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The Griffin

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The Griffin

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Cover image: At Blue Rocks, by Paul Hannon ©
2005, oil on canvas, 12" x 24" (private collection,
courtesy of the artist)

REPORT

President's Report



Joe Ballard

I feel as though I'm passing between two worlds every time I cross that invisible line between HRM and the rest of the province. While Truro is now garnering positive attention for a decade's worth of deliberate dedication to its heritage assets and basking in the cumulative results, Halifax is reckoning upon a casino-style bet that height makes right. While out-of-province buyers hunt for historic homes in Lunenburg County, Halifax tries to lure rural Nova Scotians to the big city with new apartment buildings. While CBRM invests in heritage resources such as the former post office in Sydney Mines (future police HQ), HRM is granting variances that disrupt stable, historic neighbourhoods.

It will be a consummate reflection of current affairs at this Fall's Provincial Heritage Conference (21-23 September in Kentville), when CBRM official, Rick McCready, discusses a municipality's influence over heritage preservation incentives and HRM Councillor, Wayne Mason, identifies the ways in which a municipality creates disincentives. Now, it's not that Mr Mason agrees with *disincentives*, it is more the case that he holds season tickets to a front-row seat and is thereby in a position to offer some commentary.

On May 11, the *Chronicle Herald* made the objective assessment that "The oldest capital city in Canada [certainly Halifax is among the oldest] continues to have trouble dealing with its heritage buildings."

The really troubling aspect of the present climate is that HRM seems so convinced of the propriety of its strategy that there is little hope for any reconsideration until hindsight reveals a glut of vacant real estate or throngs of people start demanding to know what happened to their livable city. Unlike Halifax, other areas of the province are not choosing between rehabilitation and new development – they're wisely going after both, often even combining the two with award-winning success. It is an astonishing fact that it is more difficult to build a new house on an empty lot in rural areas of HRM than it is to demolish a heritage structure in downtown Halifax and replace it with something that exceeds municipal planning guidelines.

Our Life members will know that these sorts of challenges ebb and flow and never seem to entirely vanish. Perhaps that's why they have signed up for life! As a thank you for their commitment, the Trust offered a private house tour in August. Those of you who now see an additional incentive to upgrade your membership to "life" before the next private house visit should contact the Membership Committee at 902-423-4807 or membership@htns.ca.

All members are welcome to our luncheon on Sunday, October 2 at 1 pm at the beautiful Churchill House in Hantsport. A tour of the historic house and its decoratively painted walls will follow the lunch. This event is a Trust fundraiser with half of the proceeds going to the Churchill House. See the related article in this issue for more details and contact information for tickets.

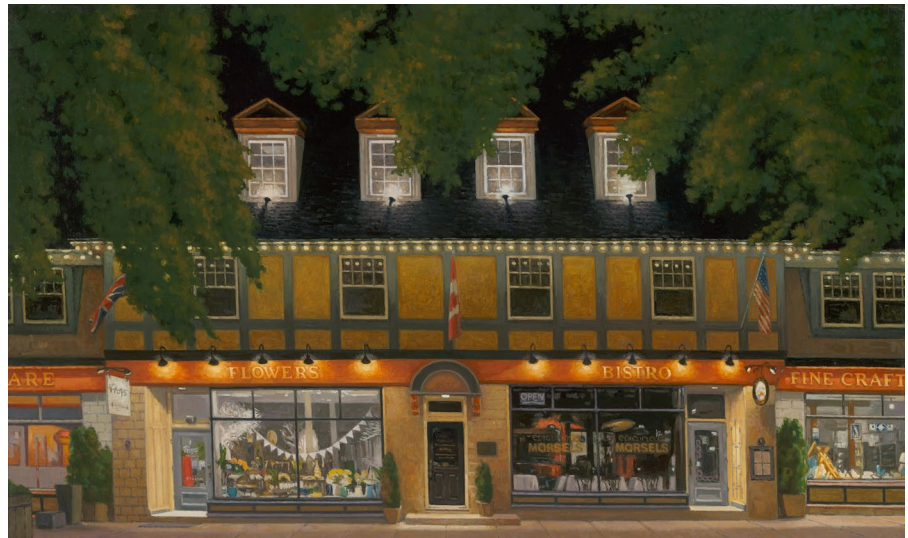
ARTIST

Paul Hannon

Paul Hannon lives in Halifax, where he paints urban and coastal scenes of Atlantic Canada. "All of my paintings are connected through a common concern for the depiction of light. I respond to low-angled, northern light with long and deep shadows. The effect of light informs all of my painting practice whether the subject is a corner store at night or a view along the shore of the Atlantic coast. In a sense, light itself is my subject matter." (<http://paulhannon.com>)

Paul majored in Fine Arts at the State University of New York at Oswego, went on to study at Pratt Graphics in New York with Anna Wong, with Elaine de Kooning as part of the Empire State College "Studio Without Walls" program, and watercolour media with Diana Kurtz at the Naropa Institute in Boulder. After exhibiting and teaching printmaking in California, he started a screen-printing and display business. His move to Nova Scotia in 1989 coincided with a reinvigorated commitment to painting. Paul is represented in numerous public, private, and corporate collections.

All images courtesy of the artist; thanks to the Teichert Gallery, AGNS.



Hydrostone at Night, by Paul Hannon © 2016, oil on canvas, 24"x 36".



Detail from 54 Postcards of Gottingen Street, by Paul Hannon © 2010, oil on 54 small plywood sections, 36" x 72" (artist's collection)



Green Lantern Building, by Paul Hannon © 2003, oil on canvas, 33" x 72" (corporate collection)

The Davison Lumber Company: from the Pioneers to a Lumbering Empire (1762-1902)

Philip Spencer

Lumbering has been an essential part of the growth and prosperity of Nova Scotia. During the French settlement of the Maritimes, then known as Acadia, most lumbering was for the immediate use of the settlers. One exception was a business started by Nicolas Denys, who in 1635 was felling white oak by axe along the LaHave River. The wood was worked by adze and splitting wedges to form square timber and planks to fill the holds of supply ships returning to France. This was likely one of the earliest export lumber businesses in what was to become Canada, although Denys's lumbering operation lasted but a few years.

The Acadians undertook lumbering with the age-old methods of axe and adze, and later used pitsaws followed by a handful of wind- and water-powered mills. However, the output of these mills was small and primarily for the use of the local community. Exporting of lumber did not appear again for nearly 100 years.

Things changed considerably following the Expulsion of the Acadians in the 1750s. In order to populate the region with loyal British subjects, Governor Charles Lawrence was offering the vacated lands to residents of the New England provinces. The Acadian land in the Annapolis Valley was settled by New Englanders who were mostly farmers and became known as the New England Planters. Other New Englanders took up residence in areas not previously settled, such as Liverpool, which became a township in 1759. In all cases, the new settlers brought sawmill machinery and some pre-sawn wood in order to establish themselves in the new land.

