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# The Griffin

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## President's Report

### The Griffin

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published by  
**Heritage Trust of  
Nova Scotia**

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*Joe Ballard*

Peninsular Halifax is under attack. I would enumerate the sites here, but the swiftly changing landscape may leave my list outdated by the time you read this. Now would be a good time to help frame the position of heritage proponents and to assist the public in articulating a credible response. We already know what our detractors will say. They will argue that we are anti-development Chicken Littles stuck in the past. I say: take care not to prove them right. Don't attack 'development'. Development is, after all, what we protect. Instead, explain how heritage proponents seek to esteem smart, sustainable, and appropriate development. Whether such development is in the planning stage or occurred one hundred years ago matters little. However, development that has gathered around itself decades of cultural capital warrants special recognition. It has accrued tangible and intangible values that tend to have transmissible economic and aesthetic effects on nearby properties, as well as positive effects related to the contentment and comportment of citizens. Don't get stuck in the past. Heritage proponents do not live in the past, they look to the future and anticipate what it is that successive generations will value.

*... heritage proponents seek to esteem smart, sustainable, and appropriate development ...*

In that future we hope to see smart, human-scale development, representing many eras and styles, contributing to a thriving society.

According to the United Nations, "The deterioration or disappearance of any item of cultural or natural heritage constitutes a harmful impoverishment of the heritage of all the nations of the world." The word impoverishment in this statement is so very well suited. It effectively articulates the problem with the recent unfolding of events on Halifax's Young Avenue and other similar sites. With the demolition of the Cleveland House and its proposed replacement by five building lots along what was designed as a 'grand allée', the Young Avenue neighbourhood understandably feels poorer – from a civic standpoint, not financially (although that too is possible for nearby property owners). It is interesting to ponder the increased value of the subdivided Cleveland property and the resultant decrease in the value and character of our 'grand allée'. The two values can be seen as corresponding data entries, with Halifax as the spreadsheet: the value of 851 Young Avenue goes up while our city's inventory of cultural assets goes down.

*... the value of 851 Young Avenue goes up ... our city's inventory of cultural assets goes down*

There is reason to be optimistic. Individual citizens are expressing their dismay and anger at the troubling treatment of heritage resources. Individual voices are coalescing into newly organized groups in response to the ease with which demolition permits and variances are granted. The media, with its nose for conflict, is currently providing substantial coverage of heritage issues.

Cover image: Detail from The Wired Monk Coffee Shop, by Inae Kim, watercolour on paper, 11" x 22" (courtesy of the artist)

## ARTIST

# Inae Kim

Inae Kim was born in South Korea, where she attended university, obtaining both a Bachelor of Fine Arts and a Certificate of Fine Arts Teaching. Inae majored in graphic design and began her working career in her native country as an art teacher at the elementary and junior high school levels. For a number of years, she was further employed as a commercial artist in the field of advertising.

In 1996 Inae, with her husband and two children, made the decision to move to Canada. In 1997 the family permanently settled in Halifax. While taking up a new life in a new country can be challenging, she has found the varied cultural experience rewarding and in the process feels it has helped foster personal growth and expand her understanding as an artist. Light, colour, shape, and imagery are key elements in Inae's approach to painting. The diversity of Nova Scotian flora and fauna provide special inspiration in this regard, as does the historical architecture of Halifax and the province.

Inae was elected to the Canadian Society of Painters in Water Colour (CSP-WC) in 2011. She received many awards from the Contemporary Artist Society juried shows in Halifax 2009-2015 and also awards from Open International Juried Exhibitions in Toronto and Halifax, 2011 and 2015.

Inae is an instructor for the water-colour workshops for the newcomer program in the Halifax Public Library and works with individual clients on commissions of homes, properties, and landscapes from Nova Scotia and as far away as Toronto and Ottawa.

To view more of her work, please visit her website: [inaekim.com](http://inaekim.com)



Macara St., by Inae Kim, watercolour and pen on paper, 18" x 22" (courtesy of the artist)



Gray House, by Inae Kim, watercolour on paper, 18" x 22" (courtesy of the artist)

## Willie Troop - 'Jill' (and Master) of All Trades

... her Granville Centre home is a workshop and showcase for restored antique furniture and wooden artifacts from salvaged materials

### Peter Delefes

One of the regulars, myself included, at the Bike and Bean coffee shop in Tantalton, NS, is Gordon Troop, an amazing fellow who is a collector of antique cars, motorcycles, and bicycles. In my conversations with Gordon over coffee (tea in his case), during the last couple of years, he has become aware of my interest in cultural and built heritage. In this regard, he has often proudly mentioned his

sister-in-law, Wilhelmina 'Willie' Troop, who lives with her husband Victor in an historic home in Granville Centre in the Annapolis Valley. Gordon has regaled me with examples of Willie's prowess in fixing, restoring, and replicating historic household artifacts, particularly antique furniture items. He emphasizes that she has a talent for woodworking and for reusing salvaged heritage materials. During this last winter, after hearing so much about Willie's passion for repurposing items, I decided that I had to meet her and possibly write an account for *The Griffin*.

In April, Gordon put me in touch with Willie, who kindly invited me to pay

a visit to her home in Granville Centre. Wilhelmina Wouterlood van Doesburg was born in The Hague, Holland, and immigrated to Canada with her parents and four siblings in 1957. They originally settled in Victoria, British Columbia, where some years later she met her husband-to-be, Victor Troop, a Nova Scotian from the Annapolis Valley who was serving as a recruiting officer with the Canadian Army in Victoria. After marrying in 1962, they lived on a number of military bases in Canada, the USA, and Europe, ending up in Cornwallis, NS. In 1973, they took up residence in Granville Centre, where they acquired an old farmhouse (circa 1845) that had been



Willie acquired three inside doors from the Granville Centre All Saints Anglican Church (1825) before it was dismantled and sent to Louisiana; this one hangs in the Troop house (author photo).



Willie repaired, stained and re-caned this antique rocking chair which belonged to Victor's mother (author photo)



*Victor and Willie Troop with Peter Delefos in front of their 1845 house in Granville Centre; this Maritime Vernacular house is typical of the plain and simple houses built by and for common people in the mid-19th century (photo courtesy of Kevin Ball)*

in the Troop family for years. They call the property Crow Harbour Farm. It is a working farm, where they raise Hereford cattle. Their herd once numbered sixty head. It's now down to twelve, which they use as breeding stock. They also have a sheltie named Jake.

I had to arrange my trip to the farm on an inclement day, as Willie and Victor were busy on good-weather days doing fencing repairs on their 100 acre property. Each year, in April and May, they have to replace about 50 wooden posts around the pastures on their property which runs down to the Annapolis River. I was impressed that Willie and Victor, both in their mid-70s, spent several hours each day pounding fence posts into the ground.

During my visit with Willie I had lots of questions about how she became interested in salvaging, fixing and restoring old wooden artifacts. She pointed out that as a young girl in The Hague, where most of the buildings are constructed of rough brick, she would find an old piece of wood and, by rubbing it

along the buildings on the way home from school, she would shape it into something recognizable. Later, when she came to Nova Scotia and lived on a farm, there was a need for self-reliance

and 'hands-on' work, something she took to naturally. As she developed skill at repairing antique furniture, she was given lots of work by local antique dealers, who appreciated her ability to authentically restore damaged items. Friends and family members also called upon her to refurbish furniture with broken, rotted, or missing parts. She became an expert salvager, visiting dump sites, furniture auctions, yard sales, as well as receiving donations of furniture items from friends and neighbours. When I asked her where she would place herself on the repair-restoration-replication spectrum, she succinctly replied, "Fixing antiques." Although she is not a professional antique restorer with specialized training and certification in that area, she has acquired skills through research, trial-and-error, and by watching other skilled professionals at work and learning from them. She has a variety of books, manuals, plans, and other resource materials, which she consults when undertaking heritage-related woodworking projects.

