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The Griffin

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The Griffin

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Joe Ballard

In Lunenburg, the right to demolish an historic Old Town barn was recently granted subject to the approval of a new building under municipal design guidelines and the provision of a commemorative plaque. The Anderson Barn is history – some will miss it, some won't. It is difficult for some to see that its value had more to do with what it represented than what it looked like. What really riles me is "the provision of a commemorative plaque." If one was unsure of whether Council had given appropriate consideration to the heritage value of the barn, the "provision of a plaque" confirms that indeed they did not.

Why? First, because Heritage Trust specifically informed Council by letter that commemoration of the barn after a decision to demolish would do nothing to honour the barn or assuage feelings of those who endeavoured to save it.

Second, town officials should understand that Old Town Lunenburg is a place where history lives, where it can be touched, and where it contributes to the present fabric of the town, making it a place unlike any other. It is not a place where we recall history with fond reflection through the proxy aid of graphic vignettes.

Third, planning to commemorate

something before it is gone, when you have the power to preserve it, is utterly disingenuous. If council really believed the building was worthy of commemoration, then it was certainly worthy of preservation. I don't believe politicians ought to always see things my way but I do expect them to say what they mean and mean what they say.

There is a place for commemorative plaques; the former site of Lunenburg's Anderson Barn is not one of those places. Using a plaque as a surrogate for the real thing is ill-informed. Using a plaque as a clumsy attempt to dull the sting of demolition is an adulteration of what is generally a well-accepted interpretive device.

The World Heritage designation for Old Town Lunenburg states, "Lunenburg is the best surviving example of a planned British colonial settlement in North America." Barns and stables were clearly part of the colony's planning and settling but, with the demise of the Anderson Barn, such structures will no longer survive despite the ease with which they can be converted for automobile or grounds-keeping storage. One Lunenburger has suggested that, if a plaque is to commemorate the Anderson Barn, it should simply say, "The horse has left and taken the barn with it."

Finally, thank you, Phil Pacey, for your incomparable contribution to Nova Scotia's built heritage. This space that I have the privilege of occupying was once your soapbox, though you never used it for your own reward. Your selfless campaigns to preserve our city and our province are remembered by your long-time friend, Dulcie Conrad, on page 4.

Cover image: Mabou Under Snow, by Anna Syperek, 2014, copper etching on paper, 10" x 24" (courtesy of the artist)

ARTIST

Anna Syperek



Main Street, Antigonish, by Anna Syperek, 1984, copper etching on paper, 12"x24" (courtesy of the artist)

Born in England of Polish and English parents, Anna Syperek was raised in Oshawa, Ontario, and moved to Antigonish, Nova Scotia in 1971. Anna graduated with a BFA in painting and printmaking from NSCAD in 1980.

After graduating, Anna settled back in the Antigonish area with her husband, a film-maker, and together they raised a family of three daughters. Anna taught part time in the Art Department at St Francis Xavier University, where she also set up a community print-making workshop.

Well known across the Maritimes for her large format landscape etchings and watercolours, Anna is also becoming recognized for her oils. She was one of only 30 artists from across Canada chosen for the 2011 national portrait exhibition, The Kingston Prize, at the Royal Ontario Museum. In 2005, a large exhibition of her work entitled "Old New Scotland" traveled to four galleries in Scotland, courtesy of the Highland Council of Scotland, after its debut in

Nova Scotia.

Anna can be contacted by e-mail at seabright@ns.sympatico.ca or on her website annasyperek.ca. Her work can be

found in person at Lyghtesome Gallery in Antigonish, Studio 21 in Halifax, and Harvest Gallery in Wolfville.



Craigmore, by Anna Syperek, 2014, oil on canvas, 24"x36" (courtesy of the artist)

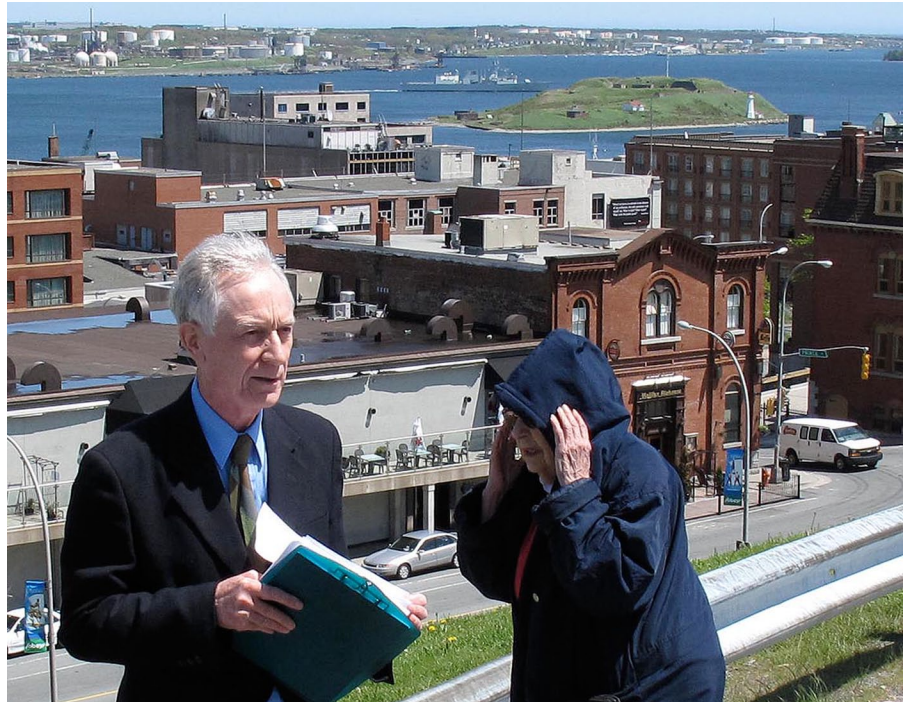
Dr Philip Desmond Pacey (8 October 1941 - 20 October 2016)

*A very special good-bye to Phil Pacey from
Dulcie Conrad*

Your sudden passing on October 20th took the wind out of our sails, but not to worry: Your loving wife Betty is safely surrounded by the same caring friends that you both enjoyed over the last 45 years, since you first made Dalhousie University and Halifax your home. We will be forever grateful you did. The two of you put your brain power together to celebrate and preserve our built heritage (Betty with her many books and advocacy for heritage districts, and you with your tireless efforts protecting our heritage resources from the never-ceasing threats of redevelopment).

As your good friend, the Rev. Trent Cleveland-Thompson reminded us at your memorial gathering, you had a lot in common with another great Nova Scotian, Joseph Howe, who once said "... a wise nation preserves its records, gathers up its muniments, decorates the tombs of its illustrious dead, repairs its great public structures, and fosters national pride and love of country by perpetual reference to the sacrifices and glories of the past."

In case you missed it, Phil, the good reverend went on to add that you had certainly taken old Joe's suggestion to heart. He said that, while you were chair of the Fort Massey Church Board of Management, you were instrumental in finding much needed "matching coloured brick" for the church's deteriorating steeple and had to travel "way down in the southwestern United States" to



Phil Pacey holding a press conference on Citadel Hill – the view behind him has now been blocked by construction of the Nova Centre (photo courtesy of Arthur Carter)

find it. He went on to add "it was lucky" for you at the time that the brick wasn't being "hoarded to make walls for the American borders." Apparently, your ability to turn the difficult tasks of heritage preservation into exciting and interesting adventures wasn't lost on Fort Massey's congregation, many of whom dubbed the project "Phil's Yellow Brick Road."

Another little-known fact about you, my friend, is that most folks don't know you were once the proud President of the Halifax Homeowners' Associa-

tion. Remember, those were the days when two or three hundred concerned homeowners and many city councillors would show up at regular association meetings. In those days there was genuine civility shown to those who took an interest in civic government. Remember — you and I were reminiscing about this only a few weeks ago — for three years we met on a regular basis in the basement of the old St Patrick's High School on Quinpool Road. The facility was made available to us by City Hall, which also provided the skills of a planner, a secretary, and all the hot coffee required while we worked on a future business and homeowners plan for the west-end area. All this while you were holding down a full-time job as a respected researcher and professor of chemistry at Dalhousie University.

When it became apparent that we would need a full-scale parking survey to complete the plan, we were told that the city couldn't afford to pay for it — so

*Donations to Heritage Trust of Nova Scotia in memory
of the late Phil Pacey will be used to establish
a scholarship for students whose work focuses
on heritage preservation and/or for grant monies
for work terms for these students.*

we did it ourselves, with each volunteer recording where the cars were being parked every hour of the working day. City Hall accepted our findings and eventually the entire plan was adopted. When we spoke last, you wanted me to share this story with others. There was no match for your efforts in trying to improve our urban environment and preserve or repurpose our built heritage.

But that was then, this is now.