One of the many who came to Liverpool was Samuel Mack of East Haddam, Connecticut. Arriving in 1762, Mack was a trader who had already been lumber-



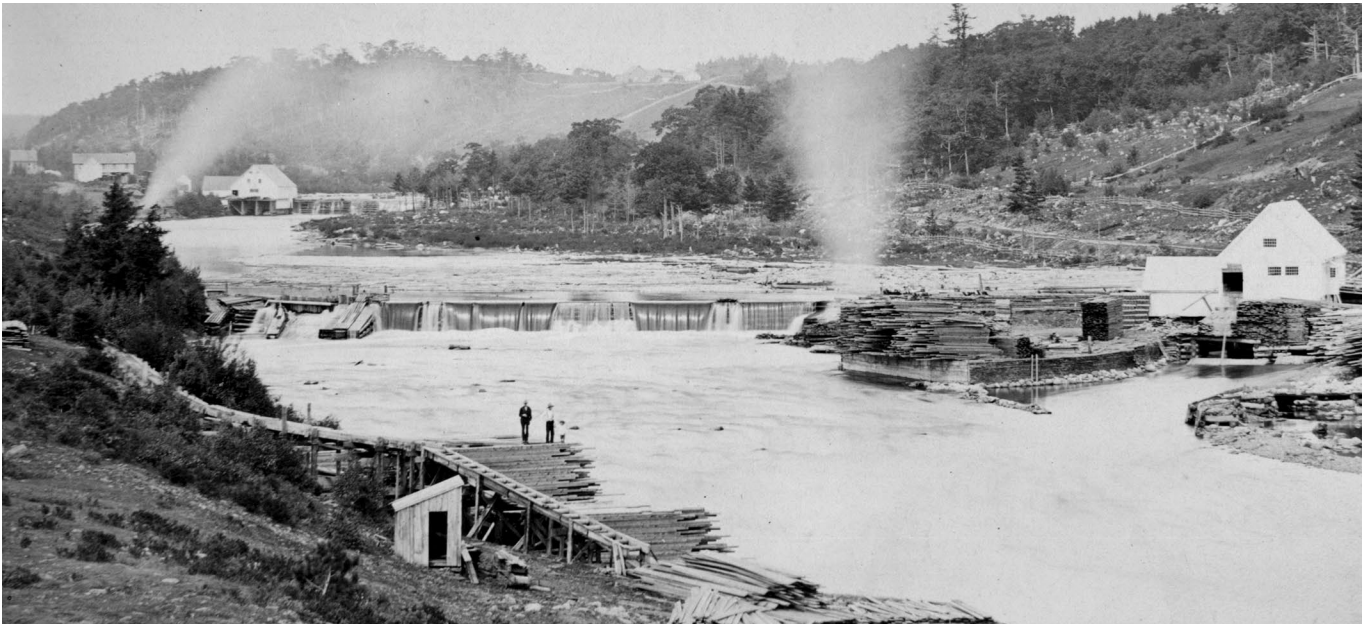
The original house built by Samuel Mack in Mill Village has all the characteristics of a mid 1700s New England dwelling (courtesy of the author)

ing and shipping square timber to the West Indies, a market that remained important to Nova Scotia for many years to come. Samuel Mack was involved in a mill near Liverpool, but soon bought into a new mill built in an area on the Medway River north of Liverpool. Initially named Port Medway Mills (or, alternately, Port Mills), this area in Queens County was eventually called Mill Village, the name by which it is known today. In 1768, Mack built a second mill in Mill Village and took up residence there. Mack was also associated with the well-known Liverpool diarist, Simeon Perkins, who mentioned Mack numerous times in his diary. Mack was successful at his business, was married, and had several children. A few of Mack's sons followed him in the sawmill trade. The village was also called "Mack Town" because the Mack family owned and operated much of the forested land and most of the businesses there. Samuel Mack died of pneumonia in 1783 and the mills he owned and operated were eventually inherited by Edward Doran Davison, the grandson of Mack's wife Desire (Cohon) Mack.

Davison took over the operation of

the mills in 1840. He also had a keen interest in science and technology, which led him to purchase a steam engine to drive a sawmill he set up on the Medway River just south of Mill Village. If this was not the first steam-driven sawmill in Nova Scotia, it certainly was the first in Queens County. Davison's timber holdings were severely damaged by fires in 1849. Although he was able to continue milling for a time, by the mid 1850s Davison turned his attention to politics and was elected to the Nova Scotia legislature until 1859 as a representative for Queens North. He ran again in 1863, but did not win.

Following Davison's political defeat, he moved to Bridgewater in 1865 and started buying land in the LaHave watershed area to take advantage of the river system to drive logs to an existing sawmill he bought in Bridgewater. He took his sons Charles, Edward Jr, and Frank into business with him. By 1870, he had built a new mill about 1 km up the LaHave from Bridgewater. Davison continued to buy lands for his milling operation but became interested in other ventures such as a copper mine,



The upper and lower mills on the LaHave River, approximately 1880s (courtesy of the author)

a gold mine, and a pulp mill. He also bought other mills and either ran them or used the mill machinery parts for his existing mills.

The Davison family influenced the Bridgewater area with their lumber operation, which spawned numerous other businesses. It is clear, by all accounts, that Edward Davison and his sons caused Bridgewater to progress from a small fishing and farming community to a very busy and prosperous town and port. Photos from the late 1800s show a sea of sails in the LaHave, the ships

primarily taking lumber to Argentina, England, Canary Islands, and Cuba. A railway was built in 1889, along with a repair facility and roundhouse for the locomotives. The town was justifiably named the “Hub of the South Shore”.

However, the Davison lumbering empire met with a series of unfortunate and tragic events. Edward Davison Sr died in 1894 and eldest son Charles died in 1896. Although the remaining family members continued to run the lumber mills, it all came to an end when Edward

Davison Jr died in July 1902. This was the final blow for a lumber operation that had been an active and essential part of western Nova Scotia. Remaining son, Frank Davison, and other family members decided they could not continue to run the lumber business, which at that point included the mills at Bridgewater, Mill Village, Greenfield, and Alpena as well as 200,000 acres of woodland.

The mills and lands of E.D. Davison & Sons were offered for sale. The purchase of the Davison business a few months later by American interests evolved into an industry on a scale that Nova Scotia has not seen before or since.



Barques, schooners, and other shipping in Bridgewater, likely pre-1907 (courtesy of the author)

Part 2 in a subsequent issue will consider the evolution of the business and associated infrastructure during the years of American ownership – the ‘American Touch’. The material in this article was presented in April 2016 as a lecture sponsored by Industrial Heritage Nova Scotia. This is another in a series of joint initiatives between the Trust and IHNS.

Philip Spencer is an historian of the Davison Lumber Company and other industrial built heritage in Nova Scotia.

The Uniacke Estate

Allan Penney

This talk was presented by the author at the Annual General Meeting of the Heritage Trust of Nova Scotia on Thursday 16 June 2016. This is the third in a series of contributions by Allen Penney for The Griffin on important properties owned and managed by the Nova Scotia Museum¹.

