



June 2015

Volume 40 No. 2 ISSN 0384 7335

The Griffin

A Quarterly Publication of Heritage Trust of Nova Scotia



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The Griffin

A quarterly newsletter
published by
**Heritage Trust of
Nova Scotia**

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Layout: Douglas Porter
Printers: etc. Press Ltd

We welcome submissions but
reserve the right to edit for
publication. All accepted
contributions appear in both the
print and web editions.

*Deadline for the next issue:
July 15, 2015*

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Heritage Trust of Nova Scotia
is a charitable organization.
All donations are tax creditable.

President's Report



Images from the Board's annual out-of-town meeting in Truro are fresh in my mind: high-tech window screens that form part of a re-design of the Colchester Historeum; Walker's Hardware store, repurposed for commercial and residential use after a fire; and architectural detail left in the mostly gutted, former Provincial Normal College. Regional rep, Joe Ballard, arranged for us to tour the future Colchester Library. Leo Rovers and his son Chris, the project manager, proudly showed off their contributions to the 'new' building, from basement to attic. Happily, an addition will allow children to see close-up the College's decorative exterior brickwork high above ground level. Margaret Attwood's mother reportedly slid down the long, gently-shaped banister, which may re-appear elsewhere.

Early in May, we hosted geotourism and historic preservation students from East Michigan University. Study tour leader, Dr. Kim Kozak, a Dalhousie graduate, wanted to introduce students to Lunenburg and Halifax. Professional guide, Blair Beed, led a walking tour of the Brunswick Street area and Jeffrey Reed, a heritage consultant, spoke at St George's Round Church. You can read more at www.htns.ca/press-releases.html.

The Buildings-at-Risk Committee has recommended allocating \$3680 to repair of the steeple of Avondale United Church and recently, \$3560 towards

foundation repairs for Uniacke Union Church, a Georgian meeting house in Mount Uniacke. About seven years ago, the Trust made a loan of \$25,000 to the Gardiner's Mill Dam Homeowners' Association (www.htns.ca/projects/proj_gard_mill.html). The final payment has now been received. Congratulations to the Homeowners and to former Board members, Michael Tavares and Dan Earle, for their hard work towards the reconstruction and provincial designation of the dam.

The Nominations Committee helps shape the Board. Peter Delefes has chaired this committee, among several others, for three years; his success is evident in our regional Board members. Appointed a year ago to help The Trust form better connections with outlying areas of the province, our five regional reps have demonstrated high levels of activity in the heritage field — personally as volunteers, professionally, and on behalf of The Trust. While some belonged to heritage networks before, others have had to establish relationships with groups and individuals in their regions. All have brought built heritage issues to the Board's attention; for example, buildings at risk (Amherst train station) or homeowners' insurance concerns (for a brochure about insurance, see www.halifax.ca/planning/documents/insuringgoldhomes.pdf). They have provided news about buildings being repurposed (Brown School in New Glasgow, the Post Office in Annapolis Royal) and local groups taking steps to safeguard their buildings (East Hants Museum in Lower Selma). Whether leading cemetery walks, designing plaques to mark heritage features, writing or giving advice at the Board table, they have proven to be valuable members of the Nova Scotian heritage community.

This is my last *Griffin* report as President. I have enjoyed much of the past three years, I have learned a great deal, and now I look forward to selecting a few activities on which to focus.

Cover image: On Agricola Street, Halifax,
by Emma FitzGerald (courtesy of the artist)

ARTIST

Emma FitzGerald

Emma has been drawing houses in Halifax since July 2013, when she began her house portrait business in earnest. She has learned a lot about the city as a result. It has also led her to write her first book *Hand Drawn Halifax*, which will be in bookstores in September (pre-order at www.formac.ca). The book spans all the way from Seaforth to St. Margaret's Bay, and has a wide scope, from historic landmarks to the more obscure, and even mundane moments in the city. Emma is pleased when a drawing brings to life a story that might otherwise be lost.

Q&A

Griffin: Where did you grow up and when did you develop an interest in buildings?

EF: I was born in Lesotho to Irish parents, but did most of my growing up in Vancouver. ... I remember reading *Anne of Green Gables* and other books by LM Montgomery as a 9 year old, and really loving how Montgomery infused buildings with personalities. It was around that time that I started drawing house floor plans and designing houses.

Griffin: Where did you study? How did this influence your art?



Old Burying Ground, Halifax, by Emma FitzGerald (courtesy of the artist)

EF: I studied architecture at Dalhousie University in Halifax, graduating with my Masters in 2008. ... I worked for several architects in Halifax, including Anne Sinclair, Kassner Goodspeed, and Michael Napier. I also taught architecture in the Gambia, which was a wonderful learning experience for me. In architecture I was always very interested in context, and people's personal connection to the built environment. I think that translates into my art, both my house portraiture business and my broader art practice.

In 2004 I completed my BFA in visual art at UBC, where I focused on drawing and print-making. On exchange in Paris at l'École des Beaux-Arts in 2003, I was deeply affected by weekly drawing classes. Every Wednesday, we went to a different location and sketched ... a veterinary school during a horse dissection, the sewers of Paris, the aquarium; not typical Parisian scenes. After drawing for 2-3 hours, we would sit in a café and pass our sketch books around

and give feedback. That really helped my drawing skills, and my confidence, which is necessary for sketching in public.

Griffin: You have supported some important causes with your art. Do you see artistic works as agents of change?

EF: I think that art can definitely be an agent for change; it affects people's emotions, which is necessary to instigate significant change.

Griffin: What's next?

EF: I am really looking forward to the launch in the fall for my book, *Hand Drawn Halifax*, at the Central Library. There will be a concurrent exhibit at another location. If people want to find out more and keep up-to-date, my website will have the details.

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West end Buddhist Church, by Emma FitzGerald (courtesy of the artist)

Ottawa House by the Sea Museum and Archives

Conrad Byers

The Ottawa House by the Sea Museum, the Partridge Island Heritage Site, and the surrounding area have been both witnesses and important contributors to the history of Nova Scotia and Canada. This area was frequented by Mi'kmaq peoples for hundreds of years as a summer camp site. This site also witnessed the colonization of Eastern Canada, being part of a major transportation route and commercial site used by early explorers, Acadians, New England Planters, Loyalists, and African descendants. The Ottawa House is a significant historical structure still standing along what was known as the "Road to Cumberland", linking Halifax and Windsor to Partridge Island and on to the Chignecto region and thus, inland to Canada (Upper and Lower).

Ottawa House holds special significance for Canada as the former summer home of one of the Fathers of Confederation, our sixth Prime Minister, Sir Charles Tupper. Ottawa House is the oldest building in Cumberland County.

Acadian Connection

A recent tree-ring analysis of original hand-hewn timbers revealed dates from 1767 to the mid 1770s. These timbers match in origin those of other early homes in the Grand Pré area before and after the Acadian Deportation in 1755. In 1764, over 343 Acadians were still held prisoner at Fort Edward in Windsor and many were used as free labour for building both roads and buildings.

It is known that two Acadians, John Bourg and Francis Arsenau, former Minas Basin ferryboat operators, were called upon to continue in their former occupation. They are believed to have brought timber over to build the original part of what is now known as Ottawa House. The original building was used as a trading post or store. The ground floor had no windows and all walls have



Ottawa House (shore out of view to the right) (photo courtesy of the author)

vertical hand-hewn timber between the frames making it both bullet and theft proof. This proved of value when the settlement was raided in 1780 by privateers from Machias, Maine, in what was called the Battle of Partridge Island. Several of the privateers were killed and the others were captured, as was their vessel.