Today, there is such a great divide afoot at City Hall. There is little meeting of minds over heritage issues or why we should even care. And yet you continued to the very end to take every opportunity to share, calmly and politely, the benefit of your considerable knowledge on the subject. On one occasion I was present at a City Hall public hearing when one of our elected representatives shouted at you, "What makes you think you know more about this issue than I do?" I don't think I told you how thankful I was that you chose to ignore the question so you could finish your remarks before your five-minute allotted time ran out.

I am also grateful to all those who have helped in your work and, on this sad occasion, have taken the time to sing your praises. One even called you a national treasure. Steps are afoot at the Heritage Trust of Nova Scotia to establish a prestigious scholarship so that the work you and Betty (with many other members of the Trust) have started will carry on.

You fought (and lost) to save the view from historic Citadel Hill (an intangible benefit with incalculable quality-of-life and tourist dollar value); you fought (and lost) the construction of an over-sized new Convention Centre (replacing the Chronicle-Herald Building, which many thought could have been repurposed). Your efforts to prevent local governments handing over \$150 million in tax dollars to a single developer were also ignored.

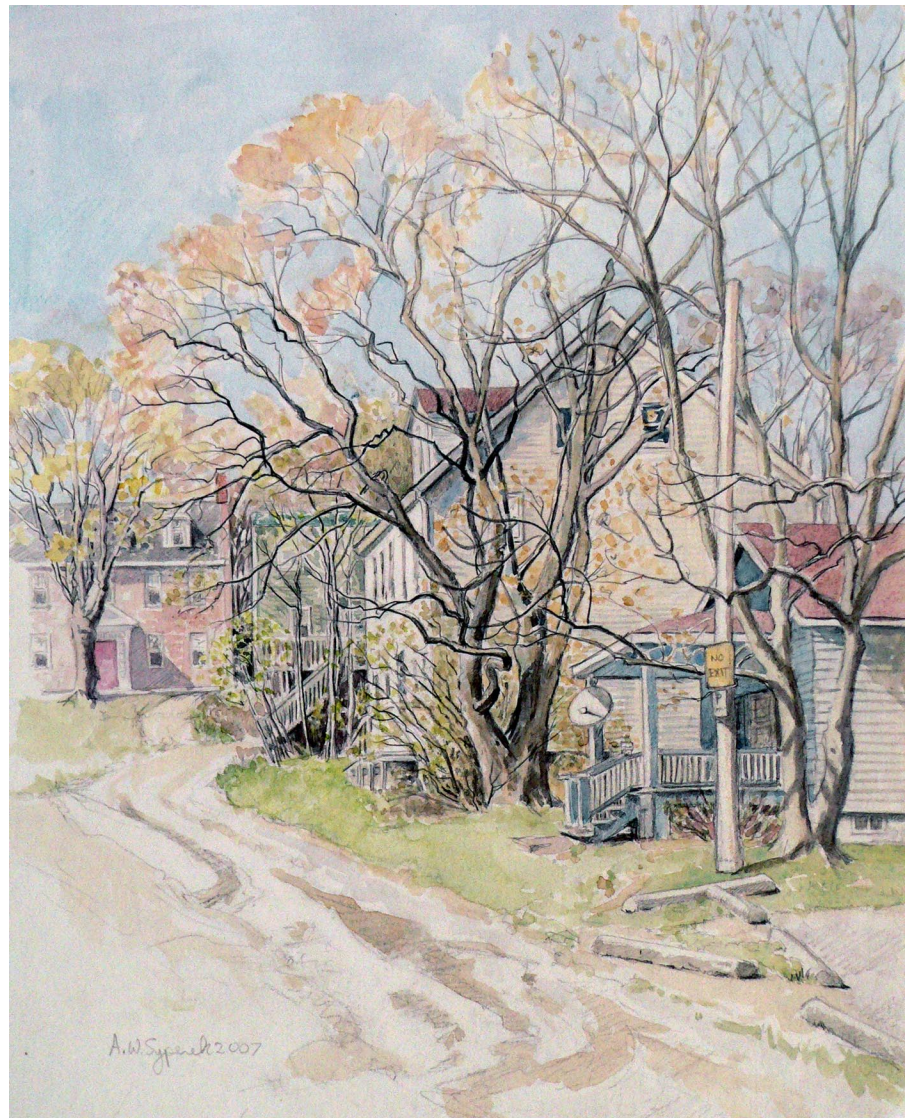
Those who knew you knew your

mighty efforts were never for personal fame. You fought every day for a liveable community which also honours its past and respects its citizens. According to the Rev. Cleveland-Thompson, you were like old Joe who said, "My public life is before you; and I know you will believe me when I say, that when I sit down in solitude to the labours of my profession, the only questions I ask myself are: 'What

is right? What is just? What is for the common good?'" Amen to that.

Dulcie Conrad is a long-time friend and colleague of Phil Pacey, an early member of the Heritage Trust, a former journalist, and co-founder of Frank Magazine.

Anna Syperek



Pictou Backstreets, by Anna Syperek, 2007, watercolour on paper, 12½"x10" (courtesy of the artist)

Another Sad Act of Destruction

St Francis Xavier University joined the ranks of Nova Scotia and Maritimes universities eliminating the built heritage of our region, demolishing a significant early 19th century property in rural Nova Scotia on 17 November 2016. The Crystal Cliffs home, a 2½-storey farmhouse with remarkable architectural features¹ was built by Benjamin Ogden in 1820 and entrusted to the university in 1965. Apart from its extraordinary built heritage value as a rare early manor house, this property held many historical memories. It hosted Clark Gable and Carol Lombard for a week of haying in 1939. As the Nova Scotia Centre for Geological Sciences, it hosted the Summer School of Geology run by the Massachusetts Institute of Technology (MIT) every summer from 1948 to 1961. The 650 acre property, adjoining the gypsum exposure that gave Crystal Cliffs its name, was first identified by MIT in 1942 and described as “a well-kept farm with a commodius [sic] house and a large barn with excellent facilities for student work areas and space where specimens could be stored ... The owner, Mrs Sweet, [was] widely known to local residents and tourists from both Canada and the United States for her excellent food and comfortable rooms ...”² After taking responsibility for the property, St Francis Xavier University put on a new roof in 1996, but the house sat vacant with minimal maintenance for 20 years. The neglect of such an important property and its demolition without public consultation or notice is a sad commentary on the lack of regard for heritage values in some of our academic institutions, which should be models of learning from the past, as well as being centres of innovation.

There are good examples of our universities acting as responsible and respectful custodians of heritage properties, including maintenance of the Acadia Seminary (now a residence) in Wolfville, and the masterful repurposing



Bringing in the hay at the Crystal Cliffs farm, date unknown (from a postcard, courtesy of the Antigonish Heritage Museum)

for the Nova Scotia College of Art and Design of the historic Granville Street buildings in downtown Halifax.³ In designating the latter as a National Historic Site in 2012, the Minister (Hon. Peter Kent) said, “It is fitting that we are commemorating the historical significance of Granville Block and the impact it had on Canadian conservation of urban fabric, as NSCAD celebrates its 125th anniversary year. [The] designation acknowledges this imaginative project, like many of the creative projects that come to life through NSCAD students every year, which inspired not only the retention of this important commercial area in Halifax’s historic downtown, but a number of similar conservation initiatives across Canada.”⁴ The Granville campus is hailed as a draw for students on the NSCAD website: “Part of our appeal is the ever-present relationship of the old to the new, and our convenient location in the heart of downtown Halifax’s waterfront district. Behind the Victorian facades ... students create some of the most cutting-edge images and objects being made anywhere on the continent.”⁵ The original vision and beautiful marriage of old and new at the Granville Street location is now threatened by a plan to abandon the historic downtown

campus by 2019.

By their recent demolitions (St Francis Xavier, Acadia, Saint Mary’s, Dalhousie, and Mount Allison) and future plans (NSCAD University), these institutions put at risk the cultural legacy left to be inherited by their students, the community at large, and future generations. We can only hope that some of the innovative capacity of our universities will be harnessed to find better ways of conserving the built heritage stock that remains. — *Ed.*

¹Beswick, Aaron. 2016. St. Francis Xavier demolishes 196-year old Crystal Cliffs manor house. LocalXpress, Nov 17 1:29 pm, <https://www.localxpress.ca/local-news/st-francis-xavier-demolishes-196-year-old-crystal-cliffs-manor-house-466857>

²Shrock, Robert Rakes. 1982. *Geology at M.I.T. 1865-1965: a History of the First Hundred Years of Geology at the Massachusetts Institute of Technology. Vol. 2, Departmental Operations and Products.* The MIT Press, Cambridge and London, p. 269.

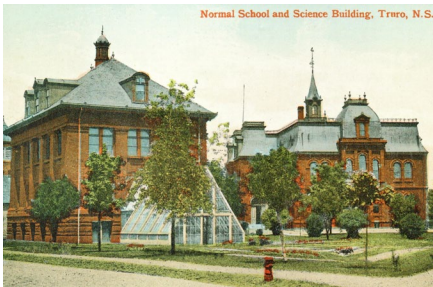
³*A Sense of Place: Granville Street, Halifax, Nova Scotia*, Heritage Trust of Nova Scotia, Halifax, 1970.