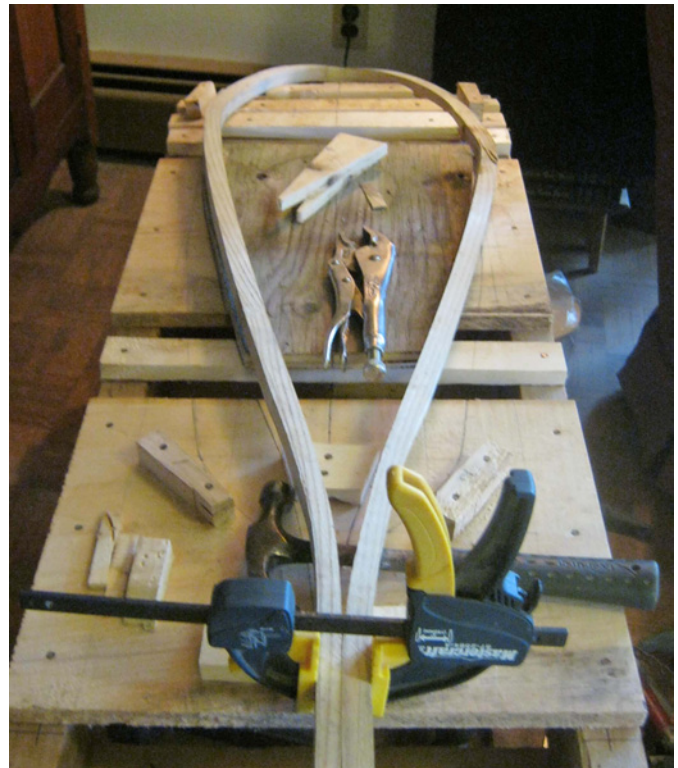
Willie told me that before starting on a restoration activity she has "to be able to imagine the finished item and build it in my head." This reminded me of the theory of multiple intelligences and the



*Willie with a couple of her prized Hereford cows and Jake; cemetery in background (author photo)*



Embossed tin ceiling tiles rescued from a dump site by Willie; repaired, painted and installed over the wood stove in the kitchen (author photo)



Form to shape snowshoe frame (author photo)

category of visual-spatial judgement which entails the ability to visualize something with the mind's eye. This is obviously an intelligence which carpenters and skilled woodworkers have in abundance.

*By increasing the life cycle of an object, whether a building or a wooden table, there is less environmental impact. Respect for the resources embodied in crafted objects is a key element in the work of Willie Troop.*

Willie is very much engaged in community activities. For twenty-five years she managed the Annapolis Royal Farmers' Market, one of the largest open-air summer markets in the province. With over 100 vendors, there was always a myriad of practical problems which needed solutions. One such issue involved her designing and installing canopies over the stalls to protect the vendors and their goods from the elements.

Willie is a strong advocate of the 4H Program which teaches students in rural areas about livestock, foods, crafts and life skills. She serves as a volunteer leader for high school students in the beef, crafts and woodworking categories. She and Victor are always available to lend a helping hand to their grandchildren with their 4H projects. This was very much in evidence when I walked into their home. It seemed that the entire house was a 4H work-site. As I entered the kitchen, I noticed a large contraption on the wood stove. There was a three metre section of plastic pipe straddling a boiling pot of water and extending well beyond the two sides of the stove. I was informed that, inside the pipe, a two metre strip of ash wood was being steamed. Willie and Victor were helping their granddaughter, Hannah, with a 4H project to construct a set of old-style snowshoes, replete with webbing and bindings. Alongside the stove there was a home-made form for bending and securing the ash wood when it was removed from the improvised steamer.

Later in the morning, when Hannah arrived, I watched as the three of them bent and fastened the ash strip to the form. This piece of ash would become the frame for the snowshoe. In the living room, another 4H project was underway. This was their grandson Eben's 4H project. It was a tack box, about the size of a steamer trunk, made of red oak. Its intended purpose was as a supply box for materials for grooming cattle for exhibitions. The tack box was based on an original design. On one side of the box, the words 'Crow Harbour Farm' had been printed in large letters.

Throughout the house were many examples of Willie's furniture restoration handiwork. These included tables, chairs, hutches, flat-back and corner cupboards, cabinets, shelves, doors, and various ornamental art pieces hung on the walls. The accompanying photographs illustrate some of her work. While this article focuses on Willie's talents as a woodworker and furniture restorer, she has obviously received lots of support from her husband, Victor, who is also a

resourceful person. He and Willie constructed several of the outbuildings on their property, including the cattle barn, and Victor built a trailer for transporting cattle, a band-saw mill for producing lumber, and a number of wood-strip canoes, just to mention a few of his projects I saw during my brief tour of the farm. Together, he and Willie are fully engaged with their family, farm, community, animals, and many activities.

Heritage advocates frequently remind us that the preservation of built history is desirable, not only on cultural grounds but also to promote sustainability and to reduce environmental degradation. They speak of the initial embodied energy in a building or object. This is the non-renewable energy consumed in the acquisition of raw materials, their processing, manufacturing, transportation to site, and construction. Obviously, energy consumption during the manufacture of buildings and other items was much lower one hundred years ago than it is today. By increasing the life cycle of an object, whether a building or a wooden table, there is less environmental impact. Respect for the resources embodied in crafted objects is a key element in the work of Willie Troop. Her re-use of materials has preserved items of cultural and historic interest and at the same time has promoted sustainability.

Now, when I meet with Gordon Troop at the Bike and Bean, I can visualize Willie Troop and fully appreciate her handiwork. But more than that, her boundless energy, strong work ethic and prodigious accomplishments have inspired me to get back to work on that mosaic piece I set aside a few years ago. One needs to meet a Willie Troop every once in a while to resolve to get on with things.

*Peter Delefes is a past President of the Heritage Trust of Nova Scotia*

## POETRY

### *The Extraction*

*Roger Davies*

On the way to have my tooth extracted – old once-reliable – I pass the hole in the ground where Saint Patrick’s High used to be, and further along, the empty space where the rounded whiteness of the CBC building once stood, and in the heart of the city, the deep cavernous excavation now filled with steel and glass, the implant towering, changing the well-worn contours, the daily ways, forever. No matter what’s done, something as familiar as the way teeth meet – originals or newly-formed – comes to be an expert’s new idea.

May 2016



*In memoriam: CBC Radio Building, corner of Sackville and South Park, Halifax, April 2014 (Griffin photo)*

## AWARDS UPDATE

### *The Lofts at Greenvale*



*School Chair, by Ian Sandler, on the lawn of the former Greenvale School, Ochterloney Street, Dartmouth (Griffin photo)*

[www.htns.ca/awards\\_past.html#2010commercial](http://www.htns.ca/awards_past.html#2010commercial)

Do you ever wonder how past built-heritage award projects are doing? Many continue to function well and contribute to our streetscapes, but their original function may not be readily understood by younger generations. Greenvale School, designed by Andrew Cobb in 1915, was an important building in Dartmouth. Until it closed in 1980, almost every resident of several generations was a student there. Fortunately, this landmark building was given a new life as The Lofts at Greenvale, with its original front and side façades intact. This project by Dixel Developments Ltd received an award from HTNS in 2010. Since 2013, the property has been graced (and the original purpose of Greenvale referenced) with the large sculpture *School Chair* by Ian Sandler. As expressed in an HRM press release, it refers to “iconic school chair and desk designs ... and reflects upon the legacy of the Greenvale School to downtown Dartmouth and its residents, past and future.”

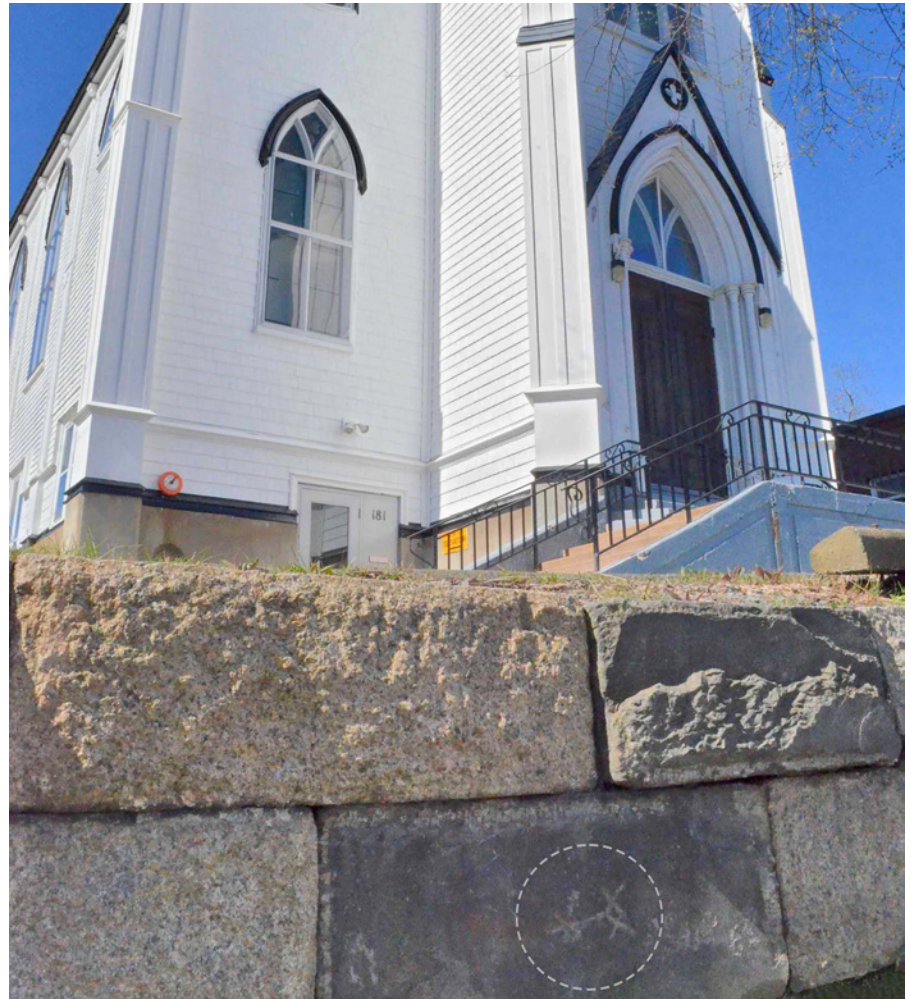
## 2016 Jane's Walks in Halifax and Dartmouth