The Present Building

The present building is actually a composite of three separate structures. On the east end, another building from the village with sawn lumber construction, circa 1830s, was moved and joined to the original building. On the west end, a large section was built circa 1860. Above the main floor were two bedrooms and an extended third floor with two gables, making space for servants' quarters. The first floor of this addition was and still is an entertainment area, with hardwood floor, plaster ceiling with mouldings, and a central fireplace.

Col. James Ratchford

From the late 18th century, the building was owned and lived in by James Ratchford, Esq. He was the leading merchant of the region and carried on an extensive local and international trade. He was Colonel of the Militia, Commander of the Block House, Justice of the Peace, Post Master, Ferry Boat Operator, Ship Builder, Customs Officer and about a dozen other positions in the region. His importance to the area was so great that it is said that cannon would be fired from the Block House whenever there was a birth, marriage or death in the Ratchford family.

Uses and Other Residents

Before secret voting was established, the Ottawa House building was used as a polling station for both political parties, Liberal and Conservative. It is said that on election night (1855), two political rivals, Joseph Howe and Charles Tupper attended a dance there. It took many days for the election results to be tabulated, in the end declaring Charles Tupper the victor.



Sir Charles Tupper's room, Ottawa House (photo courtesy of the Parrsborough Shore Historical Society)

In later years Charles Tupper became Premier of Nova Scotia. During that period he purchased the building as a summer home and, at the time of Confederation in 1867, he named it "Ottawa House." Since that time, the building has changed hands many times. Each owner has made some changes to the building and added colourful chapters to its history.

In the early 1900s, the property was purchased by the Springhill Coal

and Railway Company. Each spring the company president, Mr Cowan, family, servants, wagons, and his race horses would come to Parrsboro by train, using every car the railway had. Regardless of the date, it was always considered the first day of spring by all Parrsboro citizens. Most Parrsboro children and many adults would then follow the Cowans' circus-like procession along the two miles of dirt road to Ottawa House.



Early watercolour before dormers and additions at each end; note absence of windows on ground floor (courtesy of the Parrsborough Shore Historical Society)

Other Owners

The next owner, a Captain Merriam, was a notorious rum runner. He built a large dance hall on the grounds and Ottawa House became a hotel and a sort of 'Speak Easy', where rum was served behind a peephole door. Stories abound about this man and the goings on at his hotel. He was later raided and convicted of rum running. On the day he was to receive his sentence, he was killed in a car accident on his way to the court. He was supposedly badly broken up in the accident and had a closed coffin burial. Later stories tell of his being seen in Boston.

Several owners continued operating Ottawa House as a hotel up to 1980. The Parrsborough Shore Historical Society, which represents the history of the Parrsborough Shore from Five Islands to Advocate, persuaded the Provincial Government to purchase the building for use as a regional summer museum. The Province has maintained the exterior of the building and given assistance through the Nova Scotia Museum for historical advice on the museum's operation. The Society has done significant restoration to the interior, which included putting a cement basement under the north wing and building an accredited all-season archive there.

A New Beginning for Ottawa House

In the spring of 2015, the Province decided to transfer ownership of Ottawa House and surrounding grounds to the Parrsborough Shore Historical Society. This summer the Society will continue to operate the Museum while undertaking ongoing restoration to the front of the building.

Readers are cordially invited to come and tour our grand old building, to enjoy its varied displays, charm, and many activities.... by the sea.

Con Byers is on the Board of the Parrsborough Shore Historical Society. He is the former Captain of the Kipawo and the Avon Spirit, a long-time local historian in Parrsboro, and a past member of the HTNS Board.

Clifton: the 'Country Retreat' of Judge and Mrs Thomas Chandler Haliburton¹

Allen Penney

Many years ago Marie Elwood, then History Curator at the Nova Scotia Museum, invited me to interpret the architecture of the houses in the Museum's collection. Forty years later I am still working at it.

During its first 102 years, Clifton had five owners and at least thirteen different tenants. They added, altered, abused, repaired and abandoned Clifton. It has been a family home, a multiple dwelling, a hotel (twice), almost became a college, and is now a museum.

In 1833, the Haliburtons purchased 57 acres of land contiguous with Windsor and King's College. In the first four years, driveways, fences, hedges, formal garden, orchard, barn, stables, carriage house and storage plus a villa were constructed. Land was reshaped, trees and shrubs planted, vistas created, and seats placed to form a fashionable 'picturesque' landscape.

By 1837, the Haliburtons occupied their villa. Richard Petley's drawing of Windsor (1837) from Fort Edward included Clifton in the distance. William Eagar (1840) managed to shrink the house by 40%. These illustrations provide very dif-



Petley (1837) showing Windsor from Fort Edward, with Clifton partly obscured by mature trees and driveway at left (AP detail, courtesy Library and Archives Canada)

ferent impressions of size, planting, and driveway location.

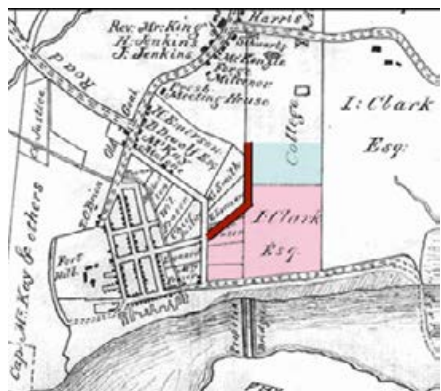
The drawings of Clifton by Petley, Eagar, and Bartlett and the words of Beckles Willson and Emily Weaver have created false descriptions. Clifton has generated much nonsense over two centuries. Ghost stories, a secret door, and a swimming pool are all false embellishments. Clifton was already interesting enough; it needed no assistance. Many 'facts' have proven untrustworthy. Measured drawings in 1939 misplaced doors and a second roof layer, and failed to record additions before their demolition.

It has been said that the Haliburtons named 'Clifton' after Louisa's birthplace, but there is no proof of this. The name of the property was changed ten times in a century. Town records have listed Clifton as the 'Sam Slick House', suggesting that Haliburton's fictional character Sam Slick had a non-fictional home.

In 1871, Ambrose Church published his map showing the only found diagram of the formal garden, six outbuildings, and the gatekeeper's cottage. Compared with air photos and later maps, the plan was inaccurate, with the garden — house axis misaligned. A

1975 provincial map showed the house inaccurately, but the driveways still indicated the original location of the formal garden (by then ploughed under twice) and accurate alignment to the house.

The illustration of the house at Clifton from W.H. Bartlett's book *Canadian Scenery Illustrated*, (1842) has become Clifton's definitive image. While intended to charm European readers, the illustration, whether by Bartlett or the engraver Armytage, is inaccurate. Comparing Bartlett's drawing with a tracing of a photo we see how Bartlett diminished a gracious 'villa' into a charming but shabby 'cottage'. The house was three years old when drawn and the cladding pristine, as it still was 170 years later. The aspirations and intentions of the Haliburtons were defeated by this false image. They neither wanted nor needed a cottage. They had previously experienced cottage living in their first home in Windsor, living in grandfather William Haliburton's old 'Norwegian log house.' They had bought their commanding hilltop with the intention of impressing the world at large. Their aim was a 'country retreat' with a delightful landscape and modern villa. How else could they have invited the Lieutenant Governor and Lady Falkland to visit them?



