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The Griffin

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The Griffin

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Joe Ballard

In the 1960s and 70s, archaeological fieldwork at the ruins of Fortress Louisbourg laid the foundation for a massive reconstruction of the Fortress. That impressive effort, employing archaeologists, heritage carpenters, engineers, and masons allowed trades-people to develop and exercise valuable heritage-sector skills. The Fortress employed historians and interpreters and welcomed thousands of visitors per year to an economically challenged corner of the province. In more recent years, and perhaps most astonishingly, the Fortress has helped foster development of new food and beverage products like artisanal heritage chocolate (Mars Incorporated) and Fortress Rum (Authentic Seacoast Distillery), pushing the bounds of how historic places can cultivate economic activity. Heritage is supporting economic activity all around us. Lawyers, dentists, and other professionals commonly seek out old homes featuring elegant craftsmanship. The idea, of course, is the old strategy of positive association – the stability, quality, and longevity of the premises, it is hoped, will be perceived as a reflection of the quality of the professional's practice. Film-makers, small business start-ups, creative industries, restaurants, and tourism-dependent businesses are

often drawn to old buildings for their ability to differentiate businesses and charm patrons.

Many people don't recognize it, but our heritage is great for business. So, when federal powers work to undermine the heritage sector in Nova Scotia, it is bad for everyone. Lately there has been a flurry of undermining forces, each one chipping away at the integrity of our history or the infrastructure we have built up. CBC's *The Story of Us* should have endorsed this province as the cradle of Canada in a year that will likely see a record number of Canadians exploring their own country; instead, the producers arbitrarily assigned the honour to Quebec. Our world-class archaeology lab in Dartmouth is threatened with being uprooted and moved to Gatineau, QC. Parks Canada has issued a tender for work on the Halifax Town Clock that calls for the use of such inappropriate treatments as aluminum-clad windows and glass-fibre reinforced plastic columns. These events don't really put Nova Scotians in the mood to celebrate Confederation. It's enough to make one a little cynical - but maybe that's à propos, because that's how we're told Nova Scotians felt about Confederation in the first place.

In each of these cases, Heritage Trust has stood up for Nova Scotians. Our letters, phone calls, meetings, and media interviews are challenging attempts to erode our heritage resources – whether the built variety, in the case of the Town Clock; infrastructure and expertise, in the case of the archaeology lab; or even our national legacy and tourism potential, in the case of CBC's history series.

On the issue of the threatened move of the archaeology lab, I urge you to contact your MP. Retaining the lab allows a certain calibre of expertise to develop and dwell here and to positively affect historic sites that lay the foundational narrative of our history and heritage assets.

Cover image: *Across the street*, by Jane Rovers, 2015, framed limited edition print, 28" x 38" (courtesy of the artist)

ARTIST

Jane Rovers

Jane Rovers takes photos of people, places, and things and layers them with texture, light, and colour. Her digital artwork has been seen in *Design*Sponge*, *Apartment Therapy*, *Nylon Magazine*, and others.

A native of Nova Scotia, Jane spent her childhood by the ocean, in the forest, and at the piano. Creating and making were a constant theme. Her artistic pursuits were encouraged by her family, especially by her grandmother who was also an artist. Her recent artwork was inspired by the beautiful shapes, textures and colours of Nova Scotian homes and buildings.

Jane lives in the Annapolis Valley with her husband and two children. She works from home as a freelance graphic designer, artist, and mother. Her artwork is represented by Argyle Fine Art.



Coffee's on, by Jane Rovers, 2015, framed limited edition print, 28" x 28" (courtesy of the artist)



Down the road, by Jane Rovers, 2015, framed limited edition print, 28" x 28" (courtesy of the artist)



Where what's her name grew up, by Jane Rovers, 2015, framed limited edition print, 28" x 28" (courtesy of the artist)

At the Sign of ...

Joe Ballard

"And the sign said long-haired freaky people need not apply." These are the opening lines of the Five Man Electrical Band's 1971 hit song, Signs. From an historian's perspective, signage from the past has the ability to speak to the present in a way that a building itself cannot. A sign like the one described in these lyrics could be graphically rendered without text and understood by all who saw it – picture a long-haired fellow with a slash drawn through. This was exactly the way many early signs were designed – even into the early twentieth century. Whether such graphically expressive signs were intended to accommodate

those who were illiterate or were simply the fashion of the time is beyond the research of this modest article. Many eighteenth and nineteenth century signs in Nova Scotia included both a textual and a symbolic representation of the place of business. This article identifies some historic signs that used symbols to convey meaning and challenges the reader to interpret them.

I should begin by relating to the reader how it is that we know of early signs from a period before photographs became common. Old newspaper advertisements would occasionally provide helpful wayfinding tips, such as "Sign of the Circular Saw, 45 Water Street". This sign, not surprisingly, rep-

resented a hardware store, specifically Halifax's H.H. Fuller & Co. in 1864. Going back even further, in 1776, a Grafton Street weathervane topped by a hand holding a pen announced the location of a Halifax printing office.

At this stage I'm going to introduce a little fun. I invite the reader to guess the trade associated with the following visual aids advertised by early commercial interests. I'll also provide an associated date for additional context. Think of this as *The Griffin's* answer to the popular puzzle page found in your daily newspaper. So, once again, the object is to identify the trade alluded to:



In this image of Prince Street, Truro, a hardware store sign in the foreground contains an image of an axe and shovel; next, a harness and trunk seller's sign contains an image of a suitcase and a trunk; next, A.H. Smith's sign bears a crown because the business is located in the Crown Building; additionally, there appears to be an oversized pocket watch hanging outside of Smith's watch repair and jewelry business (courtesy of the Colchester Historical Society)

1. "At the sign of the King's Arms and Laced Hat" (*The Royal Gazette*, 1790)
2. "Sign of the Prancing Steed" (*Yarmouth Herald*, 1867)
3. "Sign of the Little Indian" (*Yarmouth Herald*, 1873)
4. "The 'Golden Fleece' can be seen all along Water Street" (*British Colonist*, 1859)
5. "Sign of the Golden Tooth" (*Yarmouth Herald*, 1870)
6. "Sign of the Stove" (*McAlpine's Halifax Directory*, 1875-76)
7. "Sign of the Gilt Anvil" (*British Colonist*, 1850)
8. "Sign of the Golden Ball" (*Yarmouth Herald*, 1851)
9. "Sign of the Golden Kettle" (*The Church Guardian*, 1880)
10. "Sign of the Bee Hive" (*Acadian Recorder*, 1857)

See page 17 for answers.

The predominance of gold or gilding in these ten examples is more than coincidence. Gold was a popular colour choice in the painting and lettering of signs. Gold stood out exceptionally well on black or dark backgrounds, including window glass. Gold-leaf or gilding was valued for its durability. Also, gold ex-

pressed elegance and the suggestion of quality goods and first-class service.

Another observation made of these ten examples is the prevalence of such signs in Yarmouth. Although more study is required, it could be that Yarmouth's proximity to New England was a factor. Historians researching Boston's sign history have identified an astounding 135 such signs from the eighteenth century alone. Boston examples such as "Sign of the Three Nuns" or "Sign of the Pine Tree and Two Sugar Loaves" serve to provoke much curiosity today, yet must have been easily comprehended at the time. Yarmouth's historic signs don't end with those already identified. In 1856, Messrs Kinney and Haley opened a new sash and door factory, which they immediately branded as the "Sign of the Plane". The druggist, D. Burton, of the same town, operated the "Sign of the Golden Mortar".

In the same way that businesses identified themselves with a symbol on their sign board, buildings too followed the tradition, if they were named. The Crown Building in Truro (see image) was identified by a sign with a crown on it – we hope it wasn't confused with the Queen Building further down the same street.