*Donald Forbes*

The weekend of May 7-8 saw many engaged residents of Halifax and Dartmouth strolling the trails and pounding the sidewalks in various parts of the city. They were doing this to deepen their understanding of the urban environment in which they live and to honour the legacy of Jane Jacobs, within a week of what would have been her 100th birthday. Jacobs recognized the vital role of citizen participation and the importance of meeting neighbours and sharing knowledge. The 'Jane's Walk' activities support her vision and are part of a global festival of urban explorations led by volunteers in many urban centres each year.

Coordinated by Jane's Walk International, sponsored by the Tides Canada Initiatives Society, and organized locally by Sam Austin, the 20 walks offered in the Halifax region this year covered a wide and fascinating spectrum. They ranged from Belcher's Marsh (off Parkland in Clayton Park) to 'The Common Link' (connecting Victoria Park, the Public Gardens, the Citadel, and the Common); from Halifax in the First World War to early Tufts Cove; from 1960s development ('Halifax Thinks Big') and a development primer to 'Why Trees Matter'; and from safe crosswalks to pedestrians and construction sites. One walk focused on firefighting and fire stations in Halifax, another on North Dartmouth history and the Ropeworks ('Wyse Road of Yesterday'); one set out to find 'the Neighbourhood Unit in Halifax's Westmount'; and others highlighted important public spaces from Sullivan's Pond to the Dartmouth and Halifax Commons. Stephen Archibald led a walk to celebrate the decorative brickwork designs of Henry Busch, one of the earliest professional architects to practice in Halifax<sup>1</sup>.

Other walks uncovered half-forgotten history. On Saturday morning, Adrienne Lucas Sehatzadeh led a 'Walk up the Avenue' to the top end of Crich-



*St James United Church and canal lock stone with mason's mark circled (Griffin photo)*

ton Avenue in Dartmouth. As a former resident and historian of the neighbourhood, she recounted the story of the African Nova Scotian community that made that area home for 100 years. In the afternoon, David Jones led a crowd of about 50 walkers on an exploration of Dartmouth Cove, describing the first mill constructed in 1749, the early development of the town in 1750 with its palisade and four blockhouses for protection against Mi'kmaq attackers defending their traditional use of the area (with French encouragement). The estuary that was Dartmouth Cove before industrial development was a rich fishing ground for the indigenous population, who camped high on the

hill where Helen Creighton's Evergreen House stands today, and occupied several other areas in Dartmouth as well. In addition, David described the era of the Nantucket Whalers, the 'lower ferry' and businesses that operated at the foot of Old Ferry Road, the remains and identity of former wharves throughout the cove, and the approximate location of a Napoleonic War prison on Newcastle Street. He told the story of six prisoners-of-war who escaped one June evening, 'borrowed' a vessel tied up in the cove, and reached the French coast.

On Sunday, Rick Walker had volunteered to lead a walk along Portland Street in downtown Dartmouth but was forced to withdraw for health reasons.





Linda Carvery's Gottingen Street walk passing the Hope Blooms storefront on Cornwallis Street (Griffin photo)



David Jones speaks to Dartmouth Cove walk participants from the steps of Evergreen House, former home of folklorist Helen Creighton and currently the Dartmouth Heritage Museum, on the site of former Mi'kmaq encampments overlooking the cove (Griffin photo)

David Jones stepped in on short notice and led another well-attended walk ('Pleasant Portland Street') from the Five Corners at Pleasant - at one time the corner of Bishop, Portland, Albert, Pleasant and Cole Harbour Road - to the foot of Portland at Alderney. He recalled the flooding in Hurricane Beth (1971) and the bridge over the Sawmill River at St James Church where youngsters from the east and west sides would challenge each other. He talked about the Shubenacadie Canal that harnessed the river before it was buried in a culvert from Sullivan's Pond to just above the harbour. David pointed out masons' marks on blocks of stone repurposed from canal locks to form a retaining wall at St James and recounted his grandmother's recollections of shopping along Port-

land Street in the 1930s.

Going back to Saturday, late in the afternoon, Linda Carvery led a fascinating tour of the Gottingen Street neighbourhood from Creighton to Brunswick. This touched on former music and boxing venues, Victoria Hall, the Morris House, the George Dixon Community Centre, the Hope Blooms garden, the Little Dutch Church, St Patrick's Church, and St George's Round Church, public rights-of-way, and the cinemas that once thrived on Gottingen Street. Along the way, there were conversations about the limited tenants' rights and poor conditions endured by less affluent residents in the past, and about the lack of affordable housing for a range of demographic groups (particularly families) today. While special planning

rules support innovative development and repurposing of buildings in this part of the city, challenges related to gentrification, social equity, and pressure for larger-scale development remain.

Despite the raw weather over most of the weekend, the 2016 Halifax-Dartmouth Jane's Walk fostered community awareness and opened conversations across and between neighbourhoods. Providing new insights and stories to enlighten even long-time residents, the weekend walks enriched our appreciation and understanding of the urban environment, history, built heritage, and social fabric around us.

<sup>1</sup><http://halifaxbloggers.ca/noticedinnovascotia/2016/05/a-collection-of-19th-century-buildings-in-halifax/>

## Fort Sackville and the Scott Manor House in Bedford

*Tony Edwards*

On 21 June 1749, Edward Cornwallis arrived in Chebucto on the Sloop of War *Sphinx*. With him was a flotilla of 13 more ships holding over 2500 people boldly committed to found the garrison town of Halifax. On one of these other vessels, *London*, was a future prominent Bedford landowner, Col. Joseph Scott. Before being posted to serve under Cornwallis, Scott had served as quartermaster for the Massachusetts 67th Regiment of Foot. Scott busied himself in Halifax in many of the community's affairs. He was first a merchant and a judge of the Inferior Court of Common Pleas. Then, with a substantial land grant in what is now much of Sackville and east Bedford, he engaged in the lumber business. In 1759 he became a member of Nova Scotia's first assembly.

*The post at the head of the bay  
they named Fort Sackville in  
honour of Lionel Cranford, Viscount  
Sackville, first Duke of Dorset*

Cornwallis reported quite frequently to the Lords Commissioners for Trade and Plantations, the First Lord being Lord Halifax, otherwise known as George Dunk. In his report dated the day after arrival, Cornwallis stated that "there are a few French families on each side of the Bay" (meaning Bedford Basin, then called Torrington Bay). A month later on July 24 he referred to the basin as Bedford Bay. This name change was in honour of John Russell, 4th Duke of Bedford and Secretary of State of the Lords Commissioners for Trade and Plantations.

On 11 September, Cornwallis wrote to the Duke of Bedford: "My Lord ... I have intelligence from all parts of this province ... that the Indians of Acadie & St John's Island ... design to molest us this winter – The French do everything in their power to excite them to it – The Settlers don't seem alarmed."



*Scott Manor House, Bedford, as viewed from the old road (now a walking trail); date and photographer unknown (courtesy of the Fort Sackville Foundation)*

But Cornwallis was. He reported that he had armed "such of the Settlers as I can trust with arms." He continued: "Captain Gorham is gone with his Company to the head of the Bay to remain there all winter – He carried with him his materials of all kinds for Barracks – I have ordered one of the armed Sloops to assist him – There he will command the whole Bay and secure the communication with Minas."

Captain John Gorham commanded a group of about 60 Mohawk Rangers. On 17 October 1749, Cornwallis wrote to the Duke of Bedford: "The posts of the head of the Bay and Minas are made secure. I have ordered a Detachment of General Phillips to remain in the former that Gorham with his Company may scour the Country." The post at the head of the bay they named Fort Sackville in honour of Lionel Cranford, Viscount Sackville, first Duke of Dorset.