Clifton, the site showing original purchase of 57 acres (pink) with 20 acres offered by King's (blue) to secure right of way (red); the Clifton estate equalled the area of the town core (AP detail, courtesy West Hants Historical Society)



Clifton, detail from A.F. Church (1871) with the only layout known of the formal garden; note position of the axis relative to the house (AP drawing over detail, courtesy Nova Scotia Archives)

¹This supplement provides some clarification and illustrations to the talk given in May 2014 - Ed



Clifton, top - W.H. Bartlett (1837-38), shows an artificially aged cottage; bottom – accurately drawn, a villa (Bartlett illustration in author's collection with AP drawing traced from a photo)

Today the straight driveway leads directly up towards the house. An illustration from about 1840 suggests a more picturesque and private meandering access. Was the drawing idealised, or was the driveway route changed later?



Clifton, c.1840, drawn by a family member, providing an inaccurate landscape image (photo Scott Robson, courtesy of the Nova Scotia Museum)

We do not know, though the graphic evidence certainly suggests it was changed.

The sequence of alterations made by the Haliburtons and later by others, can be sorted out from clues found in the building and other sources, mainly photos. Some dates can be found, but not many. Two letters from Haliburton to his daughter are inscrutable to any later investigator. They were intended to clarify the nature of work underway to his daughters, for he refers to rooms occupied by named servants, which is of no benefit to us. After 40 years of research, the building sequence is as close to the truth as can be ascertained without further documentation. Most of Haliburton's personal papers were destroyed in a fire in 1867, so finding proof from new documents is unlikely.

By the year 2000 a small porch that had been added to the north wall eighty years earlier was separating from the house. Excavations revealed the porch

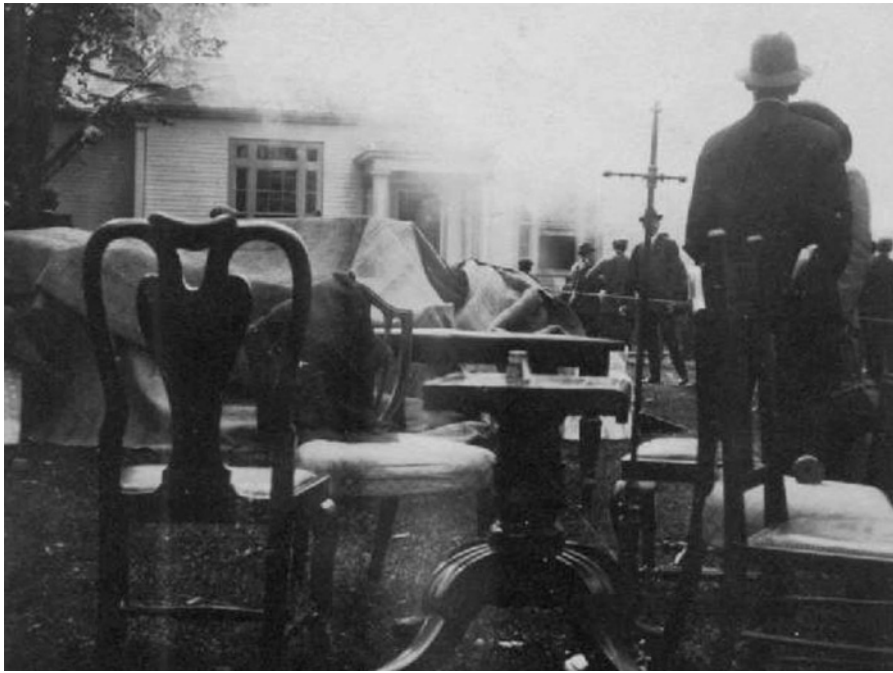
had no foundation, and while the sill under the original house was still in good condition, though previously repaired, sills for the first and second extensions were badly rotted. Disclosure of previous construction techniques included finding pebble-filled trench foundations and untrimmed log floor joists. Work was being carried out as cheaply as possible and deformation from the use of incompatible foundations suggested unwise choices had been made when compared with impeccable initial construction. One hundred and seventy year old shingles on the original west wall were exposed, looking as pristine as the day they were installed. They must have been covered by the first addition within a very short time for they were thinly painted and showed no sign of weathering.

Possibly as early as 1840, a privy was added, accessible from indoors - a very modern convenience. The north wall was photographed in 1905. By then settlement and resulting deformation were clearly visible in the 60 year-old additions while the original house remained undistorted.

Clifton was too small for the Haliburton family of ten plus two servants, so construction continued after occupation. Between 1837 and 1939, thirteen stages of alteration have been identified. Sorting out the order of the changes to the house has been challenging work. Kate Campbell made a model of each stage of alteration, distinguishing new work from pre-existing construction.



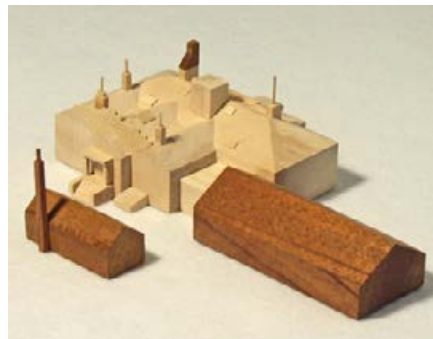
Clifton, 2003 rotted sill has been removed from under the first extension, revealing 1½" subsidence; 170 year old shingles look almost new (photo courtesy of the author)



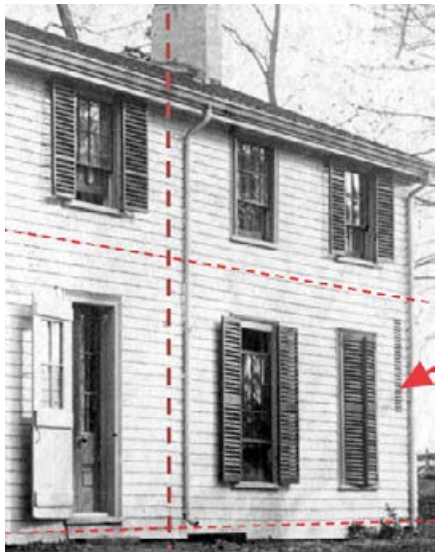
Fire in progress, 1913, with furniture and belongings being dragged onto the lawn; it rained 36 hours later (photo courtesy of Anthony Beckles Willson)

These models are now at Clifton.

A *Birds Eye View of Windsor*, published in 1878, showed Clifton from the west. Most photos were taken from the east, so this was exciting new information to find and digest. The roof and rear porch were badly drawn but showed



1904-1905: one of a sequence of explanatory models, new work in dark wood, existing in light wood; annex with ten bedrooms and possibly a new separate kitchen (photo courtesy of the author)



Clifton, north wall, 1905; original house to left of vertical broken line remains undisturbed; other lines show the extent of settlement, and arrow points to toilet ventilation (AP detail of photo courtesy of the Town of Windsor)

Haliburton's 1851 additions. The several outbuildings can be interpreted from this one drawing, with all but one since removed. All are drawn too tall but suggest wind protection for the house as well as animals on the exposed site. The formal garden was omitted, partly hidden by the house.

The most dramatic additions were built in 1904-1905, when George Towell converted Clifton into a hotel for the second time. A large annex containing ten bedrooms was added. A separate building was possibly a kitchen.

Beckles Willson rented the house in 1913, making significant improvements. He faced a fireplace surround with stone taken from Fortress Louisbourg, decorated with a print, cannon balls and other weapons. In *A Souvenir of Clifton Grove*, he claimed Sam Slick was created in this room. Sam Slick first appeared in print in 1835, two years before the house was occupied! This particular room was not added until later, probably as late as 1842. Beckles Willson also set fire to the house inadvertently in 1913, and subsequently made numerous changes to its appearance during repairs to the roof.