The well-known barber's pole dates to a time when barbers were also surgeons – the striped pole is said to be suggestive of bloodied bandages. In the 1860s, a man by the name of George Jones operated a barber shop in Truro. His Queen Street shopfront was identified by a standard barber's pole and sign. A bit of mischief, possibly occasioned by the fact that Jones was black, saw both pole and sign removed and carried off to the jail about a block away, where they were found nailed to the exterior. Word quickly spread that Jones was in jail! Of course, it could not be true, for this was the estimable George Jones, a man later credited with forming Truro's first Bucket and Ladder Company during a civic meeting hosted by him in his barber shop after hours.

There is a certain charm offered by signs depicting symbols and in businesses branding themselves as the "Sign of the..." Perhaps Yarmouth businesses might explore a return to the delightful practice.

But for now, all of this writing has given me an appetite. I must take my leave dear reader, to seek out the Sign of the Golden Arches.



Doors Open Halifax 2017

The mandate of Doors Open Halifax is to make available to the general public free access to buildings of historical, contemporary, or architectural significance and to generate interest in our built environment.

June 3rd – 4th, 2017, 10 am – 4 pm

The Doors Open Halifax Heritage Society is happy to present a roster of over 30 venues for this year's 5th Anniversary event. Buildings in Halifax and area will open their doors to the public for free and invite them to view interiors not usually accessible. People will have a chance to explore a variety of venues that represent the dynamics of our history, our culture, and the industry that has shaped the region. This is a family-friendly event and we look forward to welcoming everyone to Doors Open Halifax 2017!

<https://doorsopenhalifax.com/doors-open-2017/>

Emanuel Jannasch: Seven Mysteries of St George's Round Church, Halifax

Donna McInnis

At the HTNS public lecture on March 16, the audience appreciated St George's Round Church as both the subject of the lecture and its venue. Our speaker was Emanuel Jannasch, who teaches at the Dalhousie School of Architecture. His lecture explored a wide range of considerations about this iconic Halifax church: its complex evolution from design and construction through additions, subtractions, damage, and reconstruction.¹

A set of seven questions provided the structure for the lecture. Mr Jannasch did not set about providing definitive answers to these queries. Rather he asked the questions, explored various avenues of inquiry, produced evidence for possible answers, and provoked reflection.

1 – Since when do we call it Palladian?

Parks Canada in 1984 published a document that conflated several 18th century classical styles under the term 'Palladian'. A brief overview of architectural styles illustrated Mr Jannasch's interpretation that St George's represents a skilful amalgamation of features including an Early Christian plan, Medieval massing, Classical details, and Serlian fenestration, and that later modifications integrated traits from even more styles. He strenuously resisted calling it a Palladian building and argued that, when we use the term casually, we limit our own appreciation of, for example, the brilliantly Palladian Province House, the Adamesque Government House, or the Gibbsian St Paul's Church.

¹The history of the church and its congregation has been amply documented in two books by former HTNS President Elizabeth Pacey: *Georgian Halifax*. Hantsport: Lancelot Press, 1987 160 p.; and *Miracle on Brunswick Street: the Story of St. George's Round Church and the Little Dutch Church*. Halifax: Nimbus, 2003, xxiii+256 p.

HERITAGE TRUST OF NOVA SCOTIA

Seven Mysteries of St George's Round Church

Public lecture by Emanuel Jannasch

Thursday 16th March 7:30 pm
St George's Round Church
2222 Brunswick Street, Halifax

902 423-4807

www.htns.ca

Poster by Greg McGrath for the lecture in St George's Round Church (photo courtesy of Richard Novossiltzeff)

2 – How do "gaunt" and "ungainly" become a "masterpiece"?

For those seeking a pure and unadulterated style, the multiplicity of traits present in St George's may have contributed to perceptions of it as "gaunt" and "ungainly" But as a complex integration of disparate styles, the building is indisputably a masterpiece.

3 – What did shipbuilders have to do with it?

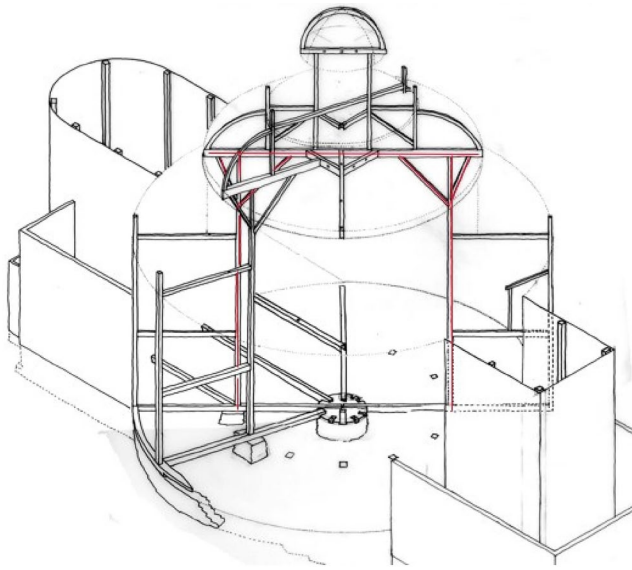
A special building such as this may well attract legends of having been built by shipbuilders. In a town like Halifax, carpenters might easily have been employed to work on buildings as well as on ships, especially on the double curvature of St George's dome. The material evidence of joinery and toolmarks available here was destroyed after the fire and there is nothing in the material currently visible that is persuasively conclusive about shipbuilding influence.

4 – Who came up with the remarkable framing of the dome?

Mr Jannasch noted that he had long ago developed a fascination with the unusual substructure in the carpentry of St George's dome. It had none of the hallmarks of English, French, or Dutch carpentry. His research uncovered the antecedent of this structural scheme in the barns of northern Germany. A few of the St George's congregation were from this area, and Prince Edward was educated there, but a more likely conduit for the 'Zweiständer' construction was the Hessian, Johan Heinrich Flieger, already known to us as an important contributor to the design of the church.

5 – How was it lost?

The current dome appears to replicate the original one, but the particularity and ingenuity of the structural framing has not been retained. Superficially, the reconstruction seems to respect the



Framing of St George's Round Church with dome and cupola (courtesy Emmanuel Jannasch)



Cupola with weathervane atop the dome of St George's Round Church (Griffin photo)

building's heritage. However, Mr Jannasch demonstrated the loss of what was a historically significant element of the structure of St George's dome (see illustration). Advocating strongly for the importance of retaining material evidence such as residual burnt timbers, he showed a photograph of Bredon Barn in Worcestershire, England, where this was done effectively. He also made a plea for the drawings and photographs produced during the post-fire demolition and rebuilding process to be made part of the public record.

6 – Are there hints of Freemasonry?

Without suggesting that St George's was ever a meeting place for Freemasons, Mr Jannasch commented that the building is designed in the manner of a Templar church, both in its round composition and in the design of the interior dome. Among the architectural traits reminiscent of the medieval Templar churches in Europe are the cylinder-within-a-cylinder composition, interior colonnade, and the ribs and oculus of the interior dome. Prince Edward was an important Freemason and an adherent of the Knights Templar.

7 – Where does the interior dome originate?

The interior dome, with its umbrella expression and the indirect lighting, represents the very latest fashion of the Regency era espoused by Sir John Soane of London. Mr Jannasch traced a plausible channel for these 'orientalist' features to have reached Halifax: John Plaw, an architect enthralled with round buildings and devoted to Sir John Soane, emigrated from England to Prince Edward Island in 1807. He is known to have come to Halifax in 1813 looking for work. His proposal for Admiralty House is well known and he may plausibly have influenced the plans for St George's Church.

Attendees at this lecture were in a good position to appreciate the work of the heritage community in rebuilding St George's Church. The seven questions and the illustrated discussion underscored both the complexity that heritage buildings embody, and the vigilance that the heritage community must observe as their custodians.