Col. Scott and his family settled into life in Halifax and his brother George came to this outpost as well. George Scott, later Governor of Dominica (and who was to die there in a duel), received a grant on the west side of the Sackville River. Today a commercial building named Governor's Place stands on some of that property on Bedford's Union Street. Joseph Scott operated a grist mill

somewhere in the section of Bedford that today is called Sunnyside. He is believed to have built Ten Mile House, which still stands, in the late 1700s on land that had been granted to him in the 1760s.

*[Scott Manor] house is almost certainly the only full two-storey, early Planter, gambrel-roof mansion house in Canada*

Halifax was a European town. Its narrow streets with accumulated waste caused the spread of diseases and other social ills. Joseph Scott had already lost members of his family to disease, so getting out of the town and into a healthier place was a priority. The safest location was next to Fort Sackville. With an additional grant of 16 acres on the road to Piziquid (today's Windsor), also called the Main Post Road, he built his "Mansion House" in the late 1760s. It was just across the road from Fort Sackville. Research by Elizabeth Pacey, included in her book *Landmarks*<sup>1</sup>, suggests that the house is almost certainly the only full two-storey, early Planter, gambrel-roof mansion house in Canada. Among its distinctive features are the "wishbone" chimneys at both ends. They look like they have windows embedded in them



Scott Manor House today, with interpretive panel and Fort Sackville in the left background (Griffin photo, February 2016)

and how could that be? The flues from the fireplaces in the house feed up through the chimneys on either side and allow space for a window to light the attic.

Col. Scott enjoyed the company of the native people and often invited them to camp on his property. In his will, he asked that he be buried where the natives were buried, and after his death at his "mansion house" in September of 1800, his wish was followed and he was buried in what more than 60 years later became the cemetery of the congregation of All Saints Anglican Church. Col. Scott's widow, Margaret, sold the property to William Sabatier, the sheriff of Halifax County. He was interested in experimenting with the growing of crops such as hemp and apples.

Subsequently the home came into the possession of George Lister, who sold it in one of his lot auctions to Peter

Ross. Ross leased it to John Unwin, who operated the house as the Willow Park Summer Hotel in 1856. Nine years later, on 31 July 1865, property documents indicate that Patrick Goulding, Innkeeper, and his wife Mary secured the house from Peter Ross and his wife Lydia. In May of 1870 Patrick Goulding listed the "Park House" for sale. The advertisement stated that the house contained 16 rooms, "commands a fine view of the Basin," and would make either a good hotel or a comfortable gentleman's residence. On 12 July 1870, the Manor House was sold to Dr John Ternan, the Fleet Surgeon. It reverted to a private home and remained in the ownership of Ternan family members until 1945.

*The buildings of Fort Sackville were set ablaze by embers that drifted on the wind ...*

The Ternans made great use of their property, held suppers for military as well as civilian friends, and also hosted church picnics. In *The Acadian Recorder* for 31 August 1895, society columnist "Lady Jane" reported that "Mrs Ternan gave a dance and elegant supper at their summer lodge to the elite of Bedford Tuesday evening last." She went on to name some of those attending and concluded with the comment: "The dresses worn were unusually grand for Bedford."

In 1906, the British military declared Fort Sackville to be surplus to its needs. Dr Ternan then acquired the Fort site abutting his home. But the abandoned barracks and other buildings burned in 1912. The fire started at Kingscote, the home of James Roy, a businessman, Halifax alderman, and member of the board of the Victoria School of Art and Design. James Roy owned several houses next



View from Fort Sackville to the Scott Manor House; view of Bedford Basin outside image to right (Griffin photo, February 2016)

to each other across from today's Bedford Basin Yacht Club. On July 4th, an oil lamp was accidentally tipped over in one of the houses at around 10 pm. The oil spread, ignited, and set that house on fire. This fire spread and one after another all four houses owned by Mr Roy were destroyed. No lives were lost, but the loss of the buildings was very unfortunate and the property damage included the buildings of Fort Sackville, which were set ablaze by embers that drifted on the wind from the fire at the Roy houses.

*Elsie Tolson...accomplished her goal of "saving the house for Bedford's history"*

In 1945, Dr Ternan's descendants secured another place for his last surviving and now elderly daughter to live comfortably; the house, now in very bad repair, was sold to Richard and Elsie Tolson. Richard wanted to tear it down and build a new home, but Elsie had become enamoured with the history of the property and insisted that it was salvageable. She won her point and they raised their family of four there. In 1979, Elsie published a successful book on the

history of the house and grounds and the community that surrounds it<sup>2</sup>. Most importantly, she accomplished her goal of "saving the house for Bedford's history." On 13 December 1991, the Town of Bedford completed her quest by finalizing an agreement of purchase and sale for the property as a place to save and display Bedford's history.

The Bedford Heritage Society some time before had formed a committee called the Friends of Fort Sackville. It later evolved into the Fort Sackville Foundation and when the time came, a letter addressed to the Bedford Town Council and signed by Allan Duffus, Norman Fenerty, C. Nelson Kennedy and myself (all of the Bedford Heritage Society) said that we had the resources and persons to operate the Manor House as a museum as long as the Town maintained ownership and assisted with any major repairs that may be needed from time to time. Heritage Society members and others gravitated to the Manor House and, eventually, the assets, artifacts and most importantly the photo collection of the Bedford Heritage Society were turned over to the Fort Sackville Foundation for display there. The house soon was registered as both a municipal and

a provincial heritage property and has been open to the public every July and August since. The grounds are a pleasant place to take a walk and the interpretive panels near the house and on the site of Fort Sackville are very informative. For more than twenty years now, under the energetic and never-tiring leadership of Ann MacVicar, the Manor House has successfully hosted all types of events designed to showcase the history of Bedford and the community. The web site for the Manor House is <http://www.scottmanor.ca/>.

*Tony Edwards is a long-time member of the Heritage Trust of Nova Scotia, a member of the Board, and Chair of the Publications Committee. He is the author of Historic Bedford, published by Nimbus in 2007.*

Endnotes:

<sup>1</sup>Pacey, E. and Comiter, A. 1994. *Landmarks: Historic Buildings of Nova Scotia*. Halifax: Nimbus.

<sup>2</sup>Tolson, E.C. 1979. *The Captain, the Colonel and Me (Bedford N.S. since 1503)*. Sackville NB: Tribune Press.

Heritage Trust of Nova Scotia

## Annual General Meeting and Illustrated Public Lecture

Thursday, June 16  
**7:00 pm**

### Allen Penney: The Uniacke Estate

Museum of Natural History Auditorium  
1747 Summer Street, Halifax  
(entrance on lower level from parking lot)

Information: 423-4807

## *Second Chance for Annapolis Royal Regional Academy*



### *Jane Nicholson*

Take a seventy thousand square foot 1930s “redundant” Beaux Arts school on the main street of Canada’s oldest European settlement. Add a population of fewer than 500 citizens determined to save it, coupled with a forward-thinking Mayor and Town Council. Reach out to an innovative developer who loves old buildings, and what do you get? A second chance for the Annapolis Royal Regional Academy (ARRA) in, where else, Annapolis Royal.

It’s not a done deal yet. Jacob Tanner Developments Inc. has proposed a condominium development for the school, and has to sell half of the condos before it can start demolition of the old classrooms and subsequent condo construction, but judging from the response at the May 12 condo sales launch, the company has reason to be excited.

“We love this town and this building” said Tim Tanner, “and the response to our project has been very gratifying. Annapolis Royal is a beautiful place to live and our condos are a great investment. People appreciate that.”

Tanner, principal of Jacob Tanner Developments, has already converted a former 19th century Pictou convent and a New Glasgow school into successful residential properties. For more information about “The Academy” in Annapolis Royal, go to [www.ouracademy.ca](http://www.ouracademy.ca) to see the floor plans and virtual tours of

three units. Prices range from \$70,000 to \$325,000, although the majority of condos are priced under \$200,000.

Annapolis Royal, once the capital of Nova Scotia, is home to more than 130 heritage buildings, two national historic sites, a national historic district, several museums, a year-round theatre, a vibrant arts community, a year-round

Farmers’ Market, and the world-famous Annapolis Royal Historic Gardens.