After 1920, Corstophen added a high roof that prevented roof leakage but unbalanced the composition. His concrete apron caused the sills to rot. Each alteration exhibits the values of the different owners. Corstophen stayed only a short time but his concrete car porch seems indestructible.

In 1939, the Government of Nova Scotia purchased Clifton, not for its architectural significance, but for its famous creator. Its landscape was destroyed through neglect and the need for a temporary home for Dutch tulips in WW II. Successive owners allowed the property to become derelict three times in its life. Some tenants took advantage of absent landlords to add or subtract from the building. After fire damaged the roof and destroyed the tower, and after radical changes of use, it is surprising that much of the original



Clifton (1878) from Bird's Eye View lithograph, showing ancillary buildings (AP detail from original in Library and Archives Canada)



Clifton library, c.1914, with newly added 'Louisburg' fireplace; this room was built at least six years after Sam Slick was conceived (photo courtesy of Anthony Beckles Willson)

house built by the Haliburtons can still be found.

It has been a great privilege to unravel the process of addition and diminution and to study the house and its users in some depth.

This house celebrates its 75th birthday as a museum in 2015. This makes us, the people of Nova Scotia, the longest owners of all. The house is in better condition now than it has ever been. It is also better understood. Who built it, and why and how, as well as its complicated alterations and the elusiveness of information make it a compelling house to study,

May we all enjoy it more for knowing it a little better.

Allen Penney is a retired professor of architecture and author of Houses of Nova Scotia: an Illustrated Guide to Architectural Style Recognition, co-published by Formac and the Nova Scotia Museum, 1989.



Post-1920 configuration, with porte cochere, high roof, and north porch added, the last major changes to the form (photo courtesy of the author)

The Lost Churches of Halifax

Glenn Taylor

We are grateful to Glenn Taylor for this summary of his Heritage Trust lecture in January 2015 – Ed.

The accomplishments of the giants of Nova Scotia's Christian religious history are all recorded in one way or another. Richard Preston, William Black, Henry Alline, Robert Barry, Charles Inglis, Moses Coady, Thomas MacCulloch, and others will always be remembered. The influence organized religion has had on Nova Scotia, its politics, history, education, human rights, and even wars is well documented. Some Nova Scotian churches like St John's Anglican (Lunenburg), St Mary's Basilica (Halifax), St Paul's Anglican (Halifax), the Covenanter Church (Grand Pré), and others grace calendars, have had books written about them, and some have even become national historic sites. They too will be remembered forever.

Other less well known decommissioned churches however, after serving their communities and those who built and maintained them, seem to have disappeared. Those churches have for all intents and purposes been lost to the community that once cherished them. When a church closes down, a part of its community dies. The "Lost Churches of Halifax" project is a modest attempt to make sure that even the most humble churches, no longer used as Houses of Worship, will not be forgotten.

For the purpose of this study, churches were placed in one of four categories: active, removed (torn down), rebranded (sold or given to another denomination), or repurposed (still standing but no longer a House of Worship). Halifax's lost churches are its repurposed churches. In many cases those new to a community would never know that some buildings were even churches in the first place. As of the autumn of 2014, thirty-six Halifax repurposed or lost churches have been found and docu-



Former St Rose of Lima Roman Catholic, Windsor Junction (photo courtesy of the author)

mented. Since that date, an additional five have been identified and a further five possible sites have yet to be confirmed. The list continues to grow.

One could categorize the lost churches in any number of ways – by architectural style, by denomination, by age, or for the present study, by the use to which they have been put. In some cases, a congregation has erected more than one church by the same name. In those cases, a number was assigned to each building. One of the most common uses for lost churches was to be transformed into private homes. Included in that grouping are the following: Kearney Lake United, All Saints Bedford 1, Bethany United 1, West Dover Baptist, St Anne's Roman Catholic Portuguese Cove, St Mark's United Queensland, St John's United Waverley, St Alban's Anglican Halifax, and St Thomas Roman Catholic East Dover. All lost churches have their stories. In the case of St Thomas, it was constructed in 1888 and survived a lightning strike in 1927.

While still serving as residences,



Former St Albans Anglican, Halifax (photo courtesy of the author)

but in a different fashion, a second set of churches deserved their own group name – condos. In that group, one finds St George's Greek Orthodox Halifax, Central Baptist Halifax, and Holy Redeemer Halifax. St George's was opened as a church by the Greek community in Halifax in 1941, but the building itself is



Former Seabright Baptist, 1890 (photo courtesy of the author)

much older. It was originally the church hall for St Luke's Anglican and was built in 1863.

A large number of lost churches have become museums. In this group are Seaview Baptist Africville, Quaker House Dartmouth, Our Lady of the Assumption Shearwater, Cole Harbour Methodist, and St John's Anglican Waverley. The Cole Harbour Methodist Meeting House, dating back to 1832, is one of the oldest lost churches in Halifax. A plaque outside the building, now owned by the Cole Harbour Heritage Society, states what might be said about all lost churches – "This plaque is dedicated to commemorate the memory of the pioneers of the Cole Harbour community who during Canada's first 100 years of living with faith and trust in God built their church and homes. Let us all be inspired by their faith and industry."

Two lost churches now belong to universities. Canadian Martyrs 1 Roman Catholic is now a multi-purpose building on the Saint Mary's University

campus. Our Lady of Perpetual Help Roman Catholic Rockingham is now a multi-purpose building on the Mount St Vincent University campus.

Several lost churches have become shops or centres of private enterprise. There is St Rose of Lima Roman Catholic Windsor Junction, now a pet food supply outlet, while nearby St Stephen's Anglican Windsor Junction is a massage parlour. St Andrews Anglican Cole Harbour is a Tae Kwon Do Martial Arts Training Centre. St Cecelia's Roman Catholic Purcell's Cove is a recording studio, while Black Point Baptist has become a craft shop. The Salvation Army Citadel 1 Halifax is a pub and St Augustine's Anglican Jollimore is an outdoor education centre. Several of the lost churches have been moved from their original foundations, but St Stephen's Windsor Junction takes the prize for being transported the farthest. It was originally located in Bridgeville, Pictou County.

Two lost churches, Stella Maris Roman Catholic Ferguson's Cove and

Seabright Baptist, have become part of the tourism industry. Stella Maris is now a Bed and Breakfast and Seabright Baptist a cottage. St Margaret Bourgeoys Lakeside will soon become a daycare. Pope Pius X Fairview now belongs to the Grand Lodge of Nova Scotia Free Masons. The construction of Stella Maris Ferguson's Cove began in 1846. Built in the Vernacular-Romanesque style, it unintentionally became a navigational aid for those entering Halifax Harbour, and a landmark for those nearing Fort York Redoubt.

The last grouping is a set of lost churches that have yet to be assigned their new purpose in life. They are for sale. Those churches are: St James Anglican West Dover, Our Lady of the Sea Roman Catholic Terrance Bay, Our Lady of Mount Carmel Roman Catholic Prospect, and St John's United Halifax.

While the "Lost Churches of Halifax" project has identified many of the repurposed churches in the Halifax region, the study suggests that several additional initiatives would be of value. It would be beneficial to document in far more detail the history of each lost church and what led to its deconsecration. It would be helpful for communities where churches have yet to close to be informed of options that might be pursued when a church closure appears imminent.

While the initial study of lost churches has been completed, the search is not over. More and more lost churches keep surfacing. Nevertheless for those identified in the current study, one might conclude with a quote from scripture, one that was no doubt mentioned from time to time when these lost churches were themselves active houses of worship – from Luke 15, verse 32, "Once you were lost ... but now you are found."