Heritage Trust of Nova Scotia

Annual General Meeting and Illustrated Public Lecture Series

Thursday, June 15, 2017
7:00 pm

Sheila Fougere Onward from that Fatal Event: a Post-Explosion Family Story

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

Information: 423-4807

Barry Copp: A Tour Down Young Avenue's Historic Streetscape

Donald Forbes with speaking notes from Barry Copp¹

In a richly illustrated HTNS lecture on February 16, Barry Copp took us on an imaginary walk up one side of Young Avenue from Point Pleasant Park to Inglis Street, and then back down the other side. On this tour, we passed 16 remarkable mansions, all constructed between 1897 and 1910 as a planned development in accord with the City Beautiful Movement, which was much in vogue during these decades. Mr Copp explained that "Chief Justice Sir William Young had a vision of creating a grand public avenue with nicely landscaped impressive homes set back from the street, leading to the entrance of Point Pleasant Park." The entry to the park was marked by fine gates donated by Young,



HERITAGE TRUST OF NOVA SCOTIA

A Tour Down Young Avenue's Historic Streetscape

Public lecture by **Barry Copp**

Thursday 16th February 7:30 pm
Museum of Natural History
1747 Summer Street

www.htns.ca 902 423-4807

Alexander Hobrecker Mansion (poster by Greg McGrath, photo Barry Copp)



Architect J.C.P. Dumaresq (courtesy Syd Dumaresq)

designed by prominent "local architect Edward Elliot, and manufactured by Dartmouth's Starr Manufacturing Company." A fine boulevard (initially without a median) was graded and a new sewer system installed by the City of Halifax, which named the street in honour of Young before his death in 1887.

Barry Copp's association with Young Avenue goes back to his childhood. His mother had friends on the street and an uncle and cousins occupied an apartment in Floravista ("the blue mansion, near the golden gates"). "That home was absolutely massive," he recalled, "the woodwork, details, and craftsmanship made it truly beautiful inside." Concerned about the threat to the integrity of this important streetscape, Copp joined the Save Young Avenue group last year and was accompanied at the lecture by colleagues Alan North and Peggy Cunningham.

The 16 houses described in the lecture ranged in style, from Classic Revival, Italianate, Tudor Revival, Queen

Anne Revival, and Georgian Revival to Richardsonian Romanesque, American Foursquare, American Shingle, Dutch Colonial Revival/ Maritime Vernacular, and Arts and Crafts, in part reflecting an evolution of tastes over the 14 years of construction. Some of the most prominent Nova Scotia architects of the time were involved in the design of these houses. Nine, predominantly in Queen Anne Revival style, were created by James Charles Philip Dumaresq (the first of five generations of Dumaresq architects who have made a remarkable contribution to the city's built heritage). Others included Richard Arthur Johnson, Edmund Burke (a founding member of the Royal Architectural Institute of Canada), and Newfoundland-born Toronto architect J.C.B. Horwood (later known for Chicago style steel-frame construction of large commercial buildings). Another (in the case of the American Foursquare style Brookfield-Stanbury Mansion, 1907-1908, now demolished) may have been George Henry Jost, instructor of



Admiral's Residence, 770 Young Avenue (courtesy Barry Copp)



Young Avenue in early years (postcard)

architectural drawing at the Victoria College of Art and Design (1890), architect and superintendent of the Brookfield Company in St John's, Newfoundland, and designer of several houses on Spring Garden Road and Coburg Road.

Architects Edward Elliott and his partner Charles Hopson designed three of the Young Avenue houses, and their firm was responsible for the iconic Richardsonian Romanesque 'castle,' the

Alexander Hobrecker Mansion of 1901, pictured in the lecture poster². One of the "most famous grand ladies" of Young Avenue, it is incredible that this home has neither heritage designation nor protection. A Prussian-born army veteran and wholesale tobacco merchant, with his business at 148 Granville Street, Hobrecker was Vice President of the Bras d'Or Marble Company. Hand-sawn and polished stone from Marble Mountain

was used for "the steps, front entrance surrounds, decorative windows, tower elements, and gargoyle rainwater spouts." The massing, rustication, banding of windows, cylindrical towers embedded in the walls, and recessed entrances beneath Romanesque arches with squat columns define this style, named for the prominent American architect Henry Hobson Richardson. Hobrecker and his wife Charlotte were married in 1871, immigrated to Nova Scotia in 1874, and lived in their Young Avenue home from its completion until her death in 1910 and his in 1919. Brewer Col. Sidney Culverwell Oland and his Spanish-born Cuban wife Herlinda deBedia purchased the home in 1927, after eight years of neglect and named it 'Lindola' (from her name and his). They repaired and restored the structure to a richly decorated home with stained glass, valuable oil paintings, Chinese vases, fine furniture, and even an elevator to the Colonel's bedroom. The grounds, now sadly built over, were renowned and likened by some to a miniature Public Gardens. Oland had a chauffeur's residence built behind the house shortly after 1931. Now 940 Ivanhoe Street, it was designed "in the style of the castle" by the architectural firm of J.C.P. Dumaresq's son, Sydney Perry Dumaresq.

Barry Copp had similarly detailed stories about all of the houses on the tour and their occupants. Another was the Commander's Residence, built in 1909-1910 in a mix of Maritime Vernacular and Dutch Colonial Revival styles. Designed by Dartmouth-born and Elliott-trained architect Herbert Elliot Gates³, the residence was noteworthy for its "modest scale ..., [fine] craftsmanship, quality building materials, [a] distinctive gambrel roof with centre-cross gambrel dormer, symmetrical façade composed of a central entrance flanked by bay windows, and the [veranda] with its broad low-rise steps." Provided as a wedding gift by railway manager William Barclay to his daughter Mary and her lawyer husband Thomas W. Murphy, it remained in the family until it was expropriated by the Royal Canadian Air



Floravista, 526 Young Avenue, another threatened Young Avenue property, as it is on the market as we go to press (courtesy Barry Copp)

Force in 1943.

Another J.C.P. Dumaresq house and one of the first on the street, Pine Grove (now the Admiral's Residence), was built as a rental property in 1898. Originally at 35 Young Avenue (between Clarence and Owen streets, most of which disappeared into the rail yards), it was moved in 1916 down and across the street to 770 Young because of its proximity to the railway cut. It had several prominent occupants, including Charles H. MacKinlay of A. & W. MacKinlay Ltd; barrister the Hon. Charles H. Cahan; and mine owner C. Ochiltree MacDonald, author of *The Last Siege of Louisburg* (1927). The CNR used the residence to house its regional superintendents from 1924 to 1940 and then it was taken over in 1941 by the Department of National Defence "as part of the massive expansion of operations of the Eastern Air Command." Following the move, the original Queen Anne Re-

vival 'cottage' was altered to be more in keeping with the then-popular Colonial Revival style including a "simplified but prominent two-storey [veranda] across the main façade." Unfortunately the original wooden cladding and decorative details are now hidden under vinyl siding.

Two of the grand homes on the street have recently been demolished (see accompanying piece by Garry Shutlak). One was Ardnamara (1909), a Tudor Revival home designed by Richard Arthur Johnson for the Honourable William Anderson Black. Ardnamara was Johnson's third house on Young Avenue. It had local ironstone with stone sills and lintels on the ground floor, stucco over masonry on the second floor, and half-timbered gabled dormers above, massive beachstone chimneys, and "leaded stained-glass windows in a gladiola design." The other recent loss

was the George S. Campbell Mansion (1903), designed by Edmund Burke and J.C.B. Horwood. This house was an eclectic combination of American Shingle and Arts and Crafts styles, with some Queen Anne elements. It had a massive chimney, exposed beams, thick squared porches, a front-facing broad gable and the dominant side-projecting gable over multi-storey bays. Before its demolition, the home's original rustic flavour had been lost when its brown-stained shingles were hidden under siding.