The Mount Uniacke Estate was owned by one family for a hundred and fifty years before the Province of Nova Scotia bought it in 1949. While Perkins' House in Liverpool had its diary, Mount Uniacke had 2000 acres of forest and lakes, a house, furniture, art, and books. For an interpreter it has great integrity.

At the time Anson drew his map of the Uniacke Estate in 1828, it comprised 11,400 acres. To give this estate scale, it was roughly three times the area of the Halifax Peninsula. Richard John Uniacke acquired the estate through a series of grants and land purchases over many years (1786-1819) and his original land grant in Mount Uniacke did not include the site of the present estate buildings. These, including Uniacke House, were constructed in 1813-1816 on land added to the original grant².

The main topics of significance at the Estate were presented in the talk as comparisons between early images and current photos. These early images, whether as drawings, watercolours or photos, illustrated how the original built fabric had changed or disappeared over time. The accuracy of the original images was shown to vary, and the inability to replicate drawings without the use of a telescopic lens suggested why some originals contained extensive errors. Later images, including a train across the lake, or another showing uprooted trees after a storm, are left undated by the artists, and therefore of limited value to an historian.

The stone wall of the 'Ha Ha' at the Mount was derelict when the Province took ownership. This eighteenth century



John Elliott Woolford's sketch of the core of the estate from the old post road, looking south in 1818, shows most of the buildings mentioned: the house with its flat roof, chapel at left, caretaker's house in the middle, barn not yet extended, and the walled garden in front (courtesy of the author)

invention of a hidden barrier in the landscape was used to isolate a house from its context with no obvious visual interference, as in the well preserved Ha Ha at Dinton House in Wiltshire (England), completed by Sir Jeffry Wyattville in 1808-1818. In contrast, at the Mount, trees draw attention to the device. Furthermore, air photos show areas of later uncontrolled natural tree growth. Meadows have disappeared in a few years, obscuring Uniacke's original intentions.

The family chapel by the entrance gates has gone ... The large barn still exists, but is shown in 1818 without the two extensions, which now lend it an unusual form.

The house has been prolifically illustrated over time so that only its origins and major alterations need to be discussed. Comparing drawings and photos from two hundred years apart shows both major and minor changes. Common to both times were dead trees floating in the lake. Losses and addi-

tions to the built fabric over time can be discerned. Many Uniacke interventions have now been altered or destroyed. With limited illustrations, the most significant ones are those that show the estate as Uniacke built it.

A sketch of the core of the Uniacke Estate from the old post road by Lord Dalhousie's personal artist, John Elliot Woolford, dates from 1817-1818. The value of an artist trained as a cartographer cannot be underestimated; Woolford's accuracy in content and scale is evident.

A pitched roof was added to the main house following construction, because the roof leaked. The main entrance on the north side of the house was not drawn accurately enough to determine if the porch had yet been added. Door hardware suggests that the porch was an addition. Visitors now enter through the back door, presenting a problem for their proper appreciation of the house.

On the north slope of the drumlin hill facing the house, the old post road alignment shown does not fit the pres-



The core of the estate looking north, based on a similar view by Woolford: the male guest house can be seen in the lower left beside the lake; the Gothic Revival part nearest the water is obviously not a boathouse, and the two parts do not match (courtesy of the author)

ent swath of mown grass that represents it. Beneath the drumlin near the later post road alignment, to the south of the stream that crosses under the road to enter Lake Martha, was a building that has now disappeared. Was this the original farm?

The family chapel by the entrance gates has gone. Any archaeological remains have been compromised by the main parking lot built over the site. This allows cars to park close to the house, compromising the entry view from the Post Road by unnecessary anachronistic juxtapositions.

The original caretaker's house is clearly shown in Woolford's drawing, much clearer in the sketch than in photos from the opposite direction. It has been removed. An extensive walled garden, essential for growing vegetables and fruits for use by the family, is now missing. Its enclosing wall may not have been built of masonry, but of wood, thus hastening its demise.

The large barn still exists, but is

shown in 1818 without the two extensions, which now lend it an unusual form. The coach house with tack room extension is clearly shown by Woolford, but the tack room roof has been altered to a mono-pitched roof. When this happened is unknown. In the 1930s the tack room was a workshop. The coach house was originally built as a drive-through building that saved the need for horses to back up the coach. Cars can reverse more readily than a coach and four. When the enclosure for a single coach was reorganised for two cars, the building was modified. The rear doors were permanently closed and shingled over, and a central post was inserted between the doors on the front. Some structural deformation has followed.

Outbuildings that once existed included a Gothic Revival privy, with mahogany panelling, providing a view of the front door for family members. Stables for race horses have gone, so have the smithy, workshop, pig sty, hen house, and smoke house. All were

there in the 1930s but are now missing. The ice house remains but what is above ground is rotting. It is a danger to the public and should immediately be restored.

The site of the solar- and solid fuel-heated hot-house at the top of the orchard has been excavated, but neither restored nor adequately explained. Uniacke owned a book by John Claudius Loudon with hot-house details. Archaeologists did not establish the structural support for the glass roof. Loudon shows both iron and wood. No trace of glazing remains. Only the raised bed bases and crumbling walls remain.

The guest house for male visitors, with large open fire and a billiard table, was used by Archbishop Plessis in 1815 and by Lord Dalhousie and entourage soon after. It was removed from the estate in the 1930s. Part of it was slid over the ice to become a tea-room at Murphy's Cove in the village. As the most interesting of the missing buildings, it is sad that we know so little about it except for one drawing by an unknown artist.

This year is the 200th Anniversary of the completion of Uniacke House. Restoration of outbuildings would be an appropriate initiative that would greatly improve the visitor experience of the estate as it was built.

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.

¹ The others were on the Clifton Estate in Windsor (June 2015) and the Perkins House in Liverpool in the last issue (June 2016).

² <https://uniacke.novascotia.ca/about-uniacke-estate/estate>

UPCOMING EVENT

Heritage Trust of Nova Scotia Luncheon at Churchill House, Hantsport, 2 October 2016

This event for Trust members and friends will be held at 2:00 pm on Sunday, October 2, in the historic John Wiley Churchill House ("The Cedars") maintained by the Hantsport Memorial Community Centre in Hantsport. The address is 6 Main

Street, Hantsport, about one hour from Halifax, via Highway 101. Take Exit 8 past Windsor and continue on Highway 1 into Hantsport. Please contact Michal Crowe for price and ticket information (902-423-1882 or michal.crowe@ns.sympatico.ca).

Following are two perspectives on the house by sisters Elizabeth Churchill Snell and Chérie Tolson Winters, great grand-daughters of Ezra Churchill's son George Washington Churchill. The first sets the scene with reference to three different houses associated with Ezra Churchill; the second provides more information on the house in which the luncheon will take place.

Three Churchill Houses on the Avon River in Hants County

Elizabeth Churchill Snell

I've always thought that threes were lucky numbers. It may have been because I was told my grandfather Randolph Winston Churchill willingly accepted Cabin 13 on the ship carrying him to war, so when I was asked to write about "the Churchill House" in the Valley, my question was "Which of the three?"