Glenn Taylor is a retired school principal, summer tour guide, and passionate heritage educator.

Moidart: the Stone House of Creignish

Lorrie MacKinnon

The stone house of Creignish was built by my great-great-great grandfather Iain Ruadh MacMaster after emigrating from Moidart, Scotland, in 1801. According to a paper written in the 1960s, he named the house “Moidart” after that area of Scotland. His first house did not survive the winds of Creignish and so he vowed to build a house that would withstand the buffeting. I first laid eyes on the “Stone House” in 1987. My dear grandmother, Lorrie (MacMaster) MacKinnon, had died that August in Vancouver and my father was determined that we would make a family trip to see whence she had come. The house had left our family in the 1940s, but my father wanted to see it. We met Nelly MacKillip and her son Andrew, who were living there together. Nelly was a lovely person, very warm and with a beautiful smile. We peeked in the front door and saw the low ceilings (less than 7 feet). She played us a song on her piano, which had pride of place in the parlour.

From that time on, my father wondered if there was a way that the house could find its way back to the MacMasters. In 2012 I was able to fulfil that dream of his, when I purchased the house from the MacKillip family, after the death of Andrew.

The house was in great need of attention on many fronts. It was hard to know where to begin or what exactly to do. Blaise Sampson did some of the first work on the house by gutting the interior, removing much of the wood and all of everything else. The wood was kept and bundled based on previous location, while everything else went into the dumpster.

In terms of the exterior appearance, there were a number of key decisions to make. The first related to the stone itself. From the 1930s on, the front of the house and the north wall had been limed so that it was white in appearance. The back wall, however, had never



Moidart in the 1930s, with Donald MacMaster, grandson of the builder, in his eighties, seated by the door (photo by Clara Dennis, courtesy of Nova Scotia Archives, accession no. 1981-541 no. 3)

had this treatment, and although it had a big bulge in it, the beautiful colours of the stone led to the decision to clean it prior to doing all of the extensive repair work that was required. And it was extensive – stone-masons Jerry Burke and Stefan Cernjak spent many hours removing silicone and broken mortar and repairing cracks both big and small. Their most challenging project was that bulge, which they tackled with aplomb. We were all surprised to find that those 24 inch walls were really two rows of stone with rubble in between.

His first house did not survive the winds of Creignish and so he vowed to build a house that would withstand the buffeting.

A second decision related to the porch, which had been added in the 1950s. Old pictures showed a lean-to, covered with wood shingles, where the porch now stood. I wanted to keep the porch, as it was well-built and I appreciated the room that it provided, and so decided to remove the aluminum siding and clad it with wood shingles. Old pictures showed that the front dormers

used to be fronted with wood shingles as well, and so we did that too. As an aside, the gutting of the interior yielded some information as to when the dormers were added; it was evident that they had been added, as the roof beams had been cut to accommodate them. The walls of the dormers were lined with newspaper, the *Haverhill Gazette* from 1904. And the peak of each dormer was shaped by branches from trees, with the bark still intact!

What of the windows? Again, old pictures showed a mix of grills on the windows. I decided to go with the simplest grill and the one that was on the only wooden window that remained. As for the roof, although the original was of wooden shingles, I decided to break with history and use architectural asphalt shingles.

The house yielded surprises on a regular basis. There were two cellars connected by a tunnel. Carpenter extraordinaire, David Howe, found where the trap door used to be in the parlour and so that was re-created by him (no crawling through a tunnel for me!). When the low ceiling on the main floor was taken up, it yielded beams that



Enjoying the view, with exterior restoration completed (photo courtesy of the author)

had a bevelled edge. This spoke to a particular craftsmanship when the house was built. I was so fortunate that David had that same approach to his work and everything was done by him with utmost care. As for that bevelled edge, it was too pretty to cover up with the old pine ceiling. It was also nice to have the

higher ceiling afforded by the absence of the pine.

Another surprise was found in the parlour. Behind the wall that had blocked the space under the mantel, I expected to find a fireplace. No fireplace was there, but instead a chimney made of cut stone, with a hole for a stove-pipe.



Masonry conservation in progress – stone-mason Stefan Cernjak working on the back wall (photo courtesy of the author)

This was such a mystery – there must have been a fireplace in the house at one time due to its age - but there was no sign that one had ever existed, but for the mantel.

Upstairs, underneath the gyprock, were beautiful beams held together with wooden pegs. We decided to take the ceiling up to the crossbeams, and used the old pine ceiling from the parlour as well as some other old wood for the ceilings. In the north room, there was a large wooden hook up on the cross-beams. I don't know what it was for – hanging fishing nets? or isbean (a type of sausage that the Gaels made)? or something else?

The house yielded surprises on a regular basis. There were two cellars connected by a tunnel.

I was fortunate in the suppliers of old materials that were available in Nova Scotia. I made extensive use of Onslow Historic Lumber in Truro for a number of items including hardwood flooring, doors, door fixtures, and a beam. Old light fixtures came from Harris House Art in Annapolis Royal. The Habitat for Humanity Re-store provided the other light fixtures, most of which were made in Canada. Local craftsman Mark Boudreau provided advice and also made a number of things which were required (such as an odd-sized door). And Aneas Gillis and Sandra MacPherson were a huge help in the stripping of multiple layers of old wallpaper from the wood that was reused. We all developed pretty strong arms in the process of doing that!

Now that the house is habitable, the next project is the property itself, where traces of the old stone fences still exist. It has truly been a labour of love.

Lorrie MacKinnon is the owner of Moidart and recipient of the HTNS Joyce McCulloch Built Heritage Award for 2014.

The Old Post Office, Annapolis Royal

Ryan Scranton

When Fort Anne was decommissioned as an active military base in 1854, Annapolis Royal went into a period of economic uncertainty and decline. For a town that had always relied on the military, a serious change of direction was needed if the community was to survive. By the time the Annapolis Royal Post Office and Inland Revenue Office was built in 1890, the town had not only survived, but entered into one of its most prosperous periods. This imposing brick and sandstone structure is an enduring symbol of the town's ability to reinvent itself.

Located on the waterfront and beside the railway tracks, the Old Post Office was placed so that it would oversee the continued economic development of Annapolis Royal. The town had indeed entered into a short period of decline in the years following the closure of the fort. Things began to change for the better with the arrival of the Windsor & Annapolis Railway in 1861. As the community at the end of the line, Annapolis Royal soon took on greater importance as a shipping destination. This is where ships from around the globe would meet the railway and where products from the Annapolis Valley would be sent to the rest of the world. Shipping, ship-building, and manufacturing soon combined with the traditional activities of fishing and farming to bring a new prosperity to the community. Prosperity brought changes to the built landscape. Many of Annapolis Royal's most notable buildings were erected during the period between Confederation and the end of the 19th century. The Old Post Office is the Canadian government's contribution to the built heritage of the town.

When fire demolished a section of the lower town in 1888, the lot across from the Government Wharf was selected as the location for an impressive new Post Office and Customs Warehouse.

The building was commissioned by the government of Sir John A. Macdonald and designed by Thomas Fuller, Chief Dominion Architect. A prolific architect, Fuller designed approximately 140 structures for the Canadian government. His buildings include the Parliamentary Library in Ottawa and the Halifax Armoury. About 80 of his designs were for post offices in smaller towns. This was part of a concerted effort to raise the profile of the federal government in communities across the country.