Barry Copp concluded with a plea for the conservation of Young Avenue's homes as embodiments not only of extraordinary design and craftsmanship, but also of the stories of the owners and residents, the architects, or the carpenters, masons, and plasterers who created these remarkable structures that are part of Halifax's built heritage. He spoke of the economic value of Young Avenue as one of the city's tourist attractions. He spoke of the need for stewardship, how we should be caretakers of these beautiful old homes for future generations, how once gone, they are gone forever. He also spoke about adaptive repurposing as an economically viable alternative to demolition, and of the urgent need to declare Young Avenue a Heritage Conservation District.

This lecture was video recorded; pending final approval for the use of some images, it will be available on-line at a later date.

Endnotes

¹Text in quotes is taken directly from Barry Copp's notes and other material is largely from this source.

²Edward Elliott and Charles Hopson were commissioned to build Hobrecker's home in 1899, but Elliott died in 1901 and the final design was a partnership of Hopson and his brother Edward.

³Among other contributions, Gates designed the 1908 Nova Scotia Technical College (now Dalhousie University School of Architecture) on Spring Garden Road.

Two More Grand Houses Lost on Young Avenue, Halifax

Garry Shutlak

Three of the grand houses of Young Avenue considered in Barry Copp's February lecture (see accompanying report) have been demolished: the American Foursquare style Brookfield-Stanbury House at 909 Young (corner of Atlantic Avenue) in 2006, and the two considered here in 2016. This note provides further details on the latter two houses and the people who lived in them. Architectural descriptions in Barry Copp's talk are noted there.

George S. Campbell House, 105 (then 825) Young Avenue, 1903

This house was designed in August of 1902 by Burke & Horwood (Edmund Burke and John C.B. Horwood), 28 Toronto Street, Toronto, Ontario, but Mr Campbell had been corresponding with them about aspects of the house since June of that year. The building inspection permit dates from 6 April 1903, the builder being Edward Maxwell. "Mr George S. Campbell's new wooden house" is mentioned in Building Operations in Halifax . . . , *The Morning Chronicle*, Halifax, 1 January 1904, p. 13-14. It was a 13 room house with 2½ baths besides kitchen, storerooms, trunk room, larder and laundry.

George Stewart Campbell (1851-1927) was born in Scotland, son of historian and journalist, Prof. Duncan Campbell, author of *History of Nova Scotia* (1873). Educated in Glasgow, Scotland, the younger Campbell immigrated with his family to Nova Scotia in 1866. In 1887, he married Helen Kennedy, daughter of noted Scottish singer David Kennedy, in Edinburgh. Campbell entered the firm of F D. Corbett & Co., steamship agents and commission merchants in a subordinate role. He later became a partner in the firm and, on retirement of Mr Corbett, the firm became known as G.S Campbell & Co, steamship agents, managers



Ardnamara, 851 Young Avenue, before demolition (courtesy of Barry Copp)

of the Halifax Tow Boat Company Ltd and the Halifax Salvage Association. Mr Campbell was a director of numerous companies and societies: member, Secretary, and President of the North British Society; Chairman of Point Pleasant Park; President of the Halifax Board of Trade; Chairman of the Dalhousie University Board of Governors; and President of the Bank of Nova Scotia (1923-1927).

The Young Avenue house remained in the Campbell family until the death of Helen Kennedy Campbell (1856-1941) and was inherited by Margaret William (later Dawson).

In 1943, it was leased to Navy League of Canada as the Naval Officers Club. The following years of the war saw a total of 47,115 visits by naval officers and 29,704 meals were served. It was Margaret Dawson who converted the house into five units after the war.

The property was acquired by the



G.S. Campbell House, 825 Young Avenue, before demolition (courtesy Barry Copp)

Fram family in 1961 and was the home of John W. and Pearl E. Fram, and later Kenneth Wesley and Grace Audrey Fram.

The house was demolished in November 2016.

Ardnamara, 111 (then 851) Young Avenue, 1909

William Anderson Black purchased property on Young Avenue in 1908 and the following year erected his home (and stables on Maclean Street). Designed by Halifax architect Richard Arthur Johnson, it was built by George Low at an estimated cost of \$12,000. The house was completed by the end of December 1909. In 1944, the property passed out of the hands of the Black family to Charles Grover Cleveland. At some time during WW II, it was turned into five rental units.

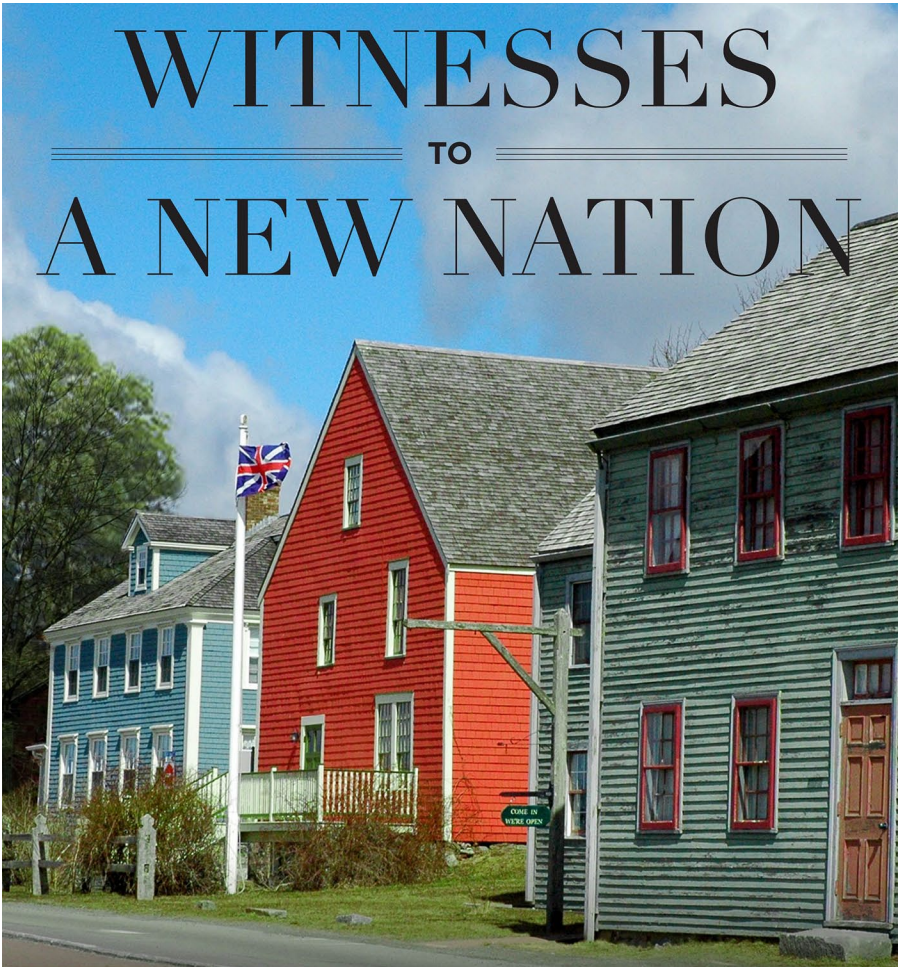
William Anderson Black (1847-1934) was the son of Samuel Gay Black and Sophia Wright. He was a grandson of the founder of Methodism in the Maritime Provinces. In 1875, he married Anne, daughter of the High Sheriff of Halifax, Joseph Bell, and his wife Maria. Black was a merchant, President of Pickford & Black, steamship owners and agents. He was also a Member of the Legislative Assembly for Halifax County (1894-1897), a member of the committee appointed in connection with the celebration of the 150th anniversary of responsible government in Nova Scotia (1908), and a Member of Parliament (1923-1934), serving as Minister of Railways and Canals in the administration of Arthur Meighen.

Charles Grover Cleveland (1894-1861) was the son George Norman and Jane (Janie) Bridges. He was born in Kingsport, Nova Scotia, and moved to Dartmouth with his parents. After some time in western Canada and California, he returned to Dartmouth and the real estate business, forming the Cleveland Realty Corporation. His son Grover Norman Cleveland (1926-2006) was also President of the Cleveland Realty Corporation. According to some obituaries, the Cleveland family were related to US President Grover Cleveland.