Let us start with my mother's great

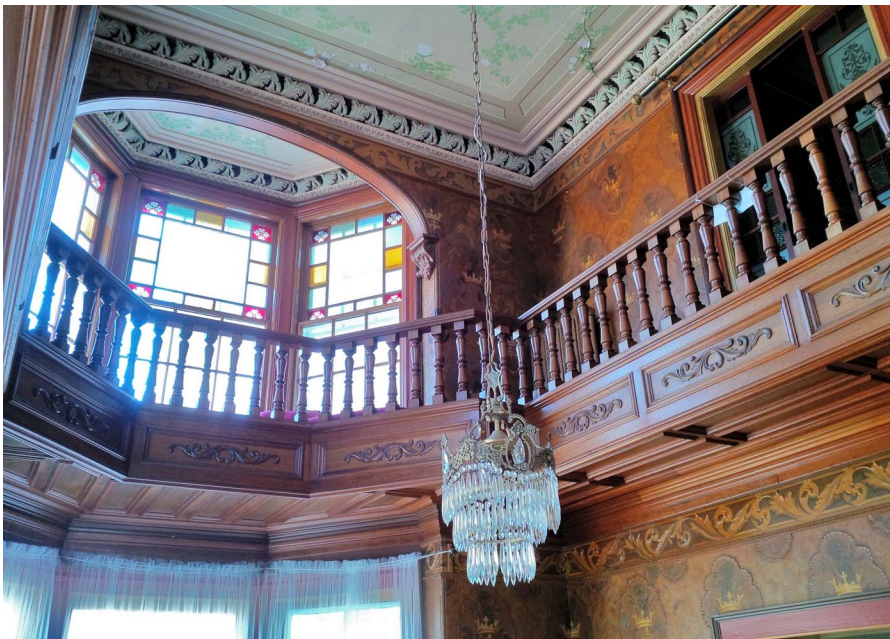
grandfather, Senator Ezra Churchill, who was the largest shipbuilder and shipper in the Maritime Provinces during the period prior to Confederation.

The Shipyard House he first built still stands in Hantsport on the cliff of Halfway River, with its front exposure facing the Avon River. Naturally, it was erected by ship carpenters. This house had countless rooms, hand-carved mahogany staircases everywhere, brass

plumbing before 1900, several drawing rooms, a pipe organ, fireplaces anon, deep shutters, floors of leather-bound books from the Nova Scotia Legislature and Parliament. It had enormous oaks, lawns, and gardens without, a wharf piled with rocks from every land in the world, a large red barn with cupola, an ice house, a well house, goose and hen house, carriage house, stables, bananas hanging from rafters in cellars, salmon



Front façade of The Cedars, showing bay, veranda, upper balcony, and widow's walk (Griffin photo)



Music room with gallery (Griffin photo)

wrapped in cheesecloth, apple barrels, every preserve possible – and even a small prison for stowaways! Eventually Ezra Churchill gave this house to his first son, George Washington. My mother, Elsie Churchill, was the last Churchill to reside in it.

Along the way, in 1860, Ezra also had 'The Cedars' built by his same carpenters. It was located on former Barker grounds and was a wedding present for his second son, John Wiley Churchill. Today it houses Hantsport's Master Mariners' Museum.

Again, beautiful grounds, orchards, summer house, carriage house, greenhouse, lawn tennis court, stone gates at the entrance carved in relief with initial C. Inside the house, a small chapel, stained glass windows, walls decorated with Japanese leather and Italian goatskin, looking glasses from Belgium and chandeliers from France. Again a pipe organ, but this one two stores in height. The brown and gold early Dorchester Churchill family coat of arms with its important diagonal was painted on the music room walls.

Ezra himself, however, did not live here. In the Francis da Silva Collection on permanent loan to the Art Gallery of

Nova Scotia, there is a droll folk painting of Senator Churchill bicycling uphill to Ottawa from Hantsport, wearing a high silk hat and tailcoat. In the year he became Senator, he purchased by auction (and partly by private sale) the residence earlier built and occupied by Judge Thomas Chandler Haliburton. The price was \$21,650.65.

In Windsor, a slightly more urbane setting but still with a view of the Avon River, it was said that Churchill entertained at Clifton¹ on a scale far more lavish than anything Judge Haliburton had ever dreamed of. His guest lists were said to include every prominent name in the new Dominion. Some accounts say that he rented Clifton before buying it. There were bands playing and the whole town invited, singers from European countries, private dinners for such as Joseph and Mrs Howe, for members of the Legislature in Halifax, and sometimes for federal colleagues.

By 1920, the Clifton property had been owned by the Churchill family for 50 years, 30 years longer than Haliburton who had built it.

Still, today, there is a mahogany clock belonging to the Churchill family which stands across the room from the

main entrance.

Thus, the answer is: all three were lucky numbers.

Elizabeth Churchill Snell is a member of the shipbuilding Churchill family from Hantsport and great great granddaughter of Senator Ezra Churchill. She is the first Canadian Patron of the Churchill Archives at Churchill College, Cambridge University, and the author of The Churchills: Pioneers and Politicians: England–America–Canada, Tiverton, Westcountry Books, 1994.

Heritage Trust of Nova Scotia

Illustrated Public Lecture Series

September 15

Rob Ferguson

**Engraved in Stone:
The Mi'kmaw Petroglyphs
of Kejimikujik National Park
and National Historic Site**

October 20

**Syd Dumaresq
Chester:**

**Some of the Oldest Houses
in English Canada**

November 17

Laura MacNutt

**Redefining Adaptive Reuse
— Strategies for Practical
Preservation of Built
Heritage**

All talks take place at 7:30 pm

Museum of Natural History
Auditorium
1747 Summer Street, Halifax
Information: 423-4807

The John Wiley Churchill House ('The Cedars'), Hantsport, Nova Scotia

Chérie Tolson Winters

Churchill House in Hantsport, Nova Scotia, is a grand Victorian Italianate mansion tucked among stately cedar and oak trees. The Churchill House (also known as 'The Cedars') was built in 1860 by noted Hantsport shipbuilder, Ezra A. Churchill (1 November 1804 – 8 May 1874). It was the wedding gift to his son, John Wiley Churchill (29 May 1840 – 10 April 1915), who lived here with his family until his death. As you visit the house, you will find exquisitely decorated moulding, original flooring, and wall coverings embossed with the Churchill coat of arms. The house now serves as a museum and community centre, operated by a not-for-profit organization, the Hantsport Memorial Community Centre (<http://www.thehmcc.ca/>; <http://www.hantsportnovascotia.com/history.html>; and https://en.wikipedia.org/wiki/Churchill_House,_Hantsport).

In the 1800s, the Churchills were the owners of Hantsport's largest shipbuilding company, E. Churchill & Sons, which built some of the largest sailing vessels in Nova Scotia. They built themselves, or had built at other yards, or had shares in, over one hundred wooden vessels, including the *Hamburg*, the largest three-masted barque ever built in Canada, and a number of small steamers active into the 1890s.