*Jane Nicholson is the recipient of two built-heritage awards from the Heritage Trust of Nova Scotia in 2008, one in the residential category and the other in the commercial category. She has been active since early 2013 in the re-purposing of ARRA.*

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### ARTIST *Inae Kim*



Dublin St., by Inae Kim, watercolour on paper, 22" x 30" (courtesy of the artist)

## *Simeon Perkins' House in Liverpool is Not in Peril*



*Simeon Perkins House, Liverpool, c.1950 – restoration work carried out in 1947 clearly left the building drooping over the partial cellar (author's photo of original in Queens County Museum)*

### *Allen Penney*

*Simeon Perkins, a Connecticut-born planter, merchant, privateer sponsor, militia officer, and community leader in Liverpool, NS, left a rich legacy in his diary and the house he built and moved into in 1767. This home is one of 27 sites of the Nova Scotia Museum and has been open to the public every summer for over 65 years until 2015, when it was closed to visitors on the pretext of structural failure. This article provides a summary of the author's presentation to the Heritage Trust of Nova Scotia in its monthly public lecture series on 23 March 2016.*

In 2015, the Perkins House Museum in Liverpool, NS, was suddenly of interest to the media. On 26 May 2015, CBC reported: "the entire perimeter is supported by jacks" (jacks were present, but not all provided support). Two days later, the *Chronicle Herald* reported: "Perkins House in Peril" with its standfirst: "Structural

issues close Liverpool heritage site" and the house was indeed not open to the public for an entire season. These alarming pronouncements appeared to arise from misconceptions of the structural system employed in the house. On 15 September 2015, CBC reported that "Perkins House faces expensive repairs if it's to ever re-open" and that "Government won't commit to repairing 249-year-old Liverpool building." This appeared both misinformed and bound to undermine public confidence in the Nova Scotia Museum. That repairs to the house would cost "\$500,000 to \$700,000" was even more alarming. This cost bears no relation to the perceived damage seen at the house. Later the CBC modified the website to show a cost of \$500,000 and they published a redacted 48-page engineer's report that had been submitted to the Government.

The report referred to settlement, whereas there was obvious uplift. Knowledge of historical materials and

construction methods was not demonstrated in the text or photo captions. Building physics was misunderstood and damage resulting from the intervention was serious. In the lecture, I demonstrated that the damage to the building had occurred sixty or more years ago, making present panic unnecessary.

My authority to challenge the efficacy of the investigation and intervention is based on a career in architecture spanning over sixty years, having experience with buildings as old as 600 years, and from teaching building conservation. My 330 page *Curatorial Report* on the Perkins house for the Nova Scotia Museum was published in 1987. In preparing that work, I produced archival measured drawings of the house. I have come to appreciate the house and have been privileged to describe it to several audiences, including the ICOMOS Wood Committee of UNESCO.

The first 45 years of its history were

described by Perkins in his *Diary*, and the last 30 years before becoming the property of the Province were recorded by Thomas Raddall. The latter assembled 20 pages of extracts from his personal diary in 1959.

This raises the issue of the date of the house, commonly but incorrectly stated as 1766. Buildings are usually dated from when they are completed or sufficiently completed to be occupied. Why nobody quotes Simeon Perkins for the date of the house is odd. Perkins wrote on 26 March 1767: "House not ready. No glass." On 18 April 1767, Perkins wrote: "Today I move into my new house." The house was still not finished in September 1767, but because it was first occupied in April 1767, that should be taken as the year of construction.

Visiting the house in October 2015, I encountered dramatic changes compared with my first visit over 40 years ago. Twenty jack posts were installed in the cellar and another 42 on the main floor to support the upper part of the house. More than one post was relying on an unsupported sill to carry its point load. Other posts relied on ill-supported sills on ill-formed dry stone walls, or on sills with rot. The upper floors and roof are now supported by roughly three-quarters of a ton of 42 steel jack posts placed on sills that are condemned elsewhere in the report, neither investigated nor recorded. Access to inspect the under-floor supports had been achieved at the cost of finished flooring that was split during removal, and subflooring sawn into short lengths for no apparent reason. Unnecessary damage to 250-year-old materials is unacceptable. Large gaps left open in the main floor over many months had allowed moisture to accumulate in the house, condense on cold surfaces, and pass through freeze/thaw cycles, leaving considerable damage. With no ventilation, this was inevitable. Added dead load of jack posts on the questionable sills could now cause uplift in the middle of the floor.

By checking deformation of the building using old datable photographs,



*Perkins House in August 1982, with large horse chestnut tree (since cut down) that acted as a natural sump pump (photo courtesy of the author)*

it can be demonstrated that no movement occurred prior to the early 1900s, and possibly as late as 1935. Moreover, between the mid-1950s and today, there was no perceptible deformation. This suggests all the deformation seen today took place between 1935 and 1955, coinciding with the first sill replacements in 1947. Thomas Raddall, author and historian (but not an architect), supervised the work. Raddall invited me to tea and we discussed his work of restoration, especially the return of the main staircase to the front of the building. Queens County Historical Society sold the house to the Provincial Government for \$1.00 in 1947.

On 25 June 2015, the *Chronicle Herald* stated that the house had been "modelled ... after an upside-down ship's hull." The construction tells a different story. The Perkins House is a clear example of pure Connecticut plank-frame construction, built by Connecticut craftsmen for a Connecticut client, using a well-tested, two-century-old, building system. Other than Thames Barges, and various small craft where planks laid normal to the keel form a flat bottom, ships and boats are built from keel to gunwale

with horizontal planks laid from stem to stern. The Perkins house is vertical plank on both wall and roof. In the same article the house is described as having "corkscrewed and shifted." No indication of horizontal movement was found at the house.

The suggestion that the house needs expensive repairs, including a new foundation, flies in the face of its successful survival without a foundation for the past 249 years. This recommendation is highly dubious, inappropriate, and contrary to best conservation practice. Adding a foundation under a house that never had one destroys all opportunity for future accurate interpretation. The Perkins House is protected by the *Standards and Guidelines for the Conservation of Historic Places in Canada*. The Government of Nova Scotia accepted this standard. As a museum house, it should not be altered. After accession, museum objects are protected, so the National Building Code is irrelevant. On 3 February 1782, 150 people met at Simeon Perkins' house. Since then the floor over the cellar has been strengthened three times: adding joists, beams, and jack posts. The house was probably

stronger when built than is required by today's code.

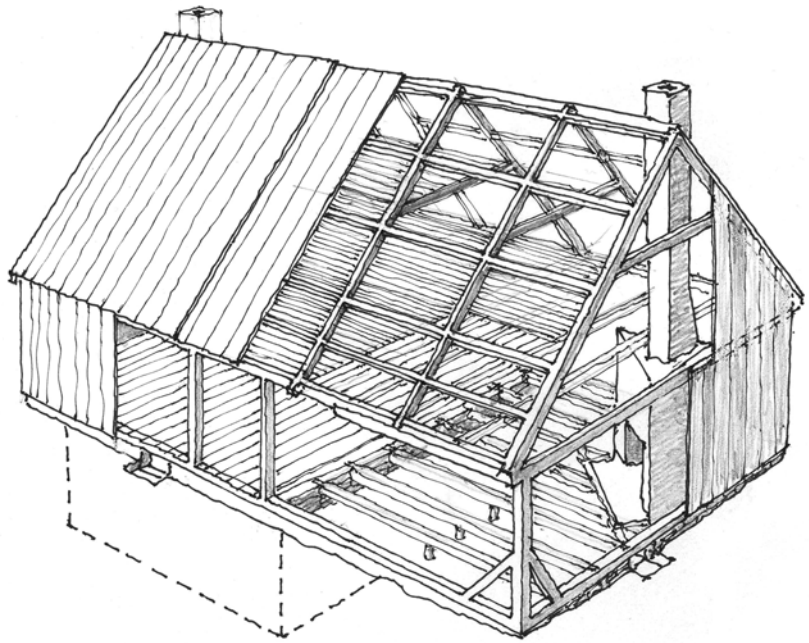
The proposal to install heating is impractical. Fan heaters were installed in 1957 and removed later in the century because they were too expensive to operate. The thermal resistance in the building envelope is very low and cannot be improved. A significant part of the historical interpretation is from the thermal rigour imposed on the visitor. It is best illustrated by Perkins' inkwell, which remained frozen though it sat on a table in front of the fire all day in January 1780.

Most worrying is moisture damage inside the house. Barns last without heat, but with ventilation. Ventilation is missing from the Perkins House. Excessive moisture is now damaging finishes and causing distress. With no solid floor, the house is acting like a garden cloche, collecting moisture from the ground to condense on all cold surfaces, which then sustain frost damage.