Ardnamara was demolished in May 2016.

Sources:

- Biography R.A. Johnson (see *Dictionary of Nova Scotian Architects*, p. 244-245)
- Registry of Deeds, Halifax County
- Drawings at the HRM Archives



WITNESSES TO A NEW NATION

*Heritage Trust of Nova Scotia
presents a photo exhibit
of 150 buildings which
saw Confederation*

Government House, June 3–4, 2017
Stellarton, Museum of Industry, June 8–19
Amherst, Maritime Mosaic, June 27–July 11
Shelburne Mall, July 17–29
Kentville, Kings County Museum,
August 17–September 22
Halifax, Grand Parade, St. Pauls Church
and Halifax City Hall, October 2–14
Government House, October 14 for Nocturne

Contact Heritage Trust of Nova Scotia for more information
902-423-4807 | www.htns.ca | www.facebook.com/HeritageTrustNovaScotia/

Photo: Chris Sharpe
Deck Street, Shelburne

NOVA SCOTIA

- Drawing of G.S. Campbell House, August 1902, Ontario Archives (copies at NSA on MFM 952)
- NS Archives, photographs c. 1903, A.R. Cogswell Collection, nos 73, 217, 218, 255, 256, 270
- *Annals of the North British Society 1768-1903*, p. 594-595; ...1904-1949, p. 34-35
- *Men and Women of the Time*, Henry J. Morgan, 1912, p. 106, 192
- *Who's Who in Canada*, 1923/24, p. 1251; 1927 p. 966
- *Ships Mean Security: The Navy League of Canada* (see East Coast Port on NSA website)
- *Nova Scotia MLAs 1758-1958*, p. 34-35
- *Canadian Parliamentary Guide*, 1928, p. 143-144
- *Halifax: The Capital of Nova Scotia, Canada, Its*

Advantages and Interests, 1909, p. 45, 52

- *The Lives of Dalhousie University*, P.B. Waite, volume 1, p. 196
- Joseph Schull and J. Douglas Gibson
- Obituaries for George Norman Cleveland, Charles Grover Cleveland, Grover Norman Cleveland, and Madeline L. Cleveland Wilcox
- GDS (General Family Documentation System), 2016/04/06

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

LECTURE

Bill Mont: Growing Up in Greenbank - a Vanished Halifax Neighbourhood

Dulcie Conrad

There are volunteers in most communities across this nation, but I am sure no one could match the time and effort that 88 year old Haligonian Bill Mont has put into his community — at least sixty community boards, associations, reunions, and societies covering a wide range of activities have experienced his particular brand of genius.

But then Bill Mont is a Greenbank survivor. He grew up during the Depression years in this small and all-but-forgotten South End community on the edge of Halifax Harbour (see accompanying article, *Where was Greenbank?*). There were about 30 houses located there, all lacking running water and electricity. And while they couldn't eat the fish they caught because of the



HERITAGE TRUST OF NOVA SCOTIA

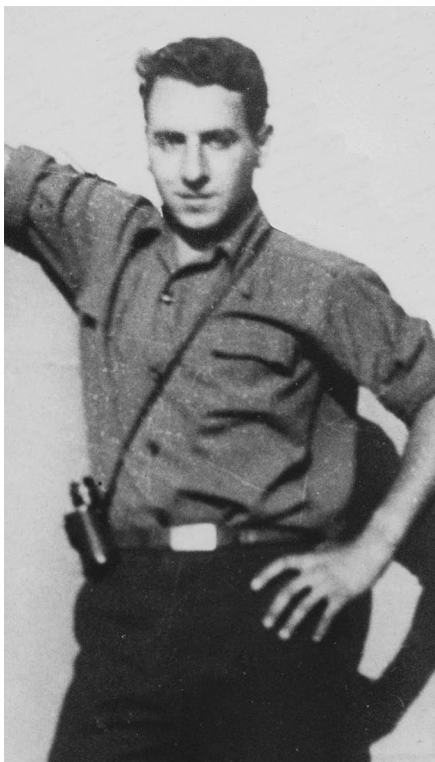
Growing up in Greenbank
A vanished Halifax neighbourhood

Public lecture by **Bill Mont**

Thursday 20th April 7:30 pm
Museum of Natural History
1747 Summer Street, Halifax

www.htns.ca 902 423-4807

The fishing hole (poster by Greg McGrath, photo courtesy Bill Mont)



Mont at Empire State Building in the 1950s (courtesy of Bill Mont)

nearby sewage outfall, the upside was that they had all of Point Pleasant Park as a playground.

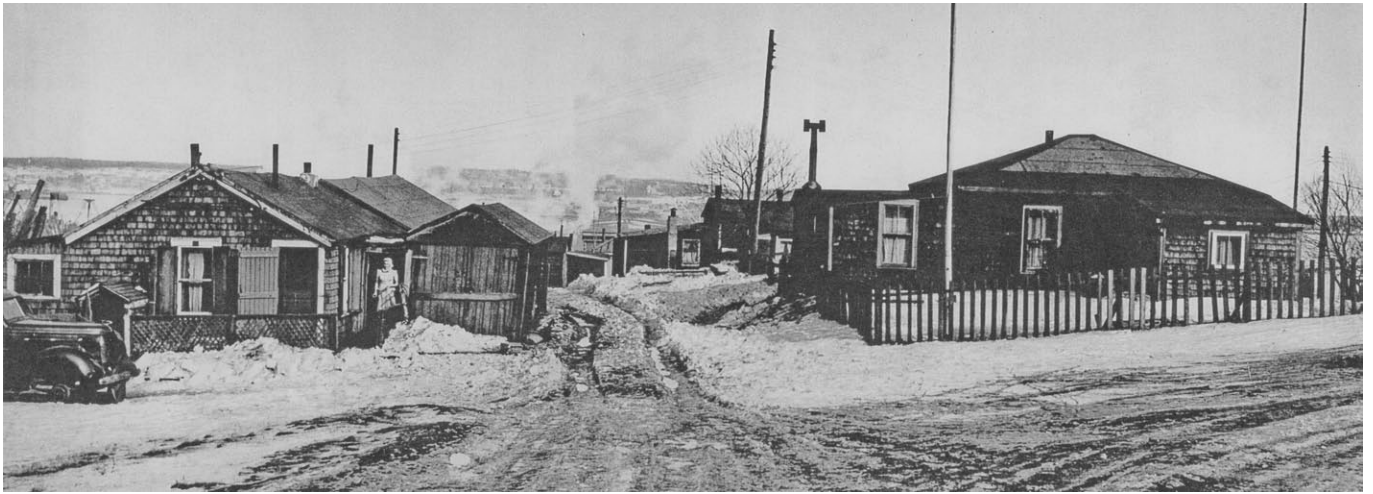
Growing up in Greenbank was the subject of Bill Mont's recent Heritage Trust lecture to a packed house. The record turnout was so large that three rows of extra chairs had to be added and some latecomers were turned away because of the room capacity. Bill brought photographs, maps, and Greenbank relics, which were arranged on a display table, and he spoke to a deck of 45 historical photos documenting little-known parts of Halifax history, including Greenbank homes and streetscapes. It was an eventful evening for the many who showed up, including other former Greenbank residents who were not shy about augmenting Bill's stories. As an aside, he has been trying for years to have some small marker placed where Greenbank once stood, but this has not happened because it is now mostly

buried under Halterm.

I first met Bill back in the 60s when, as a journalist, I was assigned to cover an auction to sell off Devil's Island, located at the mouth of Halifax Harbour. Once a thriving fishing village with several homes and its own school, the island had been deserted for years. Buying it "seemed like a good idea at the time." The fact it was once owned by a privateer may have influenced him, a bit.