By the time the Annapolis Royal Post Office and Inland Revenue Office was built in 1890, the town had ... entered into one of its most prosperous periods

The Old Post Office is easily the dominant building architecturally in Annapolis Royal's lower town. Built in the imposing Richardsonian Romanesque style, this was a building designed to demonstrate the strength of the Canadian government. The building is constructed of brick with rusticated sandstone delineating the fenestration

and doorway arches. Horizontal rusticated sandstone banding provides some decorative flair to the facade. All of the arched label stop mouldings end with the horizontal banding providing both function and form. The steeply pitched roof was originally covered with slate, but this was replaced with copper when the structure was partially destroyed in the 1920 fire that burned much of Lower St George Street. Although it was substantially damaged during the fire, the structure was rebuilt and continued to serve the community.

The Old Post Office remained a vital part of the community until 1967. To mark the 100th anniversary of Confederation, a new Post Office was built on Victoria Street. Sadly, three heritage homes were demolished to provide space for the new structure. The Old Post Office was sold into private ownership and it began a 50 year period of decline. While it has housed enterprises ranging from restaurants to a primal scream therapy clinic, the building has been largely unused or under-used for the last 50 years. When much of downtown Annapolis Royal was restored during



Annapolis Royal Post Office after fire, 19 March 1920 (photo by Paul Yates, courtesy Annapolis Heritage Society Archives)



Annapolis Royal Post Office, circa 1900, with railway track in foreground (courtesy Annapolis Heritage Society Archives)

the late 1970s and early 1980s, the Old Post Office was strangely not one of the buildings selected. Since that time, the future of this architectural landmark has continued to be a source of concern for those who care for the built heritage of Annapolis Royal.

There is a great desire for this building to once again be an active part of the community

Recently the Annapolis Heritage Society (AHS) announced that it plans to purchase and restore the Old Post Office. This announcement was made after

the Society's Old Post Office Committee undertook a year-long feasibility study. This study examined various elements of the building including its structural integrity, costs for restoration, cash flow and uses for the building, once restoration work is complete. Among the proposed uses, the Society plans to move its administrative offices, Genealogical Centre and some collection storage thus allowing for better use of the space at the O'Dell House Museum. A proposed community business office will provide much needed shared office space and meeting facilities. There is also potential for restaurant service in the former

customs warehouse section of the building. There is a great desire for this building to once again be an active part of the community. The AHS is actively looking for partners or sponsors who would be interested in helping with this project. More information about the Old Post Office Project can be found on the Society's (website www.annapolisheritagesociety.com.) The building, which stands as a symbol of the revitalization of Annapolis Royal, now needs to be restored itself.

Ryan Scranton is with the Annapolis Heritage Society in Annapolis Royal.

Preserving HMCS Sackville, Canada's Naval Memorial



HMCS Sackville passing George's Island Lighthouse in Halifax Harbour (photo courtesy of Frank Gummett)

Len Canfield

Services and events in late April-early May to mark the 70th anniversary of the end of the Battle of the Atlantic and the Second World War took on special significance in Halifax, Canada's fabled wartime 'East Coast port' with *HMCS Sackville* a centre of activities. The iconic *Sackville* is the last of the Allies' 269 corvettes that served during the longest battle of the war, the Battle of the Atlantic (1939-1945).

Commissioned in Saint John, NB, in 1941, the 205-foot *Sackville* may not attract the same attention as the larger naval ships in Halifax Harbour or visiting Tall Ships, but few have a more interesting history. *Sackville*, as Canada's Naval Memorial, is a symbol of the sacrifice of those who gave their lives at sea and of an extraordinary national achievement that made victory in the Atlantic possible. It's a story very much of interest to residents and visitors alike.

Sackville, named for the Town of

Sackville, New Brunswick, was one of the 123 corvettes that served in the Royal Canadian Navy during the hostilities. They formed the core of ocean escort groups defending convoys of merchant ships from enemy U-boat attacks during the war at sea. Winston Churchill said the Battle of the Atlantic was "...the dominant factor throughout the war" and described the quickly constructed corvettes as the "cheap but nasties."

On any given day, dozens of merchant ships carrying food and other vital war supplies departed Halifax and other east coast ports for the UK. *Sackville* and her sister ships played a significant role in defending the convoys and ensuring ultimate Allied victory.

During the war, *Sackville* served in several escort groups operating between St John's, Newfoundland, and Londonderry, Northern Ireland. From January 1942 to August 1944, she was one of the original members of the famous 'Barber Pole Group.'

The Flower Class corvette's most

memorable engagement occurred in early August 1942 near the Grand Banks, where she engaged three U-boats in a 24 hour period and put two out of action before they were able to escape.

In September 1943, *Sackville* was part of another escort group defending a west-bound convoy that was attacked by U-boats. Several merchant ships and four escorts, including the destroyer *HMCS St Croix*, were torpedoed, all with heavy loss of life. During the enemy action, *Sackville* was rocked by an explosion that severely damaged her number one boiler, probably caused by one of her depth charges detonating a torpedo at close range.

Later in the war it was decided to take *Sackville* out of active service and use her as a training ship for HMCS Kings officer training establishment and a harbour loop layer. After cessation of hostilities, most of Canada's corvettes were sold to other navies or scrapped, but *Sackville* was held in reserve. In the early 1950s she was converted and continued

to serve as a naval and civilian acoustic and oceanographic research vessel until she was paid off in 1982.

In 1983 the then Naval Officers Association of Canada took the lead and the volunteer Canadian Naval Memorial Trust (CNMT) was established to acquire and restore *Sackville* to her wartime configuration. The mission of the CNMT, with more than 1000 trustees in Canada and abroad, is to preserve the ship in perpetuity as a memorial to honour those who made the ultimate sacrifice and all those who served at sea. In 1985 the Government of Canada designated *HMCs Sackville* the National Naval Memorial.

Sackville is also an enduring symbol of the extraordinary national achievement of the hundreds of thousands of Canadians in and out of uniform who gave of themselves or their lives in service to Canada. In the case of the RCN, it expanded from 3,500 regular and reserve members and a dozen ships in 1939 to 100,000 members and more than 400 ships by 1945. But the cost was high with the loss of 24 RCN ships and more than 2000 personnel.

As time and the elements take their toll on the 74 year-old *Sackville*, the CNMT has undertaken the long-term project to establish Battle of Atlantic Place near the Maritime Museum of the Atlantic on the Halifax waterfront. The architecturally striking state-of-the-art interpretation centre will celebrate the deeds of Canadians in supporting the war at sea, serve as a memorial to honour the 5000 members of the RCN, RCAF and Merchant Navy who lost their lives at sea, and preserve *Sackville* under cover.

Maintaining and operating *Sackville*, including upgrades to visitor areas of the ship, and telling the story of Canada's Naval Memorial, are an important part of the routine of Lieutenant Commander (ret') Jim Reddy, commanding officer, other Trustees, and volunteers. "Through guided tours, artifacts, and A/V presentations, visitors of all ages can experience life aboard a corvette during the war and learn of the role of the RCN," LCdr Reddy explains. During the summer, the ship's crew welcome visitors at *Sackville's* summer berth next to the Maritime Museum of the Atlantic.

In the winter the ship is berthed in HMC Dockyard.

Throughout the year *Sackville* supports various naval, community, and corporate events and activities. This year, 2015, will be another active year as the ship supports a number of 70th anniversary and BoA week activities. During the April 27-May 3 period these included a commemorative concert at the Spatz Theatre, a reception aboard *Sackville* and dinner at the Maritime Museum of the Atlantic, and a committal of ashes service at sea, along with hosting naval veterans from across Canada and members from the Royal Naval Association, Londonderry. Other major events include participating in Doors Open Halifax, June 6-7, an annual event that promotes public visits to historic and contemporary buildings or venues of significance.