⁴NSCAD University, Granville block designated a National Historic Site, 14 September 2012, <http://nscad.ca/en/home/abouttheuniversity/news/granville-091412.aspx>

⁵NSCAD University, <http://nscad.ca/en/home/abouttheuniversity/default.aspx> (accessed 2016-11-25)

Colchester East Hants Public Library Opens in Former Normal College, Truro

The Grand Opening of the new Civic Square and Public Library in the repurposed Normal School building in Truro took place on Saturday, November 19. This event celebrated the culmination of a long effort to preserve the building and put it to a new and effective public use. The capital cost was approximately \$8 million: \$2.25 million from the County of Colchester and the remainder (about \$5.75 million) from the Town of Truro.



Normal School from the rear, with the Science Building, now the Colchester Historeum, at left (from a postcard known to have been in circulation 1909-1911)

The Normal School officially opened in 1855 and the present building was constructed in 1878. The School of Agriculture opened in 1885 and moved to Bible Hill in 1905, becoming the Nova Scotia College of Agriculture (now the Faculty of Agriculture, Dalhousie University). The Science Building (now the Colchester Historeum) opened in 1900. In 1909, the Normal School became the Nova Scotia Normal College and retained that name until 1961, when it changed to the Nova Scotia Teachers College and moved to another location. Renovations for repurposing the building as a new library began in 2013. A public design workshop took place in December 2015. Now, less than a year later, the beautifully adapted new building is open and functioning, a good-news story for built heritage in Nova Scotia.



Restored exterior façade of the Normal College building in its new role as the Colchester East Hants Public Library, November 2016



Second-floor atrium in the new library, located in the former Normal School gymnasium (courtesy of Janet Pelley, Library Director)

The Davison Lumber Company: the American Touch (1903-1921)

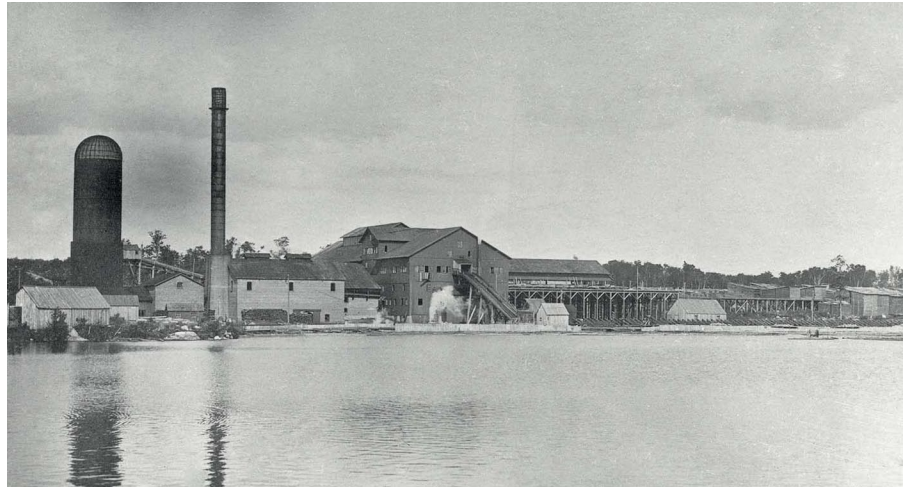
Philip Spencer

In 1902, the remaining shareholders of the E.D. Davison & Sons lumbering business of Bridgewater, Nova Scotia, felt that they had to sell the operation after having lost three senior members of the family: Edward D. Davison Sr and two of his sons, Charles and Edward Jr, over an eight-year period. Combined, their contribution to the growth and prosperity of Bridgewater was considerable. Now, their five saw mills and extensive land holdings were for sale, and the opportunity was quickly brought to the attention of John M. Hastings of Pittsburgh .

Hastings was an experienced and influential wholesale lumberman, who had run his own mills for years and been involved with several more by the time he began to consider the Davison mills. Hastings sent a crew of surveyors and civil engineers, as well as accountants and lawyers, to inspect the financial records and land holdings. They concluded the Davison business was a well-known, financially-stable company with a great deal of thickly-forested property. To purchase it was a wise business decision. Through all of this, the Davison mills in three Nova Scotia counties continued to run as usual.

... on the northeast edge of Springfield Lake ... the engineers were laying out the lines for a massive sawmill and a logging railway

On 23 May 1903, J.M. Hastings and a number of wealthy American investors (oft referred to as a syndicate) signed the deal where they paid \$1.25 million for the E.D. Davison & Sons company. Immediately, excitement and activity prevailed. The purchase by Hastings and associates was announced across North America as one of the largest lumber business deals of the time. The people of the Maritimes were in awe of the amount of money involved, but much more was to come.



The Hastings Mill, ca. 1910 (courtesy of the author)



Crossburn houses, 1905 or later, with stream in foreground (courtesy of the author)

Prior to the American purchase, Hastings already had sites chosen north of Bridgewater in the upper LaHave, on the northeast edge of Springfield Lake, where the engineers were laying out the lines for a massive saw mill and a logging railway. Once the sale was complete, hundreds of men were hired to build what was to be the largest sawmill in eastern Canada, with a projected output of 250,000 board/feet of lumber a day. The new mill building had

a footprint of 200 x 65 feet (61 x 20 m) and contained all the latest in sawmill machinery. The mill was driven by two huge steam engines, the largest being 600 horsepower with a 20 foot (6 m) diameter flywheel and powered by six steam boilers.

To house the permanent workers and their families, row houses were built near the mill and a community formed which was named Hastings (Annapolis County). A school was built to hold 65



Some residents of Crossburn, NS, with part of the town behind (courtesy of the author)



Fair day in Crossburn, with managers' houses in the background (note verandas and bay windows), bridge over stream, teams of horses; postmark on card is 1909 (courtesy of the author)



Survey party in the woods (courtesy of the author)

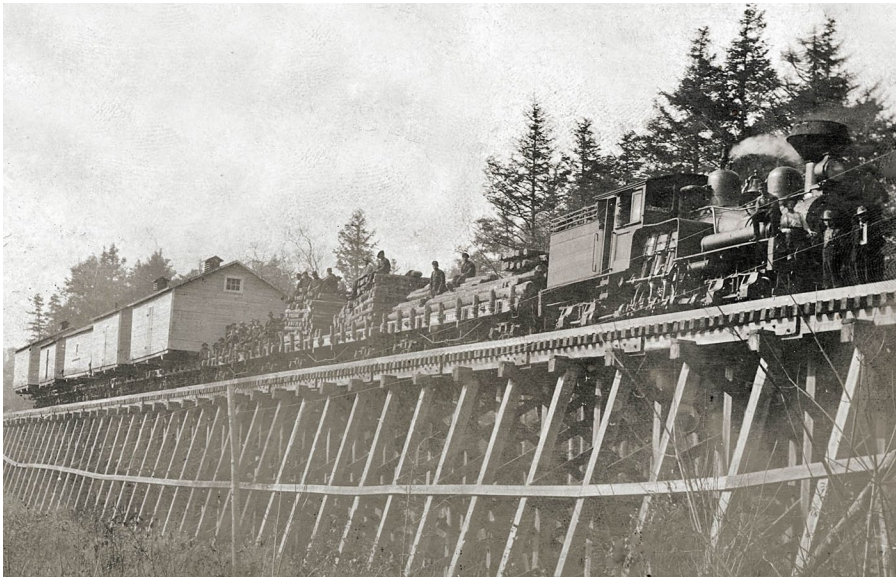
students taught by two teachers. The mill construction was carried on concurrently with the plan for an extensive logging railroad. Eventually called the Springfield Railway, this line operated a total of six steam locomotives, three of which were the unusual gear-driven Shays built by the Lima Locomotive Works in Lima, Ohio.

Even as the mill was being built and the railway was laid out, several lumber camps were in operation to produce enough timber to feed the big mill once it was complete. Camp 1, about 10 miles northeast of the mill, was to become the business office and locomotive service centre, later named Crossburn after the first Woods Superintendent, James W. Cross.

Crossburn (in the southern corner of Kings County) became a town in its own right. In addition to a four-bay locomotive repair shed, a fully equipped machine shop, a warehouse and live-stock barns, it housed the lumbermen, locomotive engineers, and repair crews. It was also home for the managers, their



Crossburn School (courtesy of the author)



Moving portable bunkhouses on a train headed by one of the Shay locomotives, on the Lakeside Trestle, the longest on the Springfield Railway (courtesy of the author)

homes being comfortable dwellings with plaster walls, running water, and an indoor toilet. The married families' houses were not as elaborate, but were still comfortable country homes. The lumbermen stayed in conventional bunkhouses. Crossburn also had a school house, which was used as well for church services, meetings, and dances.