... this small and all-but-forgotten South End community on the edge of Halifax Harbour

Bill has stories about hauling ice blocks home from the fishplant in potato sacks and 'fishing' for bananas at the Ocean Terminals. At a very young age, Bill went to work chipping boilers and later as a bell hop for the nearby CNR. He took every job he could get, practically freezing to death with some



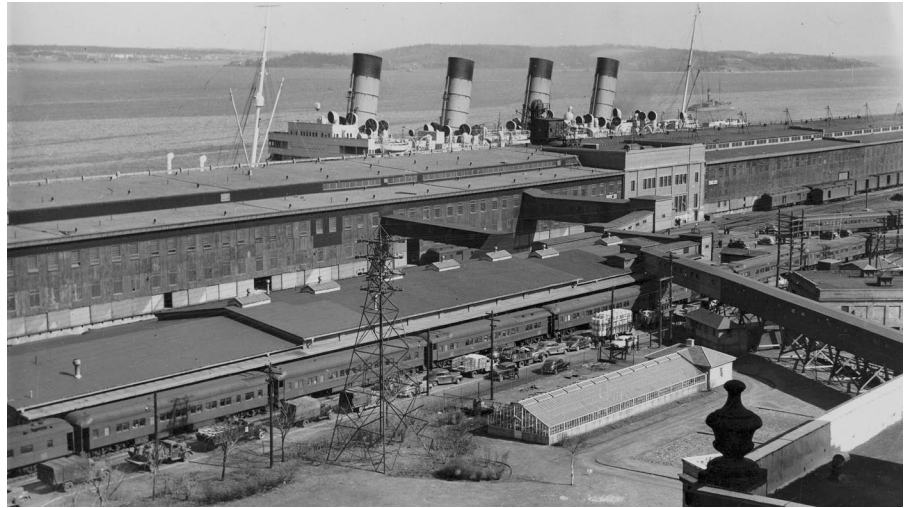
Entrance to Greenbank circa 1950 (courtesy of Bill Mont)

of the odd jobs available. Eventually he married and moved to California, where he vowed he would never be cold again. In the US, he learned about mobile homes, carpentry, yachting, mall operations, publications, the film industry, real estate, and demolition.

Bill has stories about hauling ice blocks home from the fish plant in potato sacks ...

After six years, which included traveling home every summer, he decided to return to Halifax for good. That is when he got involved in real estate, creating the flea market business, auctioneering, and running a 25-acre cemetery in Sackville (where he sells discounted burial sites to veterans' families). He also turned his talent to assisting animal welfare and seniors' facilities, and eventually bought and sold a couple of castles.

An inveterate collector, Bill Mont has assembled an extraordinary number of objects, documents, and photographs that relate to Halifax history. The accompanying photos provide just a taste of the images that illustrated his reminiscences.



RMS Aquitania alongside at Pier 21, Halifax, late 1940s (courtesy of Bill Mont)



Greenbank view (courtesy of Bill Mont)

Where was Greenbank?

Dirk Werle

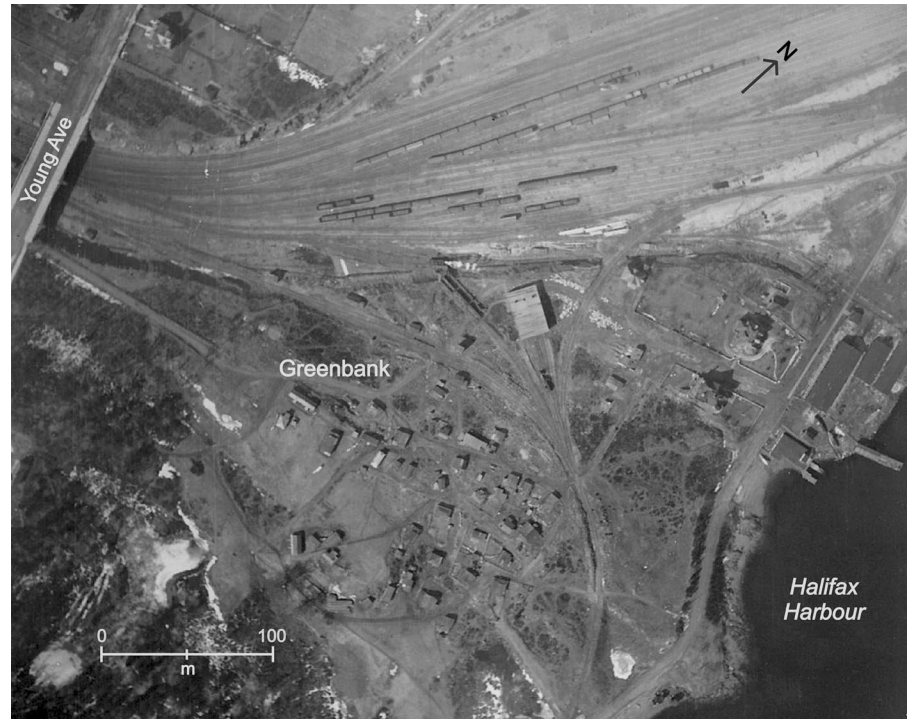
The set of vertical aerial photographs taken in early 1921 over the Halifax Peninsula ranks among the oldest in Canada¹. One of the 60 photos at a scale of 1:5,000 covers Greenbank at the newly constructed South End rail yard.

The cluster of three dozen houses stands out remarkably well. Each building casts a shadow that enhances its shape and size. Access to the neighbourhood was by an irregular network of dirt roads from the harbour side and off Young Avenue to the west. At the time, the rail yard was occupied by branches of parallel tracks, short trains of stationary box cars, a working steam locomotive, and maintenance buildings of various sizes.

The next available air photo of the Greenbank and Point Pleasant Park areas was taken during the summer of 1931. Despite its smaller scale of 1:15,000, one can easily make a comparison with the 1921 photo and detect changes. The number of houses in Greenbank was reduced to about two dozen. A couple of stately homes on the harbour side were torn down to make way for the expanding rail yard, and construction of the new ocean pier. The sailboats of the Royal Nova Scotia Yacht Squadron can be seen moored in the protection of the breakwater.

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

¹See Dirk Werle's article: Early aerial photography of Halifax: a time capsule of our heritage, in *The Griffin*, 39 (2): 12-15 (June 2014), www.htns.ca/pdf_Griffin/2014/GRIFFIN_jun.2014.pdf



Detail from air photo K2-31, 1921 (courtesy National Air Photo Library, Natural Resources Canada, © HM the Queen in Right of Canada)



Air photo taken 22 June 1931, NAPL roll 3525; Greenbank can be seen north of the park perimeter road (Point Pleasant Drive) giving access to the new (1922) Royal Nova Scotia Yacht Squadron (courtesy National Air Photo Library, Natural Resources Canada, © Her Majesty the Queen in Right of Canada) – blue box shows extent of the 1921 photo above

Heritage Bank Repurposed as Centre for Old Sydney Society

Joyce Rankin

This project is a metaphor for small-town renewal. It combines the preservation of a significant heritage building with a plan to provide attractions for visitors and economic opportunity for local firms.

Sydney was founded as a garrison town in 1785. It became a shipping hub, saw the growth of the steel industry, provided an important wartime harbour, and then experienced the decline of industry. Now, like many other communities caught in a changing economy, we are working towards a new vision for the future.

The plan involves repurposing the

former Bank of Montreal building to serve as the centre of operations for the Old Sydney Society. It will house interactive and experiential exhibits for visitors and local residents, as well as community activities.

This classically-inspired sandstone building was designed by Sir Andrew Taylor and built in 1899 to serve the influx of capital and population that came with the economic boom in Sydney during and after the construction of the steel mills. The large size and elaborate features (inside and out) reflected Sydney's new status as an industrial and commercial hub with rail and shipping connections to world markets. The bank's location in the commercial centre

of the city indicated economic opportunities opening up.