Ezra Churchill was a politician and industrialist investing in shipbuilding, land, timber for domestic and foreign markets, gypsum quarries, insurance companies, hotels, and more. He was of some note and power, so much so that he played host to the young heir-apparent, HRH Prince Edward, Prince of Wales (later Edward VII) during his visit to Hantsport in 1860. Churchill was elected to the Nova Scotia House of Assembly in 1855 and, following Confederation, was appointed to the Canadian Senate in 1871.



Hand-painted wall over fireplace in front sitting room (Griffin photo)

Information on various interest points about the house can be viewed on the Hantsport and Area Historical Society website (<http://nsgna.ednet.ns.ca/hantsport/ChurchillHouse.html>), from which much of the following is taken. The first floor of the house was restored in 1966 as a Canadian centennial project. Two rooms upstairs were restored in 1978 and the master bedroom in 1999. The original colours and designs were matched for the restorations.

Dining Room: The wallcovering in this room is called 'lincrusta'. It is put on the wall warm and wet, then moulded. After it dries and cools it is hand-painted. The oak and mahogany floor in the dining room is possibly the original. The moulding around the ceiling was done in about 1½ foot lengths, mounted, and then hand-painted. This is also true for the moulding in the drawing rooms.

Front Hall: The statue at the bottom of the staircase is of the water spirit Ondine, of Germanic mythology. Many large ship-owners, builders and

sea captains kept her as a good luck piece; but it was said that if you crossed her you would die a watery death. The painting of *The Lady of Shalott* is applied directly on the wall. The poem by Alfred Lord Tennyson was John Churchill's favourite and he wanted it placed near the front entrance so everyone entering the house would be greeted by it. The wallcovering in the front hall is similar to the lincrusta in the dining room, but is called 'anaplecta', the difference being the number of colours used.

Drawing Rooms: The marble fireplaces and crystal chandeliers were imported from France. The mirrors were originally at Clifton House (Haliburton House) in Windsor where Ezra Churchill and his wife moved after he purchased it in 1871. The mirrors were made from diamond dust and if you look closely you can see the bits of ground diamond, especially near the edges and bottom.

Music Room: The oak and mahogany floor is the original. On the walls is a version of the Churchill coat of arms and



Side elevation with ship's anchor and cedars (Griffin photo)

each one is individually hand-painted. The balcony was used for a small orchestra. The family and their guests could either dance or sit and listen below. Note the attention to detail on the doorframe: the knots in the wood are painted on, as is the wood grain on the door.

Stairs and Upper Hallway: The stairs were constructed so the long skirts worn by the ladies would flow down. The sliding doors to the balcony are made of Belgian stained glass. The table in the corner is a 'sailor's table' that was donated by Elsie Churchill Tolson, great granddaughter of Ezra Churchill. The table, made of red mahogany and virola pine, is carved in such a way as to allow its pieces to fit together without glue or fastenings of any kind. It was brought ashore in 1906.

Violet's Bedroom: Violet's room had a door to the balcony, a window area, doors to the music room balcony, as well as the only closet original to the house. It was more common in those

days to use wardrobes and chests. Note the violets painted on the ceiling.

Widow's Walk: The area at the top of the first set of stairs is designed to look like the captain's quarters on a ship, with the low ceiling and built-in chest of drawers. Wives of seafaring men would watch for ships from here. The trees on the bank have grown so much since then that the water can barely be seen, but the view would have been clear when the house was built.

Marine Memorial Room: This room was originally the nursery. The painted nursery rhymes border remains in excellent condition. After John Wiley Churchill's children grew up, it was converted into a chapel. Later still, the room was repurposed as a memorial to the seafaring era. In the 1870s, Hantsport was the fifth largest shipbuilding community in the world, the largest company being E. Churchill & Sons.

Da Silva Paintings: Francis Da Silva was a Portuguese stowaway who

came to Nova Scotia in 1861 aboard a Churchill ship. From the time of his arrival until his death in 1920, he worked for the Churchills as a sailor, gardener, coachman, and handyman. Round paintings, which are known as port-hole paintings, form a border which once went all the way around the outer wall of the cellar. On the back wall is a depiction which is believed to be the Prince of Wales (later King Edward VII) to commemorate his 1860 visit to Hantsport. In the background of this mural is the elaborately decorated carriage that Ezra Churchill sent to Windsor to carry the Prince of Wales. Da Silva did several 'political cartoon' paintings on sailcloth. These were concerned mostly with reciprocity, a major trade issue in Canadian politics at the time. Da Silva painted Churchill bicycling uphill to Ottawa from Hantsport, wearing a silk hat and tail coat, with the caption "This is the hardest I ever climbed." Da Silva also painted murals in the carriage house behind the house. The original paintings were cut out of the wall in 1978 by the Art Gallery of Nova Scotia and taken to Halifax. One of Da Silva's paintings depicted with humour Ezra Churchill's opposition to the incorporation of the Town of Hantsport. Churchill had threatened that if council voted to become incorporated, he would move his company to Boston. The painting is Da Silva's depiction of Churchill hitching up the house and taking it to Boston. In the end, when council voted to incorporate the town, Churchill stayed despite the increase in taxes.

Chérie Tolson Winters is a member of the shipbuilding Churchill family from Hantsport and great great granddaughter of Senator Ezra Churchill. She has been active since 1986 in the conservation of her parents' former home, the Scott Manor House, and the Fort Sackville site in Bedford, Nova Scotia².

Endnotes:

¹ See Allen Penney's article on Clifton in *The Griffin* 40 (2), June 2015.

² See article by Tony Edwards in the last issue of *The Griffin* 41 (2), June 2016.

Laidlaw-White House, 2 Mitchell Street (now 5396 Inglis Street), Halifax

Garry D. Shutlak

In the summer of 1863, Thomas Mitchell, owner of the Chebucto Foundry, travelled to the United States to purchase brick-making equipment. The following year William Laidlaw purchased this brick residence, most likely built with the product of Mr Mitchell's brick-making apparatus. The house was described as a double cottage-style house, 40 by 42 feet, containing ten rooms besides kitchen, pantries, storeroom, washroom, bathroom, and wood and coal cellars. Mr. Laidlaw paid \$8,000 for the property, which included the 65.7 by 65.9 foot lot and another lot to the east on Inglis Street, 39 feet by 65.7 feet. Mr. Laidlaw built four snug cottages on Mitchell Street prior to his death in 1871.

William Laidlaw was a grocer and liquor dealer. Born in 1820, he was the son of Thomas Laidlaw and Mary Ann Hinds. In 1854, he married Martha Elizabeth Yeatman. Their first two children, Charlotte and Mary Ann, died in infancy; other children were James Thomas (1859-1940), Emma (1863-1887), William Albert (1865-1940), and Albert Yeatman (1870-unknown)

The house was purchased as an investment by M.B. Almon and sold in 1873 to Charles A. Kaizer (1815-1881) of Kaizer & Son, furriers, Granville Street on the southwest corner of Duke Street. Mr Kaizer was originally from Hungary, his sons were born in London, England, and they immigrated sometime after 1851 to Saint John, N.B. The Mitchell Street house was also occupied by his sons, Charles A. Kaizer Jr and Alfred G. Kaizer, their wives, and six grandchildren. Unfortunately, before his death Charles Sr witnessed the loss of two of his grandchildren, Blanche H. and Arthur C., and his daughter-in-law, Ellen Kaizer née Lauchner.