After 74 years it's all in a day's work for Canada's oldest serving naval ship.

www.canadasnavalmemorial.ca

Len Canfield is a CNMT trustee and a member of several military support organizations.

NEWS

HTNS Awards at Heritage Fairs

Two promising young students recently won awards from the Heritage Trust of Nova Scotia at regional heritage fairs.

The HTNS award at the recent heritage fair in Truro went to Maggie Dewar of Pugwash District High School. The 2015 Chignecto-Central Regional District Heritage Fair took place at the Truro campus of the Nova Scotia Community College on May 1 this year. Maggie Dewar's research explored the origins and uses of Wallace sandstone, which was first quarried in 1811 for the construction of Province House, the Nova Scotia legislature. Over the following 200 years, Wallace sandstone has been used in numerous buildings across Nova Scotia,

Canada (including the Centre Block of Parliament in Ottawa), and across the United States as far as California. Recent projects employing Wallace sandstone include the restoration of Halifax City Hall (which received an HTNS built heritage award last year) and new buildings in Joggins (fossil centre for the UNESCO World Heritage Site), Charlottetown (hotel), and Moncton (fire station and courthouse).

At the South Shore Regional Heritage Fair at Bay View School in Mahone Bay on May 5, the winner of the HTNS award was Emerald Lake from Bluenose Academy in Lunenburg. Emerald's project was on the Selig House, a heritage home in Lunenburg. Emerald is the seventh generation to live in this home. It is gratifying to see this interest in Emerald and her peers, future custodians of Lunenburg's UNESCO-recognized heritage.



Maggie Dewar with her award-winning display on Wallace Sandstone (photo courtesy of Joe Ballard)

Did A.J. Downing Influence Lewis Bailey?



110th Anniversary celebration in 1975, showing wall decoration in the background (courtesy of the East Hants Historical Society)

Joe Ballard

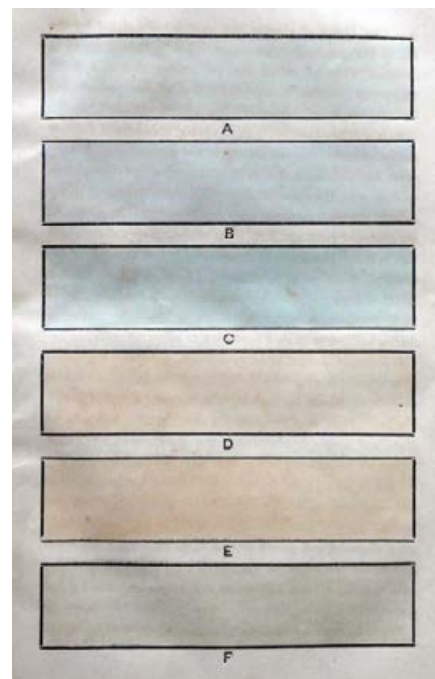
In 1881, Lewis Bailey, a painter from Newport, is said to have decorated the interior of Lower Selma Presbyterian Church in Hants County.¹ The former church is now home to the East Hants Historical Society. Having been constructed in 1865, the building celebrates its 150th birthday this year. No primary evidence is readily found to corroborate the longstanding claim that Lewis Bailey was “a wayfarer, who fortuitously meandered into the church and offered to embellish the interior.”² Yet the claim possesses a sufficiently definitive quality to make one believe that determined digging may yet confirm the story. The 1871 census confirms Bailey’s profession as a painter. For the convenience of putting a name to the work, this article will refer to the painter as Lewis Bailey.

Decorating each wall from floor to ceiling, Bailey produced a marble effect embellishing the windows and doorways and creating faux arcades where the walls were not interrupted with openings. The marbling effects employed in this building utilized techniques that would have been known to any journeyman house painter in the

mid to late nineteenth century. Lewis Bailey, the painter in this case, also attempted to incorporate “trompe l’oeil” effects into his work. His attempt at a three dimensional illusion had limited success compared to other period work such as Sacré-Coeur Chapel of the Convent of the Immaculate Conception in Bouctouche, New Brunswick, but one clearly sees the kind of “trick of the eye” that can be achieved when the artist is well-versed in the technique. Bailey’s work has an endearing quality to it and deserves to be preserved and celebrated.

It may be mere coincidence that Bailey’s colour palette so closely followed that suggested by influential landscape architect A.J. Downing, but the resemblance is close enough that it awakens curiosity and provokes comparison.

Downing, an American, was widely published and his instructional books were readily available in Nova Scotia from the middle of the nineteenth century onward. Indeed, he was quoted in a Yarmouth County newspaper as early as 1846. One of his books was advertised in a Colchester newspaper just three years before Bailey decorated the Lower Selma Church. When Downing



Six shades “highly suitable for the exterior” (A.J. Downing, 1847, *Cottage Residences*, p. 17)

proposes six specific colours on page 17 of *Cottage Residences* (1847), he does so in the context of exterior work, but interestingly remarks on how they might be “marked off in courses, and tinted to resemble some mellow stone...”³

For his ‘stone’ work, Bailey chose colours with grounds of white, red, blue, pale green, medium green and fawn – strikingly similar to those suggested by A.J. Downing. Each marble colour features veins of darker shades or tints of the same colour applied over the ground. The white marble displays grey veins. Blue and red veins run through all the various “marble blocks” regardless of the ground colour.

The technique of marbling called for a ground with little body, or in other words a base coat that was nearly transparent. The first of three or four colour veins were then applied, again with a colour of little body. The colour was applied with a feather as streaks and crooked lines running about in apparent randomness and connecting with vapory patches here and there. Each of



Former Lower Selma Presbyterian Church, before recent removal of the cedars (photo courtesy of the author)

the colours was applied in the same way with separate feathers. Once all of the desired colours were on, and still damp, a dry dusting brush was passed over the entire surface to soften the lines and blend them with the ground. The lightness of the feather combined with the transparency of the colors and the

final dusting produced wispy veins very reminiscent of real marble.

In addition, Bailey employed darker tones, suggestive of shadows, to help produce the “trompe l’oeil” effect that he intended. Close examination of the artist’s technique reveals pencil marks where he sketched out the edges of the

stone blocks before painting. One can easily envision the artist at work and appreciate his process. Such genuine evidence of the artist’s preparation makes the work somehow more accessible and personal; and, in concert with an explanation of the marbling technique and a possible connection to Downing, provides an excellent opportunity for site interpretation by the East Hants Historical Society. The museum, located at 6971 Highway 215 near Maitland, is open throughout the summer, from June to the end of August.

Joe Ballard is the regional rep for Colchester, Cumberland, and East Hants on the HTNS Board

Endnotes:

¹A History of the Lower Selmah - Noel Shore United Church of Canada 1865-1965, p. 3

²That All May Be One: The History of Religion Along the Cobequid Shore Tennycape to South Maitland (1738-1970)

³A.J. Downing, 1847, Cottage Residences, p. 16

Doors Open

One weekend. One city.
Doors Open.
June 6-7, 2015

Doors Open is a global event that is coming to Halifax for its third year on June 6th and 7th. Discover and explore close to 30 buildings of architectural, cultural and historical significance. Spend the weekend with us and see what's behind our doors!