On the exterior, the neo-classical building is distinguished by greenish sandstone (quarried in Wallace, Nova Scotia), a copper dome, Palladian windows, Ionic columns and pedimented gables, round windows, and many decorative carvings. Inside is a light and airy open space with vaulted ceilings, a rotunda, and beautifully ornate original mouldings. The high clear view of the blue sky through the arched windows and the span of the ceilings instill in the visitor a visceral sense of wonder.

In 2016, BMO donated the building to the Old Sydney Society (OSS) in recognition of the latter's record as a



Former Bank of Montreal building in Sydney (courtesy of the Old Sydney Society)



Refurbished rotunda in the former BMO building (courtesy of the Old Sydney Society)

collective steward of built heritage. The OSS owns and maintains four historic buildings, has erected and maintained a cairn and two monuments in the North End, hosts a lecture series, provides historic tours and interpretation, maintains a museum collection and archives, and mounts exhibits.

To repurpose this stone gem into a dynamic exhibit space, necessary renovations included accessible toilets, archive space, and work space. We envision interactive exhibits engaging visitors in a story of growth and change, reflecting the arc of industry. We will build an exhibit whose components are interactive, experiential, and technology-driven. It will be modern in feel and provide the kind of platform to engage the connected generation(s), but will contain enough material to provide a comfortable and interesting display for traditional visitors. It will be multi-sensory, with visuals, sounds, smells, and textures providing an immersive environment that will allow visitors to feel they have truly experienced the aspects

of history we depict.

We will continue to offer our Historical Walking Tours, which show cruise ship visitors the historic North End, and include costumed historical interpretation. In previous years, the tour ended at the Centre for Heritage and Science (the Lyceum), and included hospitality in the form of tea and oatcakes, along with smiles and conversation from volunteer Tea Ladies. With the repurposing of the BMO building, this will now happen alongside and among the exhibits, giving visitors and volunteers an opportunity for sharing and learning.

Joyce Rankin is Executive Director of the Old Sydney Society and has many years' experience in heritage issues and community development in the Cape Breton Regional Municipality and Inverness County, including research on the community and company houses of Kolonia (Whitney Pier). She was also a founding board member of the Sydney Architectural Conservation Society.

Heritage Trust of Nova Scotia

Annual General Meeting and Illustrated Public Lecture Series

Thursday, June 15, 2017
7:00 pm

Sheila Fougere Onward from that Fatal Event: a Post-Explosion Family Story

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

Information: 423-4807

Answers to Quiz

See quiz on page 5

1. Hatter - Peter Lynch of Halifax. Why the King's Arms? Perhaps Mr. Lynch claimed to have supplied a hat to royalty.
2. Livery - The Yarmouth business of James Pocock that catered to the travelling public with horse or carriage.
3. Tobacconist - N.A. Wyman's Yarmouth grocery business that specialized in the cigar, tobacco, and pipe trade.
4. Tailor - William Cunningham's dry goods business in Windsor sold clothing and offered tailoring services. A sheep historically represented the tailor trade.
5. Dental surgeon - J.A. Merrill of Yarmouth.
6. Tinsmith and plumber - H.A. Schwartz, Halifax, supplied stoves for homes and public buildings.
7. Hardware store - The Halifax business of James Wallace & Co.
8. Hotel - The Weymouth business of Sterns Jones.
9. Kitchen furnishings - George Rent's Halifax business.
10. This tricky one was included to ensure no one aced the test. The beehive represented the busy activity associated with the Halifax junk store run by Robert Oakes. Oakes offered cash for such items as copper, brass, rabbit skins, and even old rubber shoes.

The Simeon Perkins House in Liverpool – Another Bluenose Fiasco in the Making?

Martha Scott

As the owner of a house almost as old as Perkins' – his dates to 1767, ours to either 1770 or as late as 1820¹ – I am horrified by the Nova Scotia government's contention that the Perkins House needs "up to \$1.5 million [in] renovations." While details on the scope of the work have been only rumoured, they are said to include a new concrete foundation, radiant in-floor heat, climate control, and steel beams. Several of those items would be required to reach the numbers being bandied about. From a "low" of \$600,000 to as high as \$1.5 million, these estimates allow plenty of cash to destroy this house – one of the very earliest in English Canada and, in conjunction with Perkins' diaries, a true national treasure.

There is another point of view widely shared by many with experience and expertise. It is that modern techniques may be good for modern buildings, but are often downright destructive to historic structures. In presenting the views of the restoration experts, I hope readers of *The Griffin* will be moved to urge the Nova Scotia government to reconsider its expensive and grandiose plans.

For details and background please look again at Allen Penney's article in the June 2016 issue². Penney noted that the government paid \$1.00 for the house in 1947, and that when he did his detailed study of the property 40 years later³, it was still in good condition. He says that most of the deterioration has taken place in recent years and particularly in the last three, since the floor was partially removed. His restoration recommendations would cost about 10% of the multi-million dollar price tag proposed by the Province. Penney's credentials in the field are unassailable. Why is nobody in the provincial government listening?

When we bought our house 10 years



Perkins House in August 1982, with the large horse chestnut tree (since cut down) that acted as a natural sump pump (reproduced from The Griffin, 41(2): 15, June 2016, courtesy of Allen Penney)

ago, the basement was wet – so wet that the basement floor had rotted away completely. The sills were rotten. Water was pouring in. Penney describes a very similar situation at the Perkins House. We did some homework and looked at two approaches.

First we had an inspection and assessment by a specialist Heritage Architect. We then got estimates from two sources. One recommended jacking up the house and replacing the granite stone foundation with a new concrete foundation. Further, all the shingles would be removed and replaced and the house fully insulated. In-floor radiant heat in the basement floor was also proposed. The price tag was just under \$100,000.

Our second estimate came from a local carpenter specializing in 18th century buildings. His observation (like that made by Penney with reference to the Perkins House) was that the house had survived with very few alterations for 200 years or more. The deterioration was in the last 25. This is true of both houses.

The reason at our house? The original natural drainage system had been destroyed by late 20th century activities outside the house. These included the road being built up, changing the grade of the driveway, the addition of moisture-trapping concrete steps at the front and rear of the house, and landscaping work that banked the house in damp earth.

In the case of the Perkins House, the drainage has been compromised by abandoning the use of the well, removing mature trees that consume vast amounts of water (over 1000 litres per day, in season, by Penney's estimate), and issues with roof run-off from the adjacent newer museum building.

The condition problems in the two houses were remarkably similar. We chose the less invasive approach. Our instinct at the time was that any concrete would impede the house's ability to expand and contract with seasons and weather. If something had to give it would be the wood, not the concrete. We listened to the building and to our

instincts, and are delighted with the results.

First, we hired a local engineer and put in an extensive drainage system outside the house. The heritage carpenter we hired, Robert Cram of Lunenburg, gently removed rotten sills and corner posts. He replaced two walls of shingles, leaving two intact. When the old shingles came down, they revealed that the siding consisted of a double set of panels each about 2" thick. This meant that added insulation was not even necessary. The new 28-foot hemlock sill, milled to 10"x10" square, was neatly slipped into the spot where the rotted one was removed. The cost for the new sill, locally sourced, was a couple of hundred dollars!

When Allen Penney visited the Perkins House after it was closed, he observed drainage problems and wood rot. But more alarming was the treatment of the house at the hands of modern 'experts.' This involved the lifting of ancient wide-plank boards from the main floor with a pry bar and the use on the main floor of jack posts without corresponding support in the basement. After this work the gaping holes in the floors allowed the pooled water to evaporate and migrate from the basement to the house, says Penney. He explains that this excess moisture in the house can saturate porous materials, such as plaster or brick, or condense onto non-porous surfaces like metal. "If the temperature drops and the water freezes, plaster or other porous materials can exfoliate or delaminate from their base material." The house was closed to visitors as much because of the damage induced by the exploratory activities of the modern 'experts' as by the condition of the building before they arrived.

As Penney says, "this house has withstood hurricanes and other storms for 250 years. Why does it need to be rebuilt now? In Perkins' day, 150 people were inside it, so why does it need strengthening?" He says that "heat was added by the NS government in the 1950s, but was too expensive to use, so the anachronistic heaters were removed.