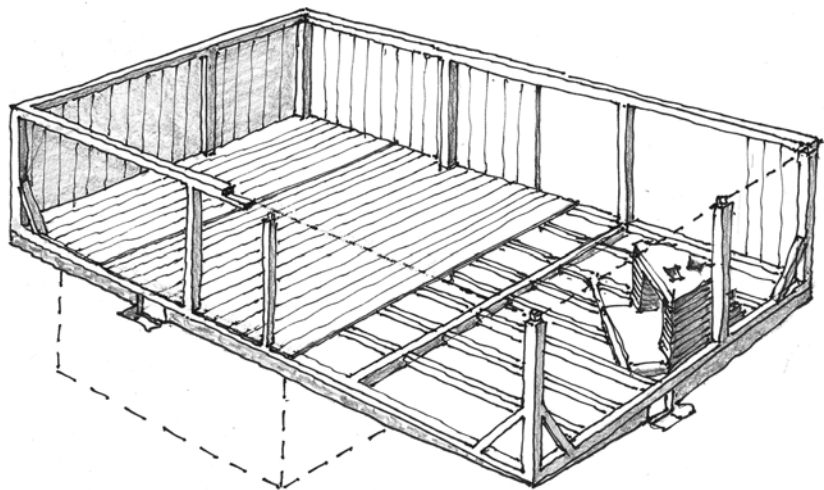
The engineer's report did not address water issues on the site. A large horse chestnut tree was removed from close to the house. When in leaf it typically transpired 270 US gallons of water per day to the atmosphere: a solar powered sump pump. Rainwater from the roof of the Queens County Museum is discharged directly onto the ground that slopes towards the Perkins House. The new museum and parking lot cover roughly 20% of the site with an impervious surface, limiting evaporation, with no visible drainage system. This underground and surface challenge to the building had not been recognised.

In summary, some simple steps could be taken to address the moisture problem, the condition of the sills, and to restore appropriate support for the wall planking. The house is not in danger of collapse.

*Allen Penney is a retired architect, former professor of architecture, former Research Associate of the Nova Scotia Museum and author of Houses of Nova Scotia, 1989.*



*Upper floors were double planked and the roof as well over purlins between rafters; the immensely strong planes of floors, walls, and roof caused the construction to become a diaphragm building, very capable of resisting hurricane force winds (drawing by the author)*



*Plank-frame construction, usual in Connecticut, has a light frame and vertical plank walls; floors are double-layered plank; fireplaces and chimneys were built after the house was enclosed and resisted wind loads; the house was built on dry sandy soil so needed no deep foundation (drawing by the author)*



## Updates from Around the Province

Some members of the HTNS Board are specifically tasked with representing their regions and we present here some news items highlighted in their reports. Readers are encouraged to forward future news items to the regional contacts (see December issue of *The Griffin* for a list of regional representatives on the Board). They can be reached through [contact@htns.ca](mailto:contact@htns.ca).

- Valley museums are gearing up for another season. In Middleton, the **Annapolis Valley Macdonald Museum** opened for the season on April 1 (Mon-Fri 10:30 am to 4:30 pm). In Kentville, the **Kings County Museum** opened on April 4 (Mon-Fri 9:00 am to 4:00 pm). The **Wolfville Historical Society** operates the **Randall House Museum**, which opened May 1. The **West Hants Historical Society Museum** in the old Methodist Church on King Street, Windsor, is open Wednesdays 10:00 am to 3:00 pm. **Prescott House**, Starr's Point, Kings County, opens for the season on June 1.

- The **West Hants Historical Society** hosted a heritage banquet on March 19 at the Windsor Legion. Over 300 people attended to hear a presentation by archaeologists Jonathan Fowler, Sara Beanlands, and Rob Ferguson on the history, artifacts, and other physical remains lying underground and forgotten in the region. They described the methods used to uncover this history, including new technology such as ground penetrating radar and drone cameras used at Fort Edward.

- **Les Amis de Grand-Pré** are still working to determine the location of the Acadian church and planning is underway for Acadian Days in July. Public talks on July 16 will be presented by Delbé Comeau (*Boat building in the villages of Clare during the 19th and 20th century*), Clint Bruce (*Convergences, divergences: l'Acadie et la Louisiane au 21e siècle*), Lucie LeBlanc Consentino (*They lived at*

*Grand-Pré: we remember our ancestors*), and Anne Maire Lane Jonah (*French taste in Atlantic Canada: a culinary journey between Acadie and Louisbourg*) –see <http://www.pc.gc.ca/eng/lhn-nhs/ns/grandpre/activ/causeries-talks.aspx>.

- Members of the **West Hants Burial Society** are working to identify old homes shown on the Church maps which are still standing in Kentville today.

- On the South Shore, museums are gearing up for another tourism season, encouraged by confirmation that there will be a ferry operating between Yarmouth and Portland this summer.

- Delay in announcing plans for the repair and reopening of **Perkins House** in Liverpool is a concern, particularly with the 250th anniversary coming up in June.

- The **South Shore Genealogical Society**, homeless for several years, has secured a new location in the old Lunenburg Academy, one of several new tenants supporting the adaptive reuse and maintenance of this remarkable heritage structure on Barracks Hill in Lunenburg.

- The **Historic Sites & Monuments Board** announced 39 new National Historic Designations across the country this year, of which three are in Nova Scotia: Melville Island and Deadman's Island (designated May 2016); the Nova Scotia Coal Strikes of 1922 to 1925; the 18th Century Mi'kmaw-French Alliance.

- *The News* (New Glasgow) reported on the need for funding to enable upgrades at the **Carmichael-Stewart Museum**, for which a public fund-raising campaign will be initiated along with applications for government grants.

- No new updates on the old Pictou Post Office or the Commercial Cable Building in Hazel Hill.

- The Municipality of the County of Richmond, Heritage Trust of Nova Scotia, and the **Heritage Cape Breton Connection** hosted a workshop on Building Regulations and Heritage Buildings in Arichat on May 4. Invited speakers were Jeffrey Reed, heritage consultant, and Jim Donovan, senior building inspector in the Halifax Regional Municipality. The session focused on conservation of heritage buildings and approaches to maintaining heritage integrity without compromising safety, which may involve alternative solutions that achieve the safety goals of the code.

- One of the last centre-chimney homes in Inverness County, the **MacLellan House** (at least 170 years old) was torn down recently; over the last 20 years, at least five such houses have been lost.

- The **Old Sydney Society** is celebrating its 50th Anniversary; events have included a talk on April 28 by Ken Donovan on *Fifty years of preserving and promoting Cape Breton Heritage: the Old Sydney Society, 1966-2016*.

# James W. Macnutt QC - Building for Justice: Historic Courthouses of the Maritimes

A report on the lecture delivered 21 April 2016 in the HTNS monthly public lecture series

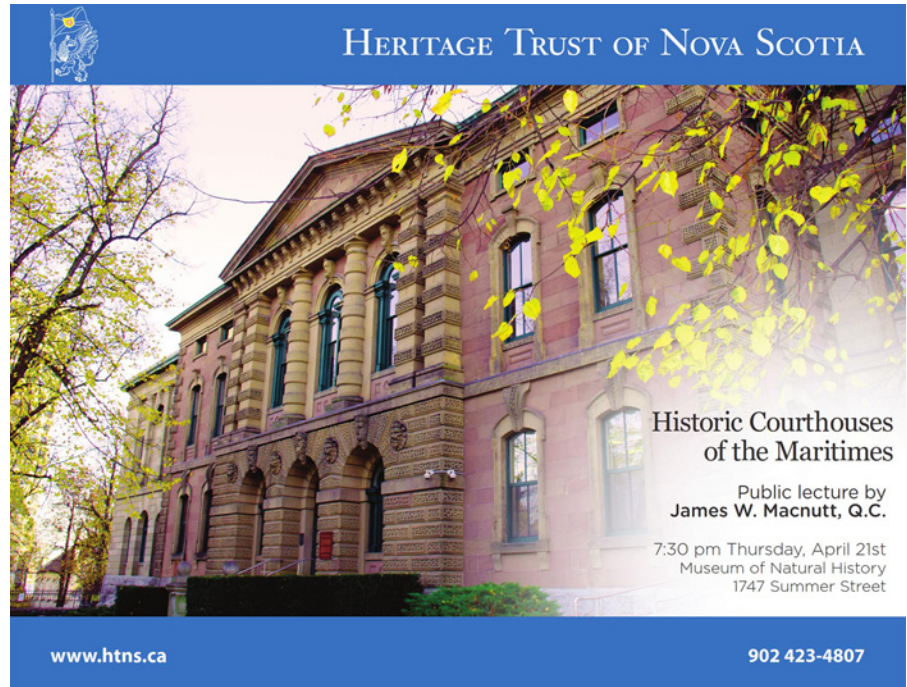
Janet Morris

The courthouse buildings of Nova Scotia were the subject of an illuminating talk by Philip Girard, presented to Heritage Trust of Nova Scotia in March 2009<sup>1</sup>. Courthouses are among our finest public buildings in communities throughout the Maritimes and richly merit a second contemplation on their architectural significance.