The Springfield Railway ... took everyone to remote locations in the logging woods, where grand picnics with activities were set up

The Springfield Railway continued on a path north and reached a length of 60 miles (~100 km), including many spurs. Lumber camps set up along the way were mostly portable bunkhouses, built at central sites and transported to distant locations as required.

Lumbermen by the hundreds felled trees with axe and crosscut saw and dragged the logs with horses and oxen to landings near the railway. The logs were loaded onto flat cars using a Clyde McGiffert crane and transported to Hastings. There, they were dumped into a section of Springfield Lake heated by waste steam from the mill, thus allowing the mill to saw year around. The finished

lumber was taken to Bridgewater by rail to load aboard ships for transport to foreign ports (see Part 1 in the last issue of *The Griffin*), as had been done for decades. Some lumber was used for pulpwood or box shooks manufactured in a Davison-owned shook mill.

The Davison Lumber Company hosted picnics to which everyone was invited. The Halifax and South Western Railway transported attendees from the South Shore and all stops en route to Hastings. The Springfield Railway then took everyone to remote locations in the logging woods, where grand picnics with activities were set up. Horse pulls, hurdle racing, chasing the greased pig, and log burling competitions were held. Thousands of people attended and all involved wrote glowing reports of the events.

The lumber mills ran at near full production much of the time with shut-downs due to a world bank panic in 1908 and a Canadian election in 1911 when reciprocity with the USA was lost. The First World War kept this industrial machine running. However, in spite of apparent prosperity, the company was not making money. By the fall of 1917, it went into receivership and was purchased at auction by George B. Motheral of Pittsburgh. Robert J. Dodds, of the

Pittsburgh law firm Reed, Smith, Shaw and Beal, became president.

The company was renamed the Davison Lumber and Manufacturing Co. Ltd. The new management started to enhance the product line. A new planing mill and lumber kiln were built to allow the economical shipping of finished, dried wood by rail. Some of the waste sawdust was used for pulp in a new factory that sold bales of bleached pulp. A new hardwood mill was built to plane and match birch and oak for tongue-and-groove flooring.

However, all efforts were in vain. The end of WW1 brought a depression which stifled construction and lumber sales, yet several camps were still cutting over the next two years. In 1920, lumber prices dropped to levels not seen again until the Great Depression. The Davison Lumber and Manufacturing Company went into receivership in the fall of 1920. The Hastings mill ran long enough to saw the logs already cut until finally, on 12 July 1921, the mill shut down for good. All the locomotives, rolling stock, mill equipment, tracks, and hardware were sold or scrapped. Several of the Hastings homes were taken away and set up in the area, where some still exist today. The lands were largely sold to Hollingsworth and Whitney, an American pulp and paper company.

The final end to this massive lumber operation occurred in July 1928, when the Hastings mill and the remaining Hastings homes burnt in a spectacular fire that placed the entire community at risk.

Today, the only vestiges to be found in Bridgewater and Hastings are concrete and wooden footings, pipes, bolts, stoves, buckets, gears, pulleys, and countless pieces of twisted and rusted iron. Once well-known, the Davison name in lumbering fell into near obscurity by 1930, primarily recalled only through memories and folklore.

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

Gordon Troop, Awheel in Nova Scotia: One Man's Passion for Restoring and Using Vintage Vehicles

Peter Delefes

Vintage bicycles, motorcycles, and automobiles are an important part of our industrial and domestic heritage. They provide a tangible link to our past. This article portrays one person's passion for both restoring and using these early forms of transportation.

In my recent article on 'Willie' Troop, collector and restorer of antique artifacts in Granville Centre, NS, I said I had learned about her talent from her brother-in-law, Gordon Troop, a 'regular' at the Bike and Bean Coffee Shop in Tantallon, NS. Gordon's home at the Head of St Margaret's Bay houses his remarkable collection of vintage bicycles, automobiles, motorcycles, stationary engines, and antique clocks. I focus here on just a few of his restored and replicated items, including a replica (which he built himself) of an 1868 'boneshaker' bicycle, an original 1890s penny farthing (high-wheel) bicycle, and a 1928 Ford Model A pickup truck.

For Gordon, these vehicles are not mere museum pieces, but are meant to be used and enjoyed. Before I met him at the Bike and Bean, I had seen him riding his penny farthing bicycle along Highway 3 in Tantallon. He has driven his Model A pickup as far afield as Berwick, where he took some seniors' home residents for a drive. Gordon often rides a 1942 paratrooper's bicycle along the Rails to Trails route, the former railway line along the South Shore. This simply constructed bicycle is in marked contrast to the 10- to 24-speed high-tech bikes with aluminum frames, disc brakes, mechanical suspension, and fat tires parked around the Bike and Bean and sold in the bicycle shop there.

Gordon grew up on an Annapolis Valley farm with 70 head of cattle and various other farm animals. He still considers himself a 'simple farmer'. His mechanical aptitude stems from early



Gordon Troop arrives at the Bike & Bean on his replica 1868 'boneshaker' (courtesy of the author)

experience with farm equipment. He showed me a picture of a 1949 Farmall Cub tractor used on the family farm and later refurbished by Gordon so that his father Malcolm could ride around the farm. Following graduation from Bridgetown High, Gordon joined the military and trained as a teletypist and cryptotechnician, serving in Kingston, Ontario, for three years. After a short stint in the army he worked at the Halifax Dockyard cryptography shop. Most of his professional career was in the Dalhousie University Psychology Department, overseeing the technology. Since retiring 18 years ago, Gordon has pursued several hobbies. He takes great pleasure in his membership in the Atlantic Vintage Motorcycle Society, which has weekly breakfast get-togethers and rides. Besides frequent bicycle rides and daily work on his vintage bikes and autos, at the age of 73 Gordon keeps fit by skating at the Tantallon rink, ocean swimming until New Year's Day, and working out in a gym.

One of the earliest forms of the modern bicycle with pedals was aptly

called the 'boneshaker' because of the discomfort of riding on its wrought-iron frame, wooden wheels, and tires surrounded by a strip of iron. Invented as the velocipede in 1860s France, it was imported to Britain and became popular with adventuresome cyclists. In 1869, the first velocipedes came to Nova Scotia. In 2010, Gordon built an exact replica of an 1868 boneshaker modelled after one manufactured by Wood Brothers of New York. He made it with iron tires like those on the original but found these too dangerous: the wheels spun on pavement and traction was poor. He modified his creation by putting solid rubber around the wheels. Today, as I entered the Bike and Bean, Gordon arrived on the boneshaker. The picture of Gordon and the boneshaker which accompanies this article shows the wooden wheel and spokes and the larger front wheel. In 2011, Gordon rode the boneshaker around the Cabot Trail, his fourth such feat on a vintage bicycle.

The boneshaker's weight, difficulty in handling and uncomfortable ride limited its popularity. By the early 1870s,



Gordon touring St Margaret's Bay on his 1883 'penny farthing' (courtesy of the author)



Gordon Troop in his 1928 Model A truck on the shore of St Margaret's Bay (courtesy of the author)



Dan Flinn, owner of the Bike & Bean, demonstrating paratrooper's bicycle, folded and operational (courtesy of the author)

it was being replaced by the penny farthing, so named because the larger front wheel resembled the English penny coin and the small rear wheel was like a farthing (a much smaller coin equalling a quarter of a penny). Although looking more awkward because of the huge front wheel, the penny farthing was actually easier to ride than its predecessor. Its hollow frame made it lighter. It had solid rubber tires, and ball bearings in the hub reduced friction. However, the slightest obstruction on the road, or sudden braking, could send the rider headlong over the handlebars. Penny farthings became popular in Nova Scotia in the 1880s, when many community bicycle clubs sprang up, hosting rides, race meets, and riding displays.

In 2008, Gordon acquired an 1885 penny farthing, in good shape and rideable. He intended to ride it along Highway 3 (see photo), go around the Blandford Peninsula and do the Peggy's Cove loop. In 2009, he rode it around the Cabot Trail, a distance of 300 km in 3½ days. He claims that on a smooth surface he can reach a speed of 17 mph on the high-wheeler.

The bicycle which Gordon rides most frequently is his 1942 paratrooper's bicycle, more properly referred to as an

Airborne Folding Paratrooper's Bicycle. Sixty thousand such bicycles were made in Britain by the Birmingham Small Arms Company (BSA) between 1942 and 1945. The bicycle could be folded in half and carried by a paratrooper jumping from an aircraft with it. It was used by Canadian and British forces during the Normandy invasion in 1944. By turning two wing nuts, one can quickly fold or unfold the bicycle without tools. Gordon has chosen not to cosmetically restore his paratrooper's bike, which has its

original olive green paint.