In 1880 the house was again up for sale and further described as having a large garden, fruit trees, etc. and a new hot house. The basement (above



Laidlaw-White House, rear view showing basement level, with Inglis Street at right (Griffin photo, February 2016)

ground at the rear) contained the kitchen, washroom, storerooms, pantries, and cellars. The first floor (ground floor on Mitchell Street) consisted of a drawing room, dining room, sitting room, and principal bedroom and the second floor had four bedrooms and a bathroom. The whole house was richly papered and grained. Glass doors connected the drawing room and principal bedroom with the hot house. From 1881-1887, the house was occupied by (among others) E Plunkett (1882-1883) and John T. Wylde (1886). In 1887 it was purchased by Andrew J. MacKinlay for \$4,750. Mr MacKinlay (1858-1938) was born in Halifax, the son of Andrew K. & Blanch MacKinlay. He and his brother Charles H. MacKinlay owned the old and well-known firm of A. & W. MacKinlay, a wholesale and retail stationery and publishing business in a building on Granville Street (in the Granville Mall). Mr MacKinlay was the grandfather of one-time HTNS President, Allan Duffus.

In 1894 the Mitchell Street house was sold to the Honourable Alonzo J. White, QC (1835-1912). Mr White was a lawyer, Member of the Legislative Assembly, Commissioner of Crown Lands (1874-

1877), Attorney-General (1877-1878, 1882-1886), and Halifax Registrar of Deeds (1892-1912). He resided in the house, with his wife Mary Rachel Lorway and children Eleanor H., Walter H., Annie, Mary E., and Howard. The property was put up for sale after the death of Mr. White.

It was rented by Lt. Claude K. Evillein 1913-1915, vacant in 1916, and by tug-boat Captain James W. Fardie in 1917. In that year it was sold to Melvin S. Clarke, auctioneer and realtor, who continued to rent it out until selling it to S. Louise Malcom in 1919. She sold the property to Elizabeth Shields, who lived there with her family until 1932. She in turn sold the property to the Arthur W. Abraham family, who lived there until 1956. Mr. Abraham was a salesman, owner of an antique and used furniture shop, and a cable operator at the dockyard during WW II. In 1972, the property was acquired by Takis Andriopoulos, who in turn sold it to Lorne Enterprises in 1976. Today, the house is occupied by South End Florist.

Garry Shutlak is Senior Reference Archivist at Nova Scotia Archives and a frequent contributor to The Griffin.

Heritage and the Proposed HRM Regional Centre Plan

Philip Pacey

HRM is proposing to replace several municipal planning strategies and detailed area plans, which now protect neighbourhoods and districts on the peninsula of Halifax and in Dartmouth inside the Circumferential Highway. The neighbourhood plans would be replaced by a single Regional Centre Plan.

The plan would affect 420 registered heritage properties and several proposed heritage conservation districts.

There are serious problems with the proposals for the Centre Plan presented by HRM staff at an open house on June 27:

1. The proposed plan would allow for a growth in population five times faster than what has been recorded in recent censuses. This is unrealistic.
2. More than a quarter of the growth would be directed to six 'Primary Growth Areas': Agricola/Creighton Streets, Carlton/Spring Garden Road, Gottingen/Creighton/Brunswick Street, Quinpool Road/Pepperell/Yale, Wyse Road, and Young/Windsor/Almon/North/Agricola. A number of heritage buildings are included in these areas and could be put at risk.
3. The plan would establish twelve 'Secondary Corridors', where infill and developments of up to six storeys would be permitted: in Dartmouth sections of Windmill and Victoria Roads, and of Pleasant and Portland Streets; and in Halifax, Bayers and Chebucto Roads, and Oxford, Cunard, Gottingen, Robie, South, and Inglis Streets. The last five corridors listed contain registered heritage properties.
4. On behalf of the HRM Committee of the Trust, Elizabeth Pacey had written HRM in May with the following requests:
 - a. Keep the excellent heritage policies from the current Dartmouth and Halifax plans.
 - b. Prepare seven heritage conservation district plans requested by the

Trust in 2003 and 2012. [The districts are Brunswick Street, Citadel North, Bloomfield, Point Pleasant, the Hydrostone, Carlton/Spring Garden Road, and Downtown Dartmouth.]

- c. Register additional heritage properties.
- d. Regulate the dimensions permitted on heritage properties to match the dimensions of the existing buildings.
- e. Protect the context of heritage properties.
- f. Allow full and open public participation.

These requests have not been addressed by staff.

The staff presentation is here: http://shapeyourcityhalifax.ca/system/documents/attachments/7ab0c0ac40f34c22300394a90346a9fbef255d68/000/003/595/original/boards_july6.pdf?1467807944.

Comments may be sent to planhrm@halifax.ca, and to Chair and Members of the Community Design Advisory Committee: clerks2@halifax.ca.

HERITAGE FOR SALE

Stone house at 98 Water Street, Pictou

3 bedrooms, 3 baths, \$259,000

A block from the Pictou waterfront and enjoying water views, the Dawson house is one of the homes described in Heritage Trust's popular book, *Affairs with Old Houses*. Built in 1830, the two and a half storey stone building reflects the Town of Pictou's Scottish origins. Spacious, sunny rooms and original fittings make this home both interesting and elegant. Thoughtfully repaired and maintained by two generations of one family over the past decades, it is being

sold with the adjacent lot, developed as a lovely, private garden with stone steps leading up from the street. Although the building sits on the sidewalk at the front, a terrace at the middle floor-level gives access from the back of the property. There is parking both front and back. Part of the street level is rented as commercial space.

Contact: Diane MacNeil, HLM Realities. dianemacneil@yahoo.com or 902-754-8000. <http://hlmrealities/98-water-street-pictou-ns/> (MLS® number 5097286)



Gable end and side garden (Griffin photo)



Street façade (courtesy Diane MacNeil)

Arthur Lismer's Residence in Bedford (1916-1919)

Tony Edwards

On 18 February 1864, George Lister, owner and developer of several large parcels of land in Bedford, sold for the sum of two dollars some of his land to the Society for the Propagation of the Gospel in Foreign Parts. The agreement of purchase and sale stated that this land, at the corner of Wardour and Perth Streets (the names of those streets remain unchanged even today), was "for the purpose of a building for the Worship of God according to the usages of the Church of England [and] for a cemetery and for the erection of a passage house in connection with such place of Worship." The Bedford Anglican community was then a part of St John's Parish in Sackville. It remained a part of the Sackville parish until 1912 and during that time it was successively in the care of 15 different clergymen.

