attempt to stimulate trade in an area suffering from a shortage of small change. In recognition of Britain's success in the War of 1812, this coin honours Philip Bowes Vere Broke, captain of the *Shannon*. His image appears on one face and, on the opposite side, Britannia (the female personification of Great Britain).

Broke commanded HMS *Shannon*, a 38-gun frigate, from 1806. Stationed in Halifax in 1813, he was patrolling and maintaining a blockade off Boston when, in a ship-to ship engagement, he captured the powerful American heavy frigate USS *Chesapeake*. The *Shannon* returned to Halifax Harbour on June 6, 1813, with the *Chesapeake* in tow. Because Broke had suffered a head injury in the battle, the acting captain was Halifax-born Lt. Provo Wallis (later Ad-

miral of the Fleet), whose sister nursed Broke back to health. The latter's active naval career was at an end, but nevertheless he was promoted.

Apparently this coin, minted in Nova Scotia, was almost worthless by 1820. Nevertheless, it is of great historical interest. The winner will receive the framed coin, with a certificate and a short text giving some of the story behind it and its subject. Leads to other sources of information will form part of the text. Whether it is merchant coins, marine paintings, or the internet as a source of clues to a story, there will be plenty to tempt the curious mind. And all thanks to one donor and his Heritage Trust friend.

For more on Broke's role as captain of HMS *Shannon* and the great battle, see John Boileau (2005) *Half-hearted Enemies. Nova Scotia, New England and the War of 1812*. Halifax: Formac, p. 38-48. See also <http://ns1763.ca/hfxrm/shannon.html>. For more information about the coin, see <http://dumppdiggers.blogspot.ca/2007/12/broke-token-in-upper-canada.html>.

- with notes from Jane Doull



The 1814 Broke copper halfpenny token awarded by HTNS at the Provincial Heritage Fair in May 2014.

Programs Sponsored by Other Societies

Annapolis Royal Historic Gardens

441 St George Street, Annapolis Royal
House and Garden Tour, Saturday July 5, 10:00 am to 4:00 pm, \$25.
tel: 532-7018; www.ExploreOurGardens.com

Cole Harbour Farm Museum

471 Poplar Drive, Cole Harbour
Rhubarb Rhapsody, Saturday June 7, 4:30 - 6:30 pm, \$14 adult; \$7 child.
Your choice of corn chowder or chili followed by a satisfying selection of fresh-from-the-garden rhubarb desserts.
Strawberry Social, Saturday July 12, 2:00 - 6:00 pm.
tel: 434-0222; www.coleharbourfarmmuseum.ca

DesBrisay Museum

130 Jubilee Road, Bridgewater
Old Fashioned Garden Party, in gardens behind museum, Sunday August 10, 2:00-4:00 pm.
tel: 543-4033; museum@bridgewater.ca

Fultz House Museum

33 Sackville Drive, Lower Sackville
Canada Day, Baked Beans and Brown Bread Lunch, Flag Raising, and Awards, Tuesday July 1, \$6. Tuesday Teas throughout July & August, 12:00-1:30 pm, \$6. tel: 865-3794; fultzhouse@ns.sympatico.ca

Highland Village Museum

4119 Highway 223, Iona
53rd Annual Highland Village Day, Gaelic arts, fiddlers, step dancers, pipers, concert, Saturday August 2, 2:00-6:00 pm, \$15/adult
tel: 1-866-442-3542; 902-725-2272; highlandvillage@gov.ns.ca

Mahone Bay Settlers Museum

578 Main Street, Mahone Bay
Mahone Bay Home, Garden and Boat Tour, Saturday July 12, 10:00 am - 4:00 pm and Sunday July 13, 12:00-4:00 pm, \$25.
tel: 624-6263; info@settlersmuseum.ns.ca

Memory Lane Heritage Village

Lake Charlotte
Women's Heritage Celebration, Saturday July 19 and Sunday July 20, 10:00 am-4:00 pm, \$7 for tea social. **Heritage Variety Show**, Friday July 25, dinner at 5:30 pm, \$12; variety show: donation.
Musique Royale Concert and Dinner, Saturday September 6, 5:00-6:30 pm, dinner at 7:00 pm, \$52. tel: 1-877-287-0697; info@heritagevillage.ca

Weymouth Historical Society

St Thomas Church, Weymouth
Historic Teas, every Thursday July-September.
Historic Tea, hosted by VON, Saturday July 19, 2:30-4:30 pm. info@weymouthnovascotia.com