This lecture in April by James W. Macnutt QC, a lawyer from Charlottetown, PEI, was based on his recent book by the same title, published by SSP Publications of Halifax<sup>2</sup>. In his presentation, he focused on Nova Scotia's courthouses, carefully reviewing them to illustrate his thesis that the internal layout of a building will tell you what goes on inside. As well, the exterior built form interprets the formalities of the use. In short, Mr Macnutt shone a new light on how architectural form follows function.

The influences of Great Britain and the American Colonies are readily apparent in the design and layout of courthouses as well as legislative buildings in the Maritimes. The speaker's earlier book on Maritimes legislatures<sup>3</sup> emphasized the neoclassical influence prominent in both types of building in this region.

Important public buildings [used to] express the aspirations of the community. There was a see-saw between Greek and Roman influences, just as there was an ongoing philosophical battle as to which culture represented the apex of civilization. The provincial legislative buildings often housed an upper and lower chamber as well as the Supreme Court, as seen in the Nova Scotia legislature (the oldest in the country). The interior design, wherein all



Poster by Greg McGrath

authority derived from the Crown, was expressed architecturally in that the upper chamber with the throne was on the right, the lower chamber was on the left, and straight ahead sat the court. Nova Scotia's Province House, with its symmetry, proportions, and demi-lune concave arches, is not Palladian as has sometimes been suggested<sup>4</sup>, but Adamesque. This is a lighter, more decorative, neoclassical style promoted by architects Robert and James Adam in the decades preceding construction of the building in 1811-1819.

The speaker helpfully provided dates of many Nova Scotia courthouses as follows:

Tusket, Argyle County 1803-1808  
Annapolis, Annapolis County 1837  
Arichat, Richmond County 1847  
Liverpool, Queen's County 1854  
Antigonish, Antigonish County 1855  
Halifax, Halifax County 1860-61  
Amherst, Cumberland County 1883-89

Baddeck, Victoria County 1889  
Lunenburg, Lunenburg County 1891-92  
Kentville, Kings County 1904  
Digby, Digby County 1908-10  
Halifax (new Law Courts) 1971

Macnutt pointed out that trials (and legislative functions) initially took place in taverns: hence the meeting-house style of early buildings like the Tusket Courthouse. The court buildings were first built to provide a lock-up; hence the frequency of raised buildings with thick stone foundations discouraging break-outs.

The neoclassic style promoted symmetry, which complemented the functioning of the court. There were two court reporters, so they could cross-check their records; there were two jury benches, one for the Grand Jury, another for the Petit Jury (whose seating was slightly smaller). The oval table was for counsel and the accused sat nearby and behind— an American tradition.

A departure from traditional courthouse style is exhibited in the Annapolis Royal Courthouse, which the speaker identified as a replica of the Villa Emo, a Renaissance villa in Italy, designed by a student of Palladio. This community, in 1837, considered Palladian as the highest form of architecture, hence the adoption of that style for their most significant building. Perhaps the idea was to put greater weight on the “house” aspect of a courthouse. The interior of the building is colonial revival, as the original interior was destroyed by fire.

The courthouses are expressions of the skill of master builders of the time. Three courthouses, those in Arichat, Antigonish, and Sherbrooke, were built by one Alexander MacDonald of Antigonish, who studied handbooks and pattern books. He went to the USA where he found and measured buildings he liked and thought suitable. The Queens County Courthouse in Liverpool, decommissioned this year, is a perfect example of Greek Revival architecture; all decorative detail was originally structural. The Doric columns in the Liverpool Courthouse were replaced by Ionic columns in the Antigonish Courthouse, which had the added feature of an interior gallery.

The Halifax Courthouse on Spring Garden Road, designed by William Thomas, is a severe, intimidating, even brutal building intimating that you enter at your peril (see poster illustration). Its architect is best known today for the Don Jail in Toronto. The Halifax building saw an addition at the back including a Palladian tripartite window with fanlight over the centre, and a stained glass representation of Lady Justice; perhaps Halifax relaxed a bit when the stern Torontonian returned home. The 1971 Law Courts on Upper Water Street in Halifax, are a Brutalist design, reflecting in concrete the form of 18th century post and beam construction. Here again, the effect is imposing, uninviting, even threatening.

Amherst’s Cumberland County Courthouse is neoclassical Romanesque in design, with lovely detail in its masonry, and has been well maintained.

The Victoria County Courthouse in Baddeck has lost its original interior save for the main staircase. The speaker noted with interest the fact that a small town such as Baddeck erected such a distinguished, elegant building.

The original wooden clapboard courthouse in Lunenburg, with hooded lancet windows and an interior mural of the Royal Coat of Arms, is now the Anglican Parish Hall. The present Lunenburg courthouse and town hall, built in 1893 by prominent Halifax architect Henry Busch, is Second Empire in design and constructed of brick (atypical in Lunenburg). The Colchester County Courthouse in Truro is also brick and stone in an Edwardian neoclassical design, back to symmetry and Roman arches. The throne-like judge’s chair on the judicial dais has been replaced with a modern ergonomic chair.

The Kings County Courthouse in Kentville is now a museum, in which the wonderful cabinetry backdrop has found a new use. The cupola air vent has been maintained. In Digby, the courthouse is identical to the one in Miramichi, New Brunswick, which has been decommissioned and sold to a private developer. The speaker noted that repurposed buildings should find uses compatible with their architectural style, which we ignore at our peril. The Pictou Courthouse, a David Sterling creation, burned down as a result of arson. The building had a Flemish gable, baroque columns, and pure Victorian design elements. Its fate is perhaps an expression of the decline of authority in our world, and its loss impoverishes the community and erases an important record of its history.

Endnotes:

<sup>1</sup>Reported in the June 2009 issue of *The Griffin*

<sup>2</sup>J.W. Macnutt QC, *Building for Justice: The Historic Courthouses of the Maritimes*. Halifax: SSP Publications, 192 pages, ISBN: 978-0-9868733-3-1 (2015): <http://ssp.ca/>

<sup>3</sup>J.W. Macnutt, *Building for Democracy: The History and Architecture of the Legislative Buildings of Nova Scotia, Prince Edward Island and New Brunswick*. Halifax: Formac Publishing, 128 pages, ISBN: 978-0-88780-930-0 (2010): <http://www.formac.ca/Book/1446/Building-for-Democracy.html>

<sup>4</sup>*Canada’s Historic Places* (<http://www.historicplaces.ca/en/rep-reg/place-lieu.aspx?id=1682>)

*Continued from page 20*

### **SS Atlantic Heritage Park Society**

Terence Bay, NS

With a museum and boardwalk by the grave site in scenic Terence Bay, the interpretation centre commemorates the wreck of the *SS Atlantic* off Lower Prospect in 1873 and commemorates the heroism of the local people who rescued the survivors. Open May 21 to October 31 daily 10:00 am - 5:00 pm.

**Blessing of the Boats**, Sunday July 24, 2:30 pm at the memorial monument, worship led by Rector of Anglican Church, with boats of all kinds gathered alongside in the river estuary. Reception afterwards in Terence Bay Fire Hall. Remembers all lost at sea. All welcome. Free admission. 902-852-1557; [ssatlantic@ns.sympatico.ca](mailto:ssatlantic@ns.sympatico.ca); [www.ssatlantic.com](http://www.ssatlantic.com)

### **Scott Manor House**

15 Fort Sackville Road, Bedford, NS

Bedford’s oldest house reflects over 200 years of local history. Come for the history, but stay and enjoy wonderful outdoor concerts, meet local artists, purchase a one-of-a-kind piece for your home, and learn about garden design from the master gardeners. Let interpretive panels guide your walk through the grounds of the former Fort Sackville, and take in the commanding views of Bedford Basin. Enjoy refreshments in our air-conditioned tearoom. Open July and August, 10:00 - 4:00 pm daily.