On 30 August 1904, the corner stone was laid for the present church by Lieutenant-Governor A.G. Jones. The first service in the new church, designed by now revered architect William Critchlow Harris Jr, was held in 1905. With the new church now in use, the old one in the centre of the cemetery was sold and moved across Perth Street, where it remains today as a private residence. With growth in the numbers of people moving to the area, the Sackville Parish was divided in 1912. At this time Bedford, Waverley, and Windsor Junction became a new parish. Further progress happened on 29 August 1915, when the debt on the building was satisfied and Archbishop Worrell consecrated the church.

A year or so before, in 1913-1914, Bedford's Bellevue Hotel was torn down. With material salvaged from the hotel, the Parish of All Saints built a rectory, located next to the church at present-day civic address 6 Cliff Street. Some with experience in observations of architecture don't believe that the house

was designed by an architect. However, with features such as a gambrel-style roof, it seems clear that the builders tried to mimic the then-new church. This home remained unoccupied by the parish clergy. But 100 years ago, in August of 1916, a future giant of Canadian art, Arthur Lismer, brought his wife and daughter to live in this house in Bedford. At that time, they rented the home from the church; many years later it was sold. Within the past thirty years an addition was added to its west side, but otherwise it stands today much as it was in Lismer's time. Subsequent to the addition being constructed, a local real estate agent listed the house for sale and included the information that it was once the home of "Arthur Lismore."

Lismer, who had been employed by a Toronto engraving company, answered the call in 1916 for a new Principal and teacher at the Victoria School of Art and Design in Halifax. It's quite possible that it was through the influence of James Roy (a member of the board of the Art School, a Bedford resident, an alderman on Halifax City Council, and a real estate investor) that Lismer chose to rent this home and become himself a resident of Bedford.

Because the house is set above both the Bedford Highway and the Sackville River it provides a good vantage point. It is from here that Arthur Lismer completed some of the dozen or more of his now famous Nova Scotia paintings. Included in this group is "Winter Horse and Sleigh" and in 2007 I was honoured when the Heffel Fine Art Auction House of Canada gave me permission to use a black and white copy of this work in my book *Images of Our Past: Historic Bedford*. Any Bedford resident, on seeing it, would instantly say "Oh! This was done from his front veranda." Lismer completed other works from the vicinity of the house and with a couple he recorded Moir's annual log drive down the Sackville River, virtually past his front door.

Arthur Lismer was born in Sheffield (England) in 1885 and completed his studies in art at the Académie Royale des Beaux-Arts in Antwerp. By March of 1911, he had immigrated to Canada and was employed by a Toronto engraving company. It was there that he made new friends, including J.E.H. MacDonald, Frank Johnston, Franklin Carmichael, and Tom Thomson. Then while back in Sheffield in 1912 to get married, he convinced his old friend, F.H. Varley, to come to Toronto as well. Soon, though, World War I was raging and this group of friends, now including A.Y. Jackson, dispersed to other duties.

Of this house, more than many others, it would be true to say "If only these walls could talk." While the group of artist friends dispersed during the Great War, they kept in touch. Several including Lawren Harris, Varley, and Jackson visited Lismer and stayed for a time at his Bedford home. Both Lismer and Jackson were commissioned by the Government of Canada as war artists and they recorded activities in Halifax Harbour and Bedford Basin. About these visits, Lismer once wrote in a journal of how they "talked of many things." This leaves one wondering if the idea of later forming an artists' group, the Group of Seven, was first talked of by Lismer and Jackson and/or the others in Lismer's Bedford home.

The other dramatic event of this time was the Explosion in Halifax Harbour. On the morning of 6 December 1917, Arthur Lismer decided not to take the earlier train (no buses in those days) to work in Halifax. Shortly after 9:00 am, while he and his family were having breakfast, the explosion happened. The concussion blew the glass of the front door into the house and down the front hall toward Lismer, his wife and daughter. But the air pressure suddenly redirected the glass away from the family and it crashed on the living room floor under a settee. Afterwards he trav-

Early 20th Century Immigration to Whitney Pier Recognized as a National Historic Event



The Lismer home is on the left with the east end of All Saints Anglican Church at the extreme left. Photo was taken circa 1920 by Fred Emmerson from Lister Bridge, on Shore Drive, at the mouth of the Sackville River looking under the CNR bridge and towards the Bedford Highway with Cliff Street above and behind that. Source: Photo collection of the Bedford Heritage Society now in the care of the Fort Sackville Foundation at the Scott Manor House, Bedford.

eled to parts of Halifax and sketched the events of the aftermath of the Explosion for publication in the *Canadian Courier*. Several years ago, an exhibition of this work was curated by Alan Ruffman at the Art Gallery of Mount Saint Vincent University.

Lismer was a strong proponent of making art education available to all. By March of 1917, he had raised the enrollment of what later became NSCAD to 72 students from the 12 with which he had started. Around that time he wrote to a friend that "If all the seeds come up that I've planted since I came ... [someday] Halifax will have a real art school ... [and] a picture gallery." In addition to his art school duties and his personal painting, Lismer taught art to school-children in Bedford and to students at Sir Frederick Fraser's School for the Blind in Halifax. Sir Frederick Fraser was also a Bedford resident.

But 1919 was another year of change and decisions. Tom Thompson died tragically in Ontario's Algonquin Park. In August, after a three year stay, Lismer and his family left their Bedford

home to return to Ontario. He had accepted the offer to become Vice-Principal of the Ontario School of Art. Soon after, in 1920, he and his six friends formed the Group of Seven. But he never forgot Bedford, nor did Bedford forget Arthur Lismer. And on many occasions he returned and visited with his Bedford and Nova Scotia friends.

Tony Edwards is a long-time Bedford resident and historian. He is the Chair of the HTNS Publications Committee and a member of the Board.

Another Bedford house with which Arthur Lismer is associated is the Roy House, for which a demolition permit has been issued. Lismer reportedly painted the harbour from the top floor of the house, owned by businessman and builder of the Roy Building on Barrington Street, James Roy.

<http://thechronicleherald.ca/novascotia/1389080-wrecking-ball-headed-to-bedford%E2%80%99s-historic-roy-house>

A celebration was held on August 4 to mark the official designation of Whitney Pier for "its history ... unique stories and for the role [it] played in building Canada." These words were contained in the 2014 letter from former Environment Minister Leona Aglukkaq, highlighting the arrival of workers from the West Indies and many parts of Europe in the early 1900s to work in the coal mines and steel industry. This extraordinary influx of people from a wide diversity of cultures led to the establishment of more than 15 distinct ethnic and religious groups in Whitney Pier, making it among the most multicultural communities in the country before multiculturalism became a pillar of Canadian culture. Although the plaque has not yet arrived, the community gathered this summer in Neville Park to celebrate this achievement. One product of the diversity in Whitney Pier was the building of houses and many places of worship that today represent a rich built heritage in the community. Buildings of particular note include Holy Ghost Ukrainian Church, St Philip's African Orthodox Church, St Mary's Polish Church (recently rebuilt after a devastating fire), the former Jewish Synagogue (now the Whitney Pier Historical Museum), and former company houses in the Kolonia neighbourhood. Some of these have been featured in earlier issues of *The Griffin*, including paintings by Margaret Dugandzic in the June 2014 issue and articles on the Polish Village Hall (December 2013) and the rebuilding of St Mary's Polish Church (March 2015).