Apart from the boneshaker, the penny farthing, and the paratrooper's bicycle, I mention briefly two other items in his vintage bicycle and motorbike collection. One, an 1899 Brantford Red Bird Special Model 55, was manufactured by the Gould Manufacturing Company in Brantford, Ontario. Truro resident Karl Creelman used this same make of bicycle on his 1899-1901 round-the-world odyssey, which is the subject of Brian Kinsman's book, *Around the*



Bicycle believed to be the one Karl Creelman rode around the world (courtesy of the author)

World Awheel (Lancelot Press, 1993). This is a fascinating account of bicycle travel in the pre-automobile era when there were few serviceable roads and many hazards on Creelman's route through 900 towns and cities in Canada, the United States, Australia, India, Ceylon, and Europe. There is a good chance that Gordon's Brantford Red Bird is the very one on which Creelman made his 15,200 mile journey. A second interesting bicycle in Gordon's collection is, he believes, an original Wright Brothers' Van Cleve bicycle. In 1896, the Wright Brothers started manufacturing bicycles of their own design at their bicycle shop in Dayton, Ohio. They used the profits from this business to finance their aviation experiments, resulting in the first airplane flight at Kitty Hawk, North Carolina, on 17 December 1903.

Gordon's vehicle collection also includes antique autos. The current centerpiece is a 1928 Model A Ford pickup truck, originally a Model A Tudor sedan. When he acquired the vehicle in the

Annapolis Valley, it was badly rusted and in poor condition after sitting outside for over 40 years. Restoration took five years. During World War 2, the previous owner had cut away the rear section to make a pickup truck, perhaps because, during wartime gas rationing, more gas coupons were available for farm trucks. Gordon sought to rework this crude conversion job into an authentic Model A pickup truck. He acquired a proper box for the truck section and obtained the other parts necessary for this purpose, marrying all the parts so that it resembles as closely as possible an original 1928 Model A truck. Most parts are original, except for a few unobtainable parts which he manufactured himself. The engine, though not the original one, is an authentic 1928 Model A engine. Gordon visited many antique car shows and flea markets in search of parts. A frequent destination was Hershey, Pennsylvania, for the large annual flea market of antique autos and car parts. Another attendee and antique car enthusiast

was Andrew Powter of Hampton, NS, a former Nova Scotia Governor of the Heritage Canada Foundation.

Of Gordon's other vintage auto restorations, the oldest is a 1913 Model T Runabout, which he still owns. His first, in 1970, was a 1928 Willys Knight. He has also restored a 1950s MG TF sports car and a 1959 Porsche Cabriolet.

Gordon is currently restoring a 1942 Harley-Davidson motorcycle, due for completion next year. Like his other vehicles, it will be licensed and driven on Nova Scotia highways and byways. He keeps all his vintage bicycles and automobiles in great shape and takes every opportunity to ride them. Wherever he goes with them, heads turn and cameras click. With this remarkable collection, Gordon Troop is celebrating and keeping alive our heritage of personal transportation.

Peter Delefes is a past-president of the Heritage Trust of Nova Scotia.

NEWS

Kentville Church Repurposing for Library Wins National Trust Funding

The former United Church of St Paul and St Stephen in Kentville is being converted to house the Kentville Library, a very busy branch of the Annapolis Valley Regional Library. This stone structure was dedicated as a Presbyterian Church in 1915 and was joined by the Methodists in 1923. The building was constructed of stone quarried at White Rock, not far from Kentville. The Kentville Library was formerly located in a converted car dealership, which was torn down to make way for a new bridge over the river. Supporters of this project learned on November 17 that they were winners of \$40,000 in *This Place Matters*, a competition organized by the National Trust for Canada (Heritage Canada). In celebration, they rang the church bells 40 times. In a release, the Friends of the Kentville Library said:

"We are thrilled by the level of support we received and the fact that the entire . . . community got involved, from pre-schoolers through to seniors and everyone in-between. We are proud to say that we received more individual votes than any other project across Canada, including the cities with much larger populations than Kentville. In addition, we raised over \$57,000 from individuals, groups and local businesses. When combined with the \$40,000 from the National Trust for Canada, the total amount raised through this project is nearly \$100,000 for the library renovations in the beautiful historic church building." The fundraising effort was supported through the contributions and publicity of Canadian author Margaret Atwood, who has family roots in the area, and the support of many other individuals.



The former Church of St Paul and St Stephen which will house the new Kentville Library (courtesy of Kate Collins, Friends of the Kentville Library)

Anchor Buildings of Halifax's Old South Suburb at Risk



Barrington (then Pleasant) Street, looking north (from William H. Carre, 1899, *Art Work on Halifax*, Published in 12 Parts, n.p., courtesy of Brent Schmidt and NS Archives)

Janet Morris

Three important buildings (1333 to 1353 Barrington Street) at the entrance to the Old South Suburb are under threat of demolition, even as a heritage district plan nears completion. The demolition applications were made **after** the proposed heritage district was announced. The demolitions can proceed notwithstanding that two of the three buildings are contributing heritage buildings in the proposed district, and notwithstanding that the 1891 Renner-Carney House and the 1805-1817 Thomas Jeffrey House (far right in photos) are municipally registered heritage properties. It is unfathomable that important registered heritage buildings can be demolished while a heritage district is being established ... or 'as of right' at all.

As for the 1893 Mayfair Apartments, between the two registered heritage buildings, one should scratch the surface of its bland 1960s 'facelift': does its once beautiful façade still exist behind the flat wall? The rest of the house appears to be there. The original façade, seen in the 1899 photo courtesy

of architecture graduate Brent Schmidt, was among the finest in the city and could be restored.

Conservation of these three anchor buildings and restoration of the Mayfair

façade would best honour the heritage designation and support the spirit and intent of the Old South Suburb Heritage Conservation District. Saving these significant buildings and moving the proposed replacement development to one of many brownfield or other alternate sites on the Peninsula would support the three goals of preserving the city's unique character, supporting development, and increasing density. The distinctive heritage streetscapes of the city draw cruise ships, tourists, and conference delegates (with their dollars) to Halifax while imparting a rich sense of place for Haligonians.

To save and restore this beautiful heritage streetscape would be smart development for Halifax and the owners, and a cultural gift to present and future Nova Scotians.

Janet Morris is Vice-President (Heritage) for the Heritage Trust of Nova Scotia



The same location today, with the Thomas Jeffrey House (right foreground), Mayfair Apartments beyond, and Renner-Carney House beyond that, November 2016 (Griffin photo)

Peter Lent Hatfield House, 1862, Tusket, Yarmouth County



Asking \$220,000

Kerry Lawson writes that “after 27 wonderful years of owning this house and raising our children here, it is time to move on and sell this beautiful property. I do this with a heavy heart but know it is time. The children have grown and settled in other parts of Canada and it is time to move closer to family.”

The following description is taken from the Property Guys listing (<http://propertyguys.com/property/index/id/49602>):

One of Tusket’s most important architectural treasures, the Peter Lent Hatfield House, is now available. This Provincially and Municipally Registered Heritage Property is a rare find in this marketplace. This 1½-storey Gothic Revival home has many Greek Revival features. Peter Lent Hatfield built this grand home in the early 1860’s and was a prominent Land Surveyor for the County. The home retains all of its original features, including the grand walnut spiral staircase, 10” interior casements, original interior and exterior doors, windows and storm windows throughout,

making this a one-of-a-kind restoration treasure.

The home features 10 spacious rooms on two floors. The main hall is wide and deep with its most important feature, the walnut staircase. To the left of the front door is a spacious sitting parlour complete with crown moulded ceilings, elaborate wood mouldings, hardwood floors, and a stone ornamental fireplace. Off the rear of this room is a small service room which originally communicated with the pantry, but today is a full bath which also connects to the rear of the main hall. To the right of the main entrance is a parlour which runs the length of the main building. An airtight wood-burning stove is located in this room, which also has hardwood flooring. At the rear of this room is the dining room, which also communicates with the main hall behind the staircase.

The dining room features hardwood flooring and original wainscoted walls and built-in window seat. There are two doors leading off this room to the rear, one to a maid’s staircase, the other to a spacious country kitchen with bay window. Off the kitchen is a glassed-in porch leading out to an enclosed court-

yard, the parking area, and a two-storey detached carriage house.

The second floor features a large upper hall with bay window and four principal bedrooms. A fifth bedroom is accessed up the maid’s staircase.

The house and carriage house sit up off the road on nearly 1.5 acres of terraced and wooded land with mature trees.

Although some upgrades would be required in the kitchen and bath, the home is very much in move-in condition. The property is serviced by a deep, dug, spring-fed well and private septic. Electrical upgrades would add to the value of this historic property.

This would make a perfect year-round residence or an ideal vacation estate in the village of Tusket on the Tusket River.

For more information or appointment to view, call Michael Lawson at 902-740-4565.