[www.scottmanorhouse.ca](http://www.scottmanorhouse.ca) and follow us on Facebook and Twitter

### **Uniacke Estate Museum Park**

758 Highway #1, Mount Uniacke, NS

**200th anniversary this year.** Enter the doors of the grand old house and discover a place untouched by time, containing original family furnishings, portraits, and personal belongings, set out as they were when Richard John Uniacke lived there. Eight interpretive nature trails on the sprawling 930 ha estate with its rich natural heritage, historic archaeological sites, and splendid forests and vistas. Open June 1 to Oct 3. 902-866-0032; <https://uniacke.novascotia.ca>

### **Yarmouth County Museum and Archives**

22 Collins Street, Yarmouth, NS

**Annual Mammoth Garden and Yard Sale** (books, antiques, toys, plants, baked goods, etc.), July 16, 9:00 am – 1:00 pm.

**Night @the Museum**, August 20 when the sun goes down, the museum will bring the past to life! With the help of some of Yarmouth’s important historical figures, Night @the Museum will feature storytelling, games, trivia, videos and much more. Contact for more details: Gary Gaudet, 902-742-5539; [ycm.asst.dir@eastlink.ca](mailto:ycm.asst.dir@eastlink.ca); <http://yarmouthcountymuseum.ca/>

# Programs Sponsored by Other Societies

## Antigonish Heritage Museum

20 East Main Street, Antigonish, NS  
**Weekly Ceilidh** Thursdays 7:30 pm, June 30 to Sept 1. **Outdoor Ceilidh** (Highland Games Week) July 6, 7:30 pm  
 902-863-6160; [antheritage@parl.ns.ca](mailto:antheritage@parl.ns.ca); [www.heritageantigonish.ca](http://www.heritageantigonish.ca)

## Colchester Historeum

29 Young Street, Truro, NS  
**Colchester: Life in the Heart of Nova Scotia**, new multi-media exhibit in main gallery telling the story of Colchester County. Visit the archives and the museum gift shop. Open year-round.  
 902-895-6284; [colchesterhistoreum.ca](http://colchesterhistoreum.ca)

## DesBrisay Museum

130 Jubilee Road, Bridgewater, NS  
**At Your Service, Early Organizations of Bridgewater**, a tribute to the early service organizations in Bridgewater. Exhibit open June 5 to Sept 11, Tues-Sat 9:00 am -5:00 pm, Sun 1:00-5:00 pm. Admission: family \$8, adult \$3.50, senior \$2.50, child (5-12) \$2.00  
**Town of Bridgewater Garden Party**, Celebrating the Roaring Twenties. Sunday, August 7, 2:00-4:00 pm, Free admission. Dress in Period Costume; Refreshments and Entertainment (Rain or shine).  
**Guided tours of historic Brookside Cemetery**, July 4 at 2:00 pm and August 13 at 2:00 pm; \$5 per person.  
 902-543-4033 for details and tickets; [www.desbrisaymuseum.ca](http://www.desbrisaymuseum.ca)

## East Hants Historical Society

Lower Selma Museum, located in former Lower Selma United Church on Route 215.  
 Monthly lectures:  
**Cemeteries**, Deborah Trask, at East Gore Community Centre, June 14, 7:30 pm  
**History of Walton Lighthouse**, Bill Thompson, at Walton Lighthouse, July 10, 2:00 pm  
 Open House at Lower Selma Museum, August 14, 2:00 pm  
**An Afternoon with Clary Croft**, September 11, 2:00 pm, \$20, to purchase tickets: 902-758-2570; [kate.j.kirkpatrick@gmail.com](mailto:kate.j.kirkpatrick@gmail.com)  
[hantshistorical@gmail.com](mailto:hantshistorical@gmail.com); [www.ehhs.weebly.com](http://www.ehhs.weebly.com)

## Genealogical Association of Nova Scotia

33 Ochterloney Street, Dartmouth, NS  
**Tufts Cove Cemetery Tour**, Lovett Street, Dartmouth, Saturday June 18, meet at 9:30 am for 10:00 am tour (2 hours), no charge but please RSVP to [info@novascotiaancestors.ca](mailto:info@novascotiaancestors.ca) (rain date Sunday June 19 at 1:30 pm)

## Little White Schoolhouse Museum

20 Arthur Street, Truro, NS (on grounds of the NSCC campus)  
 Step back to the days of slates and handbells. Formerly a school building, the museum is fully

restored and contains books and artifacts from the era of the one-room schoolhouse, as well as photos of the Provincial Normal School and College. Open June 1 to August 31, Monday-Friday 10:00 am -5:00 pm.  
 902-895-5170; [littlewhiteschoolhousemuseum@bellaliant.com](mailto:littlewhiteschoolhousemuseum@bellaliant.com); [littlewhiteschool.ca](http://littlewhiteschool.ca)

## Lordly House Museum

133 Central Street, Chester, NS  
**Annual Heritage Auction and Flea Market** July 9, 9:00 am Flea Market, 9:30 am Auction, at Chester Train Station (20 Smith Road), admission \$2.  
**House and Harbour Tour** of a number of local historic homes and boat tour of Chester's harbours, starts at the Chester Train Station, August 27, 10:00am -4:00 pm, \$30.  
 Carol Nauss 902-275-3842; [lordlyhouse@ns.aliantzinc.ca](mailto:lordlyhouse@ns.aliantzinc.ca); [chester-municipal-heritage-society.ca](http://chester-municipal-heritage-society.ca)

## Mahone Bay Museum

578 Main Street, Mahone Bay, NS  
 Museum open May 28-Oct 2  
**Home & Garden Tour** July 9 & 10  
 902-624-6263; [info@mahonebaymuseum.com](mailto:info@mahonebaymuseum.com); [mahonebaymuseum.com](http://mahonebaymuseum.com)

## Music at the Three Churches, Mahone Bay

July & August Complete list of concerts: [www.threechurches.com](http://www.threechurches.com)

## Old Sydney Society

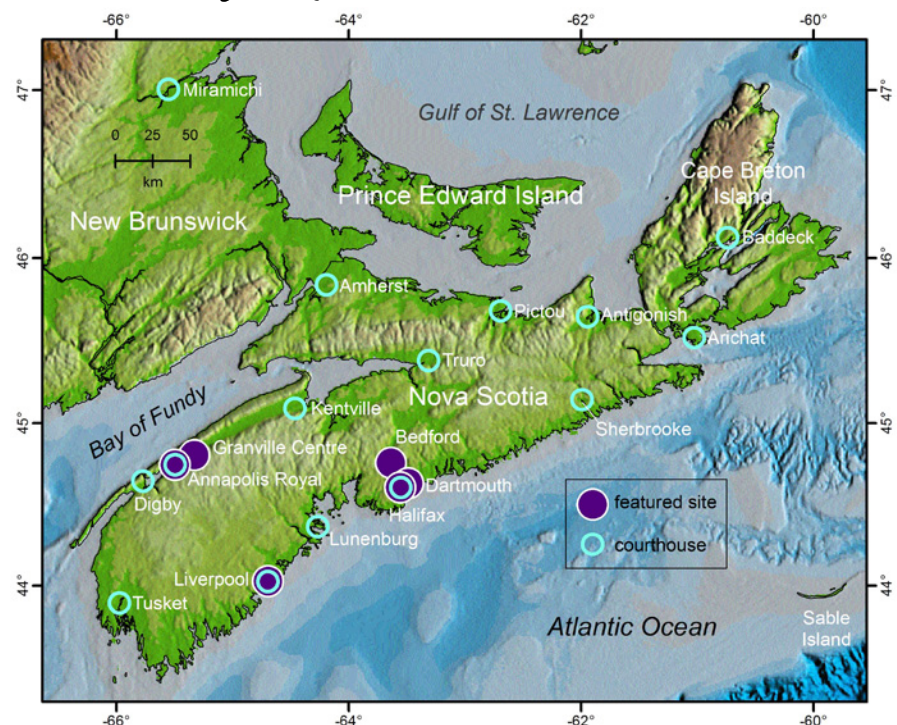
Celebrating 50th anniversary this year, the society operates Cossit House, Cape Breton Centre for Heritage & Science, St. Patrick's Church, Jost House. For more details: [oldsydney.com](http://oldsydney.com)

## Queens County Museum

109 Main Street, Liverpool, NS  
**250th Anniversary of Perkins House**, Friday June 24 to Sunday June 26, 9:00 am -8:00 pm daily. Historic Encampment, opens June 24 at 5:00 pm and continues to June 26 at 3:00 pm, grounds of Perkins House. Sunset Services with cannon and musket firing, June 24 & 25 at 8:00 pm, Privateer Park. Privateer Parade, June 25 at 11:00 am, Streets of Liverpool. Historic Wedding, June 25 at 3:00 pm, grounds of Perkins House. Historic Church Service, June 26 at 10:00 am, Privateer Park. Historic Battle between The Kings Forces and invading enemy Privateers, June 26, 2:00 pm, Fort Point.  
 Linda Rafuse 902-354-4058; [Linda.A.Rafuse@novascotia.ca](mailto:Linda.A.Rafuse@novascotia.ca); [www.queenscountymuseum.com](http://www.queenscountymuseum.com)

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## Locations of subject matter in this issue



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