Programs Sponsored by Other Societies

Baile nan Gàidheal/ Highland Village

4119 Highway 223, Iona
Village open daily until October 16, 10 am-5 pm. Spend a few hours immersed in Gaelic culture on our 40 acre site dotted with 11 historic buildings depicting life for Gaelic settlers in Nova Scotia. 902-725-2272; 1-866-4GAELIC; highlandvillage.novascotia.ca

Chester Municipal Heritage Society

Victorian Christmas Craft Fair: November 24-27, 10 am – 4 pm at Lordly House, 133 Central Street, Chester. Admission: \$2 per person. Local crafts and edibles in an historic setting. 902-275-3842; lordlystatemuseum@gmail.com; www.chester-municipal-heritage-society.ca

Colchester Historem

29 Young Street, Truro
Oceans of Rum presented by David Mossman: September 22, 7:30 pm.
Museum & Archives open Tuesday to Friday 10 am-12 pm & 1 pm-4 pm; lectures fourth Thursday of the month. 902-895-6284; colchesterhistorem.ca

Cole Harbour Heritage Farm Museum

471 Poplar Drive, Dartmouth
Harvest Weekend: October 1 & 2, 1:00-4:00 pm. Admission by donation.
Harvest Dinners: October 9 & 10, 6:30 pm. \$27.95/adult & \$14/child under 12. Reservations required.
Annual Christmas Craft & Bake Sale: November 27, 11:00am-3:00 pm. Free Admission. 902-434-0222; Farm.museum@ns.aliantzinc.ca; www.coleharbourfarmmuseum.ca

East Hants Historical Society

Rebirth of Shipbuilding: Tuesday September 13, 7:30 pm, New Horizons Centre, Noel. Program will be presented by Nick and Evan Densmore, who recently hand-built an 80 ft schooner, the *Katie Belle*, the first ship to be built and launched on the Stewiacke River in living memory. Free.
Mi'kmaw: Tuesday October 11, 7:30 pm, Anglican Church Hall, Maitland. Presented by Roger Lewis and Ronnie Knockwood. Free
Memoirs of a Veteran: Tuesday November 8, 7:30 pm, West Gore Disciple Church, West Gore. Presented by Ken Isles who will discuss his 29 year career as senior naval officer with the Royal Canadian Navy. Free. <http://ehhs.weebly.com/> <https://www.facebook.com/EastHantsHistoricalSociety/>

Industrial Heritage Nova Scotia

Lectures first Monday of the month, 7:30 pm at Maritime Museum of the Atlantic, 1675 Lower Water Street, Halifax. www.industrialheritagens.ca

Memory Lane Heritage Village

5435 Clam Harbour Road, Lake Charlotte, NS
Musique Royal Concert and Dinner: September 10, 5pm. \$55 (\$25 for concert only)
Concert in the historic Clam Harbour Church, followed by a lamp-lit three course dinner in the Cookhouse.
A Ghostly Encounter: September 29, 30 and October 1, 6:30 pm. \$15 (students \$10). An original promenade theatre production written and performed by the Eastern Shore Players 902-845-1937; info@heritagevillage.ca; www.heritagevillage.ca

Nova Scotia Heritage Conference: "Harvesting Local Heritage"

September 21-23. Key note speaker, Dr Tom Urbaniak on "Opportunity & Adaptation." Hosted by Kings County, the conference is held at Old Orchard Inn, Wolfville. Register at nsheritage.ca

Ross Farm Living Heritage Museum

4568 Highway #12 New Ross
Open daily year round, 9 am-5 pm. Visit heritage buildings such as Rose Bank Cottage, the home of Captain Ross's family, dating from 1817; meet some heritage animals, take a nature

walk along interpretive trails, and participate in special events throughout the year. 1-877-689-2210; <http://rossfarm.novascotia.ca>

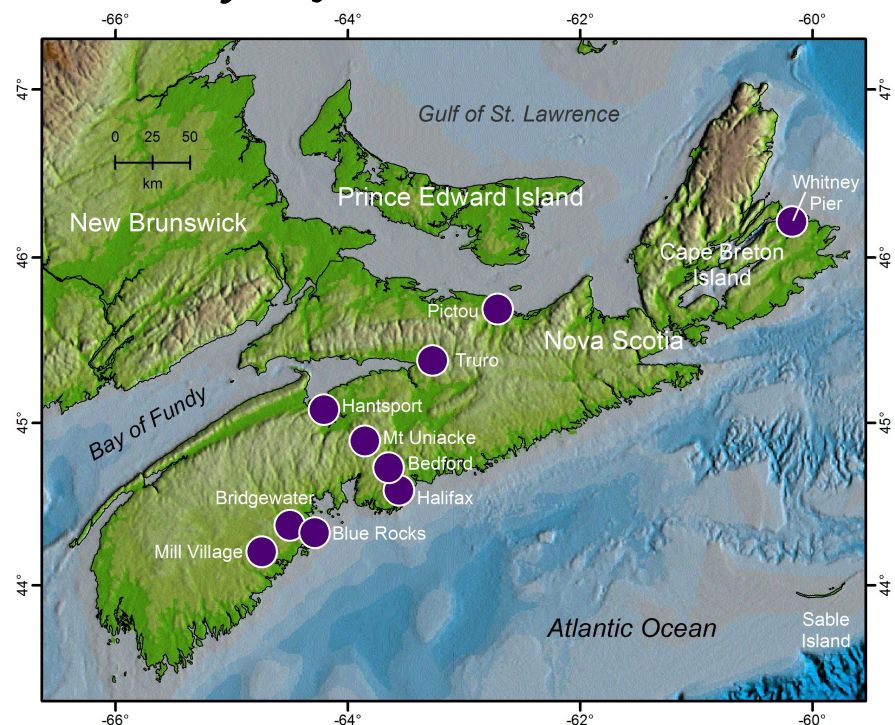
Royal Nova Scotia Historical Society

NS Archives, 6016 University Avenue, Halifax, NS
Lectures on the third Wednesday at 7:30 pm
The private life of Jessie MacCallum, diarist of Windsor and St George, 1901-1910: Julian Gwyn, Emeritus Professor of History, University of Ottawa, Wednesday Sept. 21
The Halifax Relief Commission and the politics of the Canadian Home Front during the First World War: Barry Cahill, Wednesday Oct. 19
Mi'kmaw politicisim and the origins of the Micmac Community Development Program, 1900-1957: Martha Wells, Mount Saint Vincent University, Wednesday Nov. 16. <http://rnshs.ca/>

Wolfville Historical Society

St. John's Church Hall, Wolfville
Henry St Clair and the Nova Scotia expedition: September 21, 2 pm. Jackie Queally from Scotland will speak about the background to Henry St Clair who made a sea voyage in 1398 to Nova Scotia. <http://wolfvillehs.ednet.ns.ca>

Locations of subject matter in this issue



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