#doorsopenhalifax /DoorsOpenHFX
@DoorsOpenHFX doorsopenhalifax.com

Heritage Trust of Nova Scotia

Annual General Meeting
and
Illustrated Public Lecture

Thursday, June 18, 7 pm

Steven Schwinghamer

Exploring Lawlor’s Island
Quarantine Station:
History and Archaeology

Museum of Natural History Auditorium
1747 Summer Street, Halifax
[entrance on lower level from parking lot]
Information: 423-4807

Programs Sponsored by Other Societies

Chestico Museum

8095 Route 19, Port Hood, NS, B0E 2W0
Downton Abbey Tea, Hillcrest Hall, Port Hood, Sunday July 5. **Historic Walking Tours**, twice weekly, July 6–August 12
Contact: 902-787-2244, chesticomuseum@nsaliantzinc.ca, <http://chesticoplac.com/>

Doors Open Halifax

Saturday-Sunday, June 6–7, 10 am – 4 pm
Mandate: to make available to the general public free access to buildings of historical, contemporary, or architectural significance and to generate interest in our built environment, 35 venues confirmed for 2015
Contact: 902-402-0733, info@doorsopenhalifax.com, <http://doorsopenhalifax.com>

Fortress of Louisbourg National Historic Site

Louisbourg, NS, B1C 2L2
18th century camping, July 24–26 and Aug. 29–30
Contact: 902-733-3552, fol.tourbookings@pc.gc.ca

Grand-Pré National Historic Site

Acadian Days – Journées acadiennes, July 17-19
Contact: 902-542-3631, info@grand-pre.com, www.pc.gc.ca/eng/lhn-nhs/ns/grandpre/activ.aspx

Isle Madame Historical Society

LeNoir Landing, 708 Veterans Memorial Drive, Arichat, NS, B0E 1A0
Tea in the Museum, Tuesdays, July 7-Aug.25, 2 to 4 pm, \$5. **Kids Day at the Museum**, Wednesdays, July 8-Aug. 19, 1 to 3 pm, \$5 (child), \$10 (family)
Blacksmithing workshop with Richard Boudreau, July 12, 1–5 pm, pre-reg. req'd, \$60 incl. materials. **Cemetery Walk**, proceeds to OLA Cemetery Fund, Aug. 9, 2 pm. **Cemetery Walk**, proceeds to St. John's Cemetery Fund, Aug. 23, 2 pm
Mi'kmaq basket weaving with Donna Poulette, Aug. 29, 1–4 pm, pre-reg. req'd, \$30 incl. materials. Contact: 902-226-9364 or 902-226-2880, islemadamehistoricalsociety@gmail.com

Lighthouse Awareness Art and Craft Show

Port Medway, Aug. 14-18
Port Mouton, Aug. 21-27
Contact: 902-935-2067, lighthouseartshow@gmail.com

Memory Lane Village

5435 Clam Harbour Road, Lake Charlotte, NS, NOJ 1Y0
Dominion Day "Old Time" Village Fair, July 1
World War II Encampment, July 11-12
Old-fashioned Tea Social, July 19
Contact: 902-845-1937, info@heritagevillage.ca

Musée des Acadiens des Pubnicos

898 Route 335, West Pubnico, NS, B0W 3S0
Métis and Heritage: Follow the Mi'kmaq trails, June 21, 1–4 pm, free
Contact: 902-762-3380

Ottawa House Museum

1155 Whitehall Road, Parrsboro, NS, B0M 1S0
Rug hookers at work on the verandah, Wednesdays, mid-June to late August
Contact: 902-254-2376, www.ottawahousemuseum.ca

Port Royal National Historic Site

53 Historic Lane, Port Royal, NS, B0S 1K0
Mi'kmaq Culture Day, July 12
Construction Traditions, Aug. 9
902-532-2898, SouthWestNova.NHS@pc.gc.ca

Public Archaeology Day

June 13 (rain date June 20 except Highland Village)
Uniacke Estate Museum. Mount Uniacke. McCulloch House Museum, Pictou. Highland Village, Iona. Cossit House, Sydney. Ages 9 and up, regular admission may be charged. Registration deadline: June 6, <https://museum.novascotia.ca/public-archaeology-day-pre-registration-form>.
Contact: museum@novascotia.ca

Tours

Annapolis Royal House & Garden Tour, 441 St. George Street, Saturday July 4, \$20-25 incl. refreshments. 902-532-7018, admin@historicgardens.com

Chester Garden Tour, Saturday July 18. Contact: 902-275-4709, admin@ChesterAreaNS.ca
Mahone Bay Home & Garden Tour, July 11 & 12. Contact: 902-624-6263, info@settlersmuseum.ns.ca
Chester House & Harbour Tour, August 22. 902-275-3842, lordlystatemuseum@gmail.com

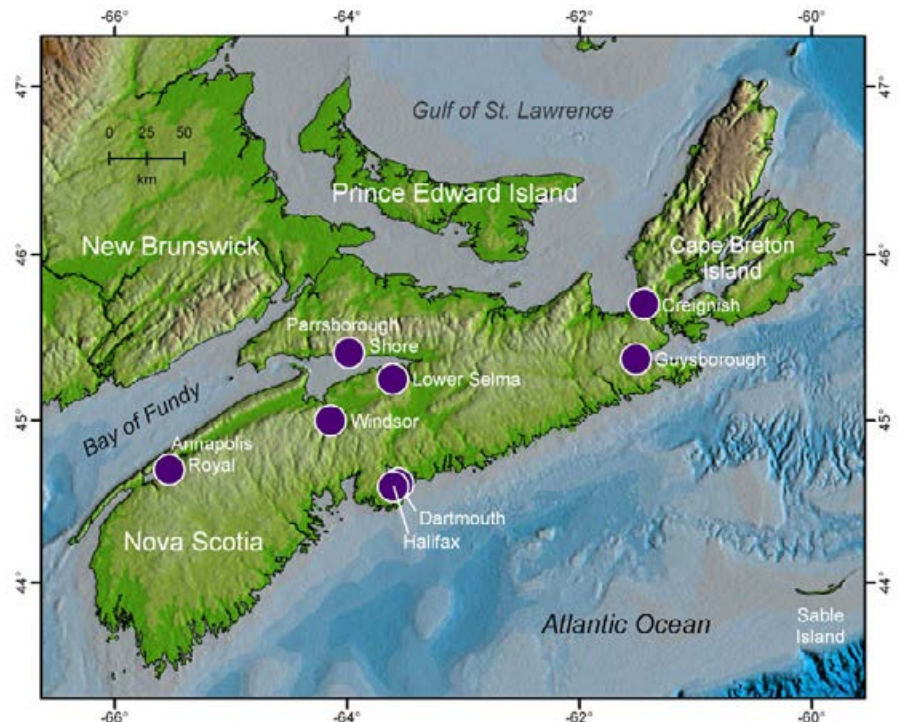
Quilts

Quilt expo and sale, Middle West Pubnico, July 15-17. Contact: 902-762-3380, musee.acadien@ns.sympatico.ca
Quilt-expo-couvertes, Saulnierville, July 27-31. Contact: 902-769-2113, sacre-coeur@eastlink.ca
Northumberland Guild show and sale, Pictou, Aug. 1-2. Contact: 902-396-4595, debbie_stphen@ns.sympatico.ca

Uniacke Estate

758 Highway 1, Mount Uniacke, NS, B0N 1Z0
Public Archaeology Day, Saturday June 13, free
Community Open House, Sunday June 21, free
Uniacke Estate Historic Landscape Tour, alternate Sundays from June 21, 2 pm
Uniacke's Life by the Brook, alternate Sundays from June 28, 2 pm
Behind the Ropes Tour, July 19, 9 am to 11 pm, ages 15 and up, \$15 incl. refreshments
902-866-0032, <https://uniacke.novascotia.ca>

Locations of subject matter in this issue



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