Preserving a Legacy: the Mi'kmaw Petroglyphs of Kejimkujik National Park and National Historic Site

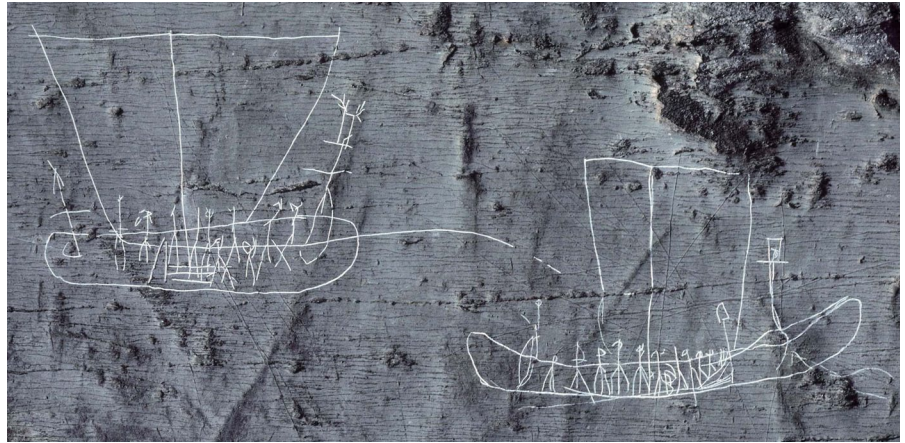
Robert Ferguson

This article is based on a Heritage Trust public lecture presented by the author on 15 September 2016.

The history of First Nations people in Nova Scotia stretches back 13,000 years to the early post-glacial period. The petroglyphs (or rock carvings) of Kejimkujik represent a late manifestation of that presence, created largely in the 19th century. Consisting of over 400 images at four different sites around Kejimkujik Lake, they are an extensive artistic gallery of many aspects of Mi'kmaw culture: economy, religion, society, material culture. They are also one of the key components of the cultural landscape of Kejimkujik National Historic Site, recognized by the Historic Sites and Monuments Board of Canada in 1996.

The earliest archaeological evidence in Kejimkujik points to settlement in the Late Archaic, ca. 4000-2500 years ago, although surveys along the Mersey River suggest even earlier Archaic occupations. While archaeological evidence from the post-contact period is slim, Mi'kmaq continued to use the area in traditional ways, as well as working in the lumbering and guiding businesses. By the mid-19th century, Mi'kmaq were petitioning the Indian Commissioner, Joseph Howe, for land around the shores of Kejimkujik Lake. In 1842, John Jeremy and 10 other families were granted land reserves for individual farms.

In recognition of this long history, the federal Minister of Environment, on the recommendation of the Historic Sites and Monuments Board of Canada, designated the entire national park as a national historic site in 1996, stating: "...the cultural landscape of Kejimkujik National Park, which attests to 4,000 years of Mi'kmaw occupancy of this area, and which includes petroglyph sites, habitation



Two large canoes with sails (photo by Brian Molyneaux for Parks Canada, 1981)

sites, fishing sites, hunting territories, travel routes, and burials, is of national historic significance..."

The petroglyphs occur at four locations along the eastern shore of Kejimkujik Lake, where beds of glacially-scoured Halifax Formation slate are exposed along the shore (see photo). Another prolific site, 12 km to the east, under McGowan Lake, a part of the Medway River, has been flooded since the early 20th century. The images are finely engraved into the rock, probably with metal tools. They came to prominence in 1892, when Col. Garrick Mallery of the Bureau of American Ethnology, Smithsonian Institution, published *Picture Writing of the American Indian*, a compilation of aboriginal images from around North America¹.

Kejimkujik and McGowan Lakes were the only Canadian sites shown in Mallery's report, although he was aware of other sites in Canada. This was because of the efforts of George Creed to record all of the images in 1887-88. Creed, a postmaster from South Rawdon, made the first comprehensive record of any site in Canada (Creed's remarkable archive of tracings is available on-line through the Nova Scotia Archives

website²). In 1973, Marion Robertson published a popular book based on Creed's tracings, *Rock Drawings of the Micmac Indians*³.

Both Creed and Mallery considered the Mi'kmaw carvings to be largely pre-contact. Later images they attributed either to the 17th-18th-century French settlement of Nova Scotia or to the 19th-century British. These included names, dates, ships, and other obvious period artifacts. While there are indeed images left by European settlers and visitors, many of the names, dates and historic objects were in fact drawn by Mi'kmaw artists, and virtually all of the images can be placed in the 19th century. It is difficult at times to distinguish Mi'kmaw images from others. It is also difficult and even presumptuous for this author to place meaning to an artist's work, separated as we are by time and culture. My perspective has been merely to record. Some examples of the types of images are described below.

People

Images of Mi'kmaw people include both stylized figures and more dynamic portraits. In the former, gender is emphasized by the head gear, men



Field crew recording petroglyphs on slate beds at Fairy Bay, Kejimikujik Lake (photo by R. Ferguson for Parks Canada, 1989)



Mi'kmaw woman with peaked hat and embroidered skirt (photo by Laird Niven for Parks Canada, 1989)

wearing brimmed hats, women peaked hats (see accompanying photo). The peaked hat is one of the most common images on the rock. The detail of bead and appliqué designs on some of these suggests that some of the artists were women. In these cases, the depiction of traditional costume is often more critical than personal identification, so that figures are static and faces are reduced

or missing, signifying the symbolic importance of the clothing. The style of clothing dates to the mid-18th century, adopting French clothing styles, and was in common usage throughout the 19th century.

Other images are more typical of a Western art tradition, with dynamic poses and facial details. Occasionally a name is associated, in Mi'kmaw script, such as Joe or Jim (drawing of man with pipe).

Canoes and ships

The traditional Mi'kmaw canoe has a 'hog shear,' or raised mid-gunwale. This is depicted in several images. The most outstanding of the images is a pair of large canoes with sails (see photo). Several of the canoes are depicted in scenes of the porpoise hunt, an important economic activity in the latter part of the 19th century, dramatized in Alexander Leighton's 1936 film, *The Twilight of Indian Porpoise Hunters*⁴.

Ships are ubiquitous on the sites, many with great attention to form and rigging. It is difficult to distinguish a Mi'kmaw image from non-Mi'kmaw, but at least two of the carefully etched ships are accompanied by a Mi'kmaw name or script.

Literacy

Script is another interesting aspect on the rocks. Only a small group of ideograms are known, using symbols developed for Catholic instruction. More common are names written with a modified Latin alphabet, which incorporates symbols for distinctive linguistic sounds, such as the names Jim and Joe. Also common are dates associated with Mi'kmaw images. The date 1877 appears on at least 16 images, associated with ships, canoes, names and human figures. The significance of that date is not known.

The rocks also contain an extensive chronology of Euro-Canadian settlers and tourists. Two of Creed's nephews, who accompanied him in 1888, left a record of their presence.

Animals

Moose and/or caribou, deer and snakes or eels are depicted. Eels were a particularly important economic asset, and weirs along the Mersey River in what is now the park were maintained into the 1960s.

Religion

Two images appear to be representations of the mythological creature Jipijka'm, the horned serpent, a figure of great power that lived under the water. Most of the images are rooted in the Catholic faith of the Mi'kmaw. They consist of churches and, most commonly, the three crosses of Calvary. This is reflective of the strong connection between the Mi'kmaw and the Catholic Church, dating to the baptism of Chief Membertou in 1610.

Documentation

The rock carvings at Kejimikujik National Park and National Historic Site have been recorded several times since Creed's work in the 19th century. Most recently, Parks Canada completed a comprehensive recording of all sites in 1981-1983 (by Brian Molyneaux) and 1989 (by the author). Due to the extremely fine engraving and the considerable erosion of the rock surface, the



Ken Lee paints in the lines of a ship (photo by Rob Ferguson for Parks Canada, 1989)

images were painted white for clarity (see photograph). Magnifying lenses were used, and the team worked with artificial lights at night to detect the finest lines. Images were then photographed, and direct tracings were made on clear mylar. All records are stored with Parks Canada.

While comprehensive, the recording was problematic. The slate surfaces have been geologically folded so that they actually expose the thin edges of the slate layers, much like the edge of a book. These fine lines have subsequently been scoured and smoothed by glaciation, creating another layer of lines. Over the centuries, ice rafting has dragged rocks over the surface. Human activity has further obscured images through foot and canoe traffic and the relentless urge to leave one's mark on the rocks. Time has worn down the surface, leaving some of the images undetectable to the naked eye. As a result, the painted record is at best a subjective selection of lines. It was the decision of Mi'kmaw chiefs and Elders that the images be allowed to erode naturally rather than attempt any intervention to preserve them, which would have altered their place in the landscape. Since this was a disappearing legacy, and in consultation with the Mi'kmaq, it was decided that the images should be moulded for future reference. To further complicate the issue, silicone moulds are themselves subject to eventual deterioration. The Parks Canada conservation team, under the direction of Michael Harrington, completed the moulding in 1991, and subsequently had every mould placed



Male figure with the name 'Jim' written in Mi'kmaw script, dated 1877 (photo by Laird Niven for Parks Canada, 1989)

in an electrolysis bath to create high resolution copper plates of the images. These plates will provide a lasting record that can be viewed, re-analysed and re-interpreted.

Today the petroglyphs of Kejimkujik are an important legacy for the Mi'kmaw people. They provide inspiration to Mi'kmaw artists, such as Alan Sylliboy. Most importantly, they are a record of Mi'kmaw life in the 19th century created by the first people of the land.

Rob Ferguson is retired from Parks Canada, where he was a Senior Archaeologist with extensive experience in Mi'kmaw culture as well as historical sites in Atlantic and Arctic Canada

End notes:

¹Mallery, G. 1893. Picture-writing of the American Indians. In: Powell, J.W. (Director), *Tenth Annual Report of the Bureau of Ethnology to the Secretary of the Smithsonian Institution, 1888-'89*. Government Printing Office, Washington DC (reprinted 1972 in two volumes, Dover Publications, New York).

²<https://novascotia.ca/archives/Mikmaq/results.asp?Search=AR15&SearchList1=all&TABLE2=on>

³Robertson, M. 1973, *Rock Drawings of the Micmac Indians*. Nova Scotia Museum, Halifax.

⁴Leighton, A. 1932. *The Twilight of Indian Porpoise Hunters*. Dr. Alexander Leighton, Nova Scotia Archives, accession no. 1989-01 film no. Fb 2378.

Demolition Looms for Last 19th Century Barn in Old Town Lunenburg

Barns were once common structures in the Town of Lunenburg, but the last 19th century barn within the UNESCO World Heritage District is slated for demolition. There are other 19th century barns within the town limits, such as on Tannery Road across the harbour from Old Town. The value of this barn and the feasibility of conservation have generated debate within the community, particularly as the appearance of the barn and its surroundings have changed substantially since it was built in 1870. Two fires over the years have damaged the structure and only 11% is judged to be original, with the remainder mostly applying to demolish the barn claims that its intent was to repurpose it, but that it is so compromised structurally it is not feasible to do so. An engineering report by André Veinotte (Able Engineering Services Inc.) in April 2016 concluded: "This structure is so far away from satisfying the requirements of the building code that any attempts to properly renovate it will result in a systematic replacement or reinforcement of almost every structural member in the building." Those opposing demolition point out, as Mayor Rachel Bailey says, "that it's a one-of-a-kind building within the heritage district." As noted in the President's Report (p. 2), Council has voted to allow demolition.

This report is based on information in the following sources:

Bower, E. 2016. Lunenburg Heritage Society opposes demolition of Anderson Barn. Lighthouse Now, Bridgewater, 21 September 2016.

Parsons, K. 2016. Last 19th century barn in Old Town Lunenburg faces demolition. <http://www.cbc.ca/news/canada/nova-scotia/old-lunenburg-last-barn-1.3728551>, posted 21 August 2016 (accessed 2016-11-23)

Shoub, A. 2016. Commentary: Rotten barn not worth preserving – even in Lunenburg. LocalXpress, <https://www.localxpress.ca/opinions/commentary-heritage-sentinels-go-haywire-by-embracing-rotten-lunenburg-barn-419903>, posted 24 August 2016 (accessed 2016-11-23)

2016 Nova Scotia Heritage Conference

Janet Morris

This year's conference, *Harvesting Local Heritage*, took place September 21-23 at The Old Orchard Inn, Wolfville, with field trips to several nearby heritage destinations.

The conference opened with an energetic talk entitled "Historic Pathways to Renewing the Economy" by Marilyn Wilkins and John Ferguson, an invitation to get out and explore. It is wonderful to see communities linking together to create programs for adventure tourism. Opportunities include hiking trails (and waterway "trails"), cycling on the Pony Express Route, a Fort-to-Fort walk, a downloadable publication, *Canoe Annapolis County*, with 27 routes linking 120 lakes and waterways. An Acadian Passport links eight sites from Grand Pré to Pubnico. John Ferguson supplemented the talk with a discussion of the Canada Legacy Society, which is creating fifteen 10-minute documentaries. He also described the development of a Black Loyalist centre, and a project to map grave sites and land grants to help people map pieces of their heritage. A very inspiring introduction.

Kevin Barrett, Coordinator of Nova Scotia's Heritage Property Program, spoke about proposed new provisions under the Heritage Property Act. New regulations for cultural designations were highlighted; this class of registration was added in 2010. Also of significance is the new procedure for deregistering a portion of land if the owner can defend why the scope of the designation should be reduced. The new regulations are designed to improve efficiencies and to more fully involve Municipal Affairs in municipally related issues surrounding heritage.

The second part of the conference focused on hands-on development issues, including "Development Agreements for Buildings and Sites with Heritage Value" by Laura Mosher;

"Regulating Exteriors" by Dawn Sutherland, and "Opportunities Offered by Use of Alternatives under the Building Code" by Jim Donovan. The last-mentioned session illustrated means of adapting heritage buildings for new uses without running into building code issues. Did you know that Nova Scotia has led the way nationally in finding solutions for adapting heritage buildings, and means of meeting objectives of the Building Code, without running into a wall of prescriptive requirements? And even better, the new idea can be advanced by a person without credentials – there is still room in the world for the non-professional. This flexibility promotes adapting buildings to new uses.

The keynote address by Tom Urbaniak, Board member of HTNS and Past Chair of Canada's National Trust, focused on organizational issues, noting that sometimes the organization has to be reformulated to address a problem; or perhaps it just needs a refresher, or a reorientation, or a reformation. An organization, like a community, has DNA; it is necessary to understand its strengths and weaknesses, its *raison d'être*, its founding moment, its leaders, and to use its strengths. Tom concluded that all organizations must have "the three Rs": Respect (a commitment to solve problems through mediation and first principles); Rhythm (some formalities in their operation); and Resilience (the ability to outlive current leaders and a culture of welcoming new leaders). It is essential to maintain decorum (no nasty e-mails!) and to avoid a decline of social capital the organization needs to network with other community organizations, including educational institutions. I am sure this talk touched a nerve for many of the attendees.

But this is just a sample of the several presentations – there were many more and I urge everyone to check out the conference website at <http://www.nsheritage.ca/>, with each presentation

below the speaker's biography. Many, many thanks to Madelyn LeMay and the 2016 Organizing Committee, who presented a delightful and informative three-day event.

There were two field trips each day. I went on the Grand Pré walk. We viewed the World Heritage Site from a look-off point, where there are interpretive panels. We then walked in file through a meadow to the Park, visited the Pavilion, and then enjoyed a thoughtful stroll through the gardens to the church site. It was hauntingly beautiful on such a pleasant fall day. Another trip included a visit to a woollen mill - even the gentlest autumn day can't erase the need for woollies.

Heritage Trust of Nova Scotia

Illustrated Public Lecture Series

January 19

David Jones:
**Lived-in History:
the Re-purposing of
Downtown Dartmouth's
Quaker House and Evergreen**

February 16

Peggy Cunningham,
Alan North, Barry Copp:
**Strolling Down the Avenue:
an Armchair Tour of the City
Beautiful Movement
in Halifax**

All talks take place at 7:30 pm

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

Sydney Dumaresq: Some of the Oldest Houses in English Canada

Elizabeth Burke

Architect Syd Dumaresq is the fourth generation of the Dumaresq family to make a significant contribution to the built heritage of Nova Scotia. In his talk at the Museum of Natural History on 20 October 2016 (as part of the HTNS Illustrated Public Lecture Series), he led us on an enjoyable and informative auditory and visual tour of house styles and construction. The tour began with some of the oldest homes in English Canada and ended with homes built in the early 20th century. He noted that Halifax (founded in 1749) and Lunenburg (founded in 1752) have some of the oldest houses in English Canada. Because of Syd's intimate familiarity with the South Shore of Nova Scotia, the majority of his examples were drawn from the area ranging from Chester to Lunenburg.

*Halifax (founded in 1749)
and Lunenburg (founded in 1752)
have some of the oldest houses in
English Canada.*

Starting with the ever-popular Cape Cod house, we saw a large sampling ranging in age from the second half of the 18th century up to and including a modified Cape designed by Syd Dumaresq and his father Phil approximately 20 years ago.

A Cape-style house is single gabled, one or one and a half storeys lying gently on the land, with a steeply pitched roof with slight overhang and a central chimney. Early Capes have a simple efficient floor plan with two rooms across the front and kitchen behind. Early builders were at the forefront of the 'green movement'. The materials to build were often sourced within a three-mile radius, the houses were sited to catch the southern sun on the front façade (solar heating), and the central chimney provided radiant heat. Often the kitchen was located in the basement for

natural insulation summer and winter. Some were built into hillsides to provide further insulation.

Most of the early Capes were post and beam structures. This construction method and the building materials went unchanged for approximately 100 years, making it difficult to accurately date some of the homes, unless the history of the building has been preserved. Mr Dumaresq showed one example of a cape with coulisse construction. This much less common building method used 6-inch square corner supports, with channels carved from top to bottom into which planks were slotted to form the walls. This construction method was derived from medieval Europe and could withstand a cannon ball should the need arise.

Although the very simple form of Cape has never disappeared, many modifications were made. Dormers were a common addition, as was dressing up the entry door with a transom and sidelights.

Contemporaneous to the early Cape Cods, a number of Planter Georgian homes were built along the South Shore. Defining elements of the Georgian style are a single gable with an unadorned, symmetrical, five-bayed façade, six over six (or more) wooden windows, and dual chimneys. In Nova Scotia, Georgian homes were typically of wood construction and clad with cedar shingles.

Moving into the latter half of the 19th century, we were shown examples of the Gothic Revival style, with its steeply pitched centre gables and ornamental trim. Continuing into the 1880's, the prosperity enjoyed in Nova Scotia was evidenced by large, impressive, Victorian homes with all their furbelows. We were shown two mansions in Amherst, one constructed of sandstone, giving a sense of just how much wealth was generated in that town from myriad manufacturing industries.

During the Victorian era, balloon framing was introduced. This method used support posts from ground level to eaves with no cross beams between. As it became evident that this design allowed a house to be quickly engulfed in flames in the event of a fire, balloon framing was abandoned for platform construction, which puts cross beams at each floor of a home.

The late 19th and early 20th century saw the discovery of our beautiful South Shore by the Americans. Initially many came to stay in the circa 1905 Hackmatack Inn in Chester and subsequently built their own summer homes. The latter were predominantly designed by American architects, who also knew how to build a good Cape Cod. Thus these lovely later homes fit in beautifully with the existing architecture of the region.

There is one notable exception. The owner of the Hackmatack tried to entice his Southern wife to come to Chester with him for the summer. He had no success until he eventually inquired whether she would come if he built a Southern Plantation style home for her. "Well sure Honey" or words to that effect and, voilà, we have the Kentucky Bride's House in Chester!

Look carefully when you are next strolling the streets of a South Shore town, and you may be surprised to see how many humble Cape Cods are hiding behind all the additions

Whilst all these changes in architectural styles were going on, the Cape Cod was being adapted to suit the new styles. There are Capes with Gothic central gables added, rooflines extended to form front verandahs, and the famous Lunenburg bump added to the front façade. Later, during the height of Victorian excess, there were domes added on top of the bumps and one example of a bump topped with a widow's walk. Look



HERITAGE TRUST OF NOVA SCOTIA



SOME OF THE OLDEST HOUSES IN ENGLISH CANADA

Public lecture by **Syd Dumaresq**

www.htns.ca

Thursday 20th October 7:30 pm
Museum of Natural History
1747 Summer Street

902 423-4807

Poster by Greg McGrath

carefully when you are next strolling the streets of a South Shore town, and you may be surprised to see how many humble Cape Cods are hiding behind all the additions.

With some time left over at the end of his talk, Syd recounted the tale of the red-coated ladies of Chester. During the American Revolution, coastal Nova Scotia was plagued with raids by American privateers. In 1782, Chester was protected by a small blockhouse and garrison, along with the local militia under the leadership of Captain Jonathan Prescott. On the morning of 30 June 1782, an American privateer was spotted offshore. Most of the garrison and militia were out of the village, but

the Captain and a few men manned the cannons. Some difficulty was encountered in getting the cannon to fire, but a few rounds were exchanged. Captain Stoddard of the privateer asked permission to come ashore to bury his dead (of which there were none). Permission was granted and the two captains used the opportunity to measure each other's strength. Captain Prescott led the privateer to believe reinforcements to the garrison had just arrived. As the story goes, early the next morning the ladies of Chester, young and old, were requested to turn out in front of the blockhouse and march back and forth with their capes turned inside out to expose the red lining and their brooms

over their shoulders. Watching from offshore, Captain Stoddard perceived that Chester was more strongly defended than he had expected and he set sail for Lunenburg. Ingenuity saved the day for Chester, but Captain Stoddard's vessel along with four others carried out the worst raid of the war on a Nova Scotia settlement. Occurring on July 1, 1782, it is still known as the Sack of Lunenburg.

Programs Sponsored by Other Societies

Barrington Passage: Festival of Lights

December 1-10, various events including a craft market, parade.

Christmas Home Tour, December 4, 1-5 pm.
902-637-2903; barringtonrec@eastlink.ca; or find on Facebook

Bridgewater: Christmas on the LaHave

November 26 to December 3, include parade and fireworks, decorated tree forest, Christmas House Tours (December 9 and 10).

902-543-3101; www.bridgewater.ca

Cape Breton Centre for Heritage & Science

Lyceum, 225 George Street, Sydney
The Cape Breton Genealogy and Historical Association will be open on Tuesdays and Thursdays from 10 am-3 pm to assist researchers in their genealogy quests.
www.oldsydney.com

DesBrisay Museum

130 Jubilee Road, Bridgewater
Christmas Open House, December 4, 2-4 pm.
Exhibits: Creations in Wood, until December 18
902-543-4033; www.desbrisaymuseum.ca

Industrial Heritage Nova Scotia

Maritime Museum of the Atlantic, 1675 Lower Water Street, Halifax

Lectures first Monday of the month, 7:30 pm
The sinking of the gypsum freighter NocaDoc, Blain Henshaw, December 5
www.industrialheritagens.ca

Liverpool: Christmas on the Mersey

December 2-4, many events including tree lighting, craft sales and home tours.
902-354-7101; christmasonthemersey@gmail.com; or find on Facebook

Maritime Museum of the Atlantic

1675 Lower Water Street, Halifax
From Collision to Explosion-Minute by Minute, Joel Zemel, December 6, 7 pm
902-424-7490; maritimemuseum.novascotia.ca

Museum of Industry

147 North Foord Street, Stellarton
Feature Exhibit: Glamour + Labour: Clairtone in Nova Scotia, until January 2017
Monday to Friday 9 am-5 pm.
museumofindustry.novascotia.ca

Ross Farm Museum

4568 Highway 12, New Ross
Christmas in the Country, December 3 and 4.
Sample traditional dishes at RoseBank Cottage, craft activities in the schoolhouse and farm workshop, horsedrawn rides (weather permitting). Open Wednesday to Sunday 9 am-5 pm until April
902-689-2210; 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 1921 Aerial Survey of Halifax, Dirk Werle, December 14.
http://rnshs.ca

Shelburne County Museum

20 Dock Street, Shelburne
Christmas Party, December 10, 2-4 pm.
902-875-3219; www.shelburnemuseums.com

Heritage Trust of Nova Scotia

Illustrated Public Lecture Series

January 19, 7:30 pm

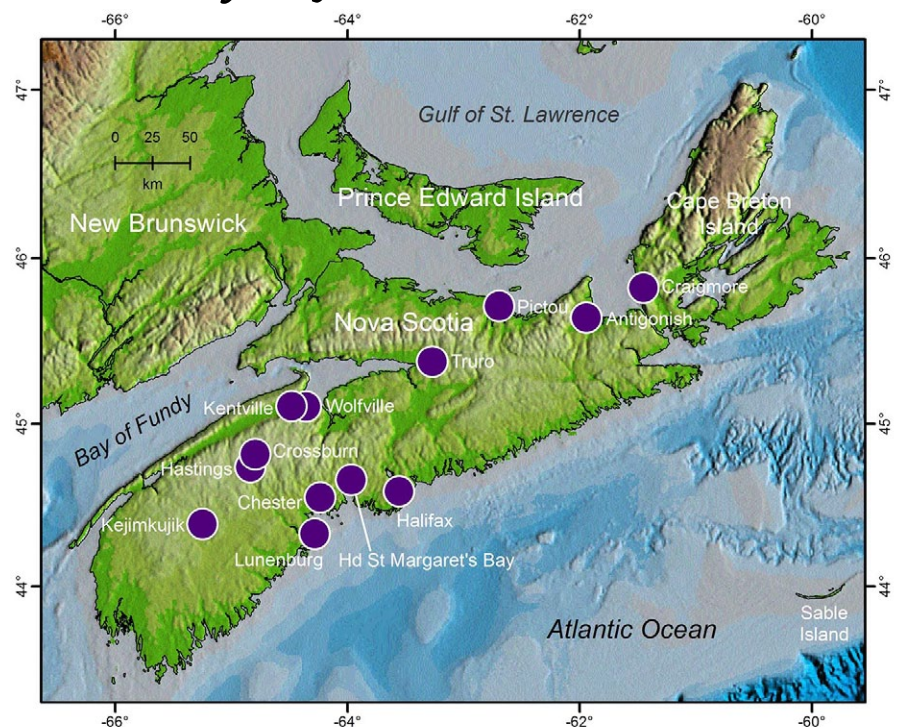
David Jones:
Lived-in History:
the Re-purposing of
Downtown Dartmouth's
Quaker House and Evergreen

February 16, 7:30 pm

Peggy Cunningham,
Alan North, Barry Copp:
Strolling Down the Avenue:
an Armchair Tour of the City
Beautiful Movement
in Halifax

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

Locations of subject matter in this issue



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