Why repeat a past mistake?" We were advised by an older, wiser architect to *not* put a dehumidifier in our basement. His view was that it would take too much moisture out of the old wood and might cause real damage. In a recent conversation with Allen Penney, he said the same about modern climate control.

Several houses of the vintage of the Simeon Perkins home have had concrete basements installed. Two that I can think of suffered terribly from this intervention. The central chimneys were removed and fireplaces and ancient plasterwork were irrevocably damaged.

Penney says, "Rebuilding an historic house is as corrupt as rewriting history. [The Perkins House] is not an untouchable museum artifact, but like Maud Lewis's it deserves to be preserved as it is, and protected from those trying to change it for the worse. For much less than a million dollars, we could have a very good modern house that looks a bit like Perkins' House, with heat and toilets and even a shower. But it would not be Perkins' house with its thin walls, single glazing, and no insulation in the roof. If you replace the real house, how does anyone learn how to appreciate [the original structure, the materials available and how they were used, and] the rugged winter conditions indoors when Perkins' inkwell was frozen?"

What do we want for our treasured buildings? We *must* listen to the experts. But first we must decide who the experts are. In the case of our oldest built heritage, these experts are Allen Penney, Robert Cram, staff at the Ross Farm Museum, people at the Heritage Carpentry program in Lunenburg, and others with experience in the appropriate conservation of 18th and early 19th century buildings. Officially, Nova Scotia adheres to the federal *Standards and Guidelines for the Conservation of Historic Places in Canada*^{4,5}. But it does not appear from recent events that these have been considered in any plans for the Perkins House. The guidelines, like the Hippocratic Oath, stress that we should do no harm. Harm has certainly been done at the Perkins House – inadvertent

perhaps, but harm nonetheless.

A decision to take a more modest approach does no harm. If at a later date, the local heritage experts cited above are all found to be wrong, there is ample time to consider more aggressive measures. But to go immediately to an approach almost universally condemned by those who have spent their lives working on these buildings is lunacy.

Don't ask me, ask the Lunenburg shipbuilders how they might have restored the *Bluenose*, and at what cost.

Endnotes

¹Brian Murphy, 2010 (December), Dating a house: the oldest house in Chester Basin? *The Griffin*, 35 (4), 4-7, http://www.htns.ca/pdf_Griffin/Vol35.4-Dec10.pdf

²Allen Penney, 2016 (June), Simeon Perkins' house in Liverpool is not in peril. *The Griffin*, 41 (2), 14-16, http://www.htns.ca/pdf_Griffin/2016/GRIFFIN.jun.2016.online.pdf

³Allen Penney, 1987, *The Simeon Perkins' House: an Architectural Interpretation 1767-1787*. Curatorial Report 60, Nova Scotia Museum, Halifax.

⁴<http://www.historicplaces.ca/media/18072/81468-parks-s+g-eng-web2.pdf> (Second Edition, 2010)

⁵"The *Standards and Guidelines for the Conservation of Historic Places in Canada* is a pan-Canadian collaboration. The participating governments are: ... Nova Scotia ..."

Martha Scott and her husband Brian Murphy own a very old home in Chester Basin.

continued from page 20

Scott Manor House and Fort Sackville

15 Fort Sackville Street, Bedford

Exhibit: Celebrating 150 Years of Bedford's History.

July 1 - August 15. Open daily 10 - 4pm, except Tuesday's 12 - 8pm. Tea Room open daily 2-4pm. Free admission. Donations appreciated. For more info: 902-832-2336 or scottmanor.ca.

SS Atlantic Heritage Park Interpretation Centre

180 Sandy Cove Road, Terence Bay

Enjoy the boardwalk, museum, craft shop and tea room.

Annual Blessing of the Boats at the grave site of the victims of the *SS Atlantic*. Boats of all types gather opposite the gazebo. Reception at community hall on Sandy Cove Road following the service. Sunday July 30, 2:30 pm.

For more info: 902-852-1557; ssatlantic@ns.sympatico.ca

Programs Sponsored by Other Societies

Annapolis Royal Historic Gardens

Annapolis Royal House and Garden Tour: July 8, 10 am-4 pm, tickets \$30 at door (\$25 advance). 902-532-7018; <https://exploreourgardens.wordpress.com>

Chester Municipal Heritage Society

Lordly House Museum, 133 Central Street, Chester, NS
Canada 150 event: Pig Roast at Lordly Park, July 4 at 5 pm, Lordly Park, Central Street, Chester.
Tea with Mrs Lordly, July 22 and August 19, 2-4 pm, \$5, Lordly House Museum
 902-275-3826; canauss@gmail.com;
chester-municipal-heritage-society.ca

Dartmouth Heritage Museum

Evergreen House, 26 Newcastle Street, Dartmouth NS, B2Y 3M5
Weekly Teas, every Friday starting June 9, 1:30-4:30 pm, \$10 per person, bookings are advised.
Exhibit: Explosion! Dartmouth's Ordeal of the 1917 Disaster, opens July 14.
 902-464-2300 ; info@dartmouthmuseum.ca ;
dartmouthheritagemuseum.ns.ca

East Hants Historical Society

The Early History of Nine Mile River: Slide show and lecture on the post-American Revolution settlement of this district, July 9, 2 pm, Nine Mile River Community Hall, Route 14.
Open House & Barbecue at Lower Selma Museum & Heritage Cemetery: Celebrating Canada 150 as well as our organization's 50th anniversary, August 13, 2 pm, Lower Selma, Hwy. 215, admission by donation for barbecue.
Commercial Fishery on the Shubenacadie River: Slide show and lecture about the history of fishing on this tidal river. September 12, 7:30 pm, Riverside Education Centre, Milford.
 902-897-7805; www.ehhs.weebly.com

L'Acadie de Chezzetcook

79 Hill Road, West Chezzetcook
Canada Day 150th Celebrations, July 1. Open House at the Acadian House Museum, BBQ, live music, kids games, prizes and more.
Live Music on the Balcony, July 16 and August 20, 7-9 pm. Free admission (in Grange if weather inclement).
Commemoration Day, July 28, 5:55-8:00 pm (17:55-20:00). In commemoration of the great upheaval, gather with us at the church of St Anselms. Reception to follow.
 902-827-5992, info.acadiedechezzetcook@gmail.com, www.acadiedechezzetcook.ca

Fort Point Museum

100 Fort Point Rd, LaHave
LaHave River House Tour, July 21, 10 am-5 pm. Pleasantville to Petite Riviere. \$20 includes tour plus tea at the museum.
Heritage Day, August 12, 1-5 pm. An interactive celebration of the LaHave history.
 (902) 688-1632; lchsftpt@gmail.com

Lunenburg Heritage Society

Knaut-Rhuland House Museum, 125 Pelham Street, Lunenburg
Lunenburg Heritage House Tour: Circa 1867, featuring homes built before Confederation. Saturday June 10, 10 am-4 pm; tickets \$20 available online at <https://www.canadahelps.org/en/charities/lunenburg-heritage-society/events/lunenburgheritagehousetour/> or email lunenburghousetour@gmail.com.

Memory Lane Heritage Village

5435 Clam Harbour Rd, Lake Charlotte NS
Dominion Day "Old Time" Village Fair: July 1, 10 am - 3 pm. Free admission
Women's Heritage Celebration: celebrate home preserving techniques and displays featuring women in WW II. July 15-16, 11 am-4 pm. Free admission.
Old Fashioned Tea Social: July 16, two seatings at 1:30 pm and 2:30 pm, \$8.00. Also hosting an Ecumenical Church service in the historic Clam Harbour United Church prior to the Tea at 1:00 pm.
 902-845-1937, Toll Free 1-877-287-0697; info@heritagevillage.ca;
heritagevillage.ca;

Naval Museum of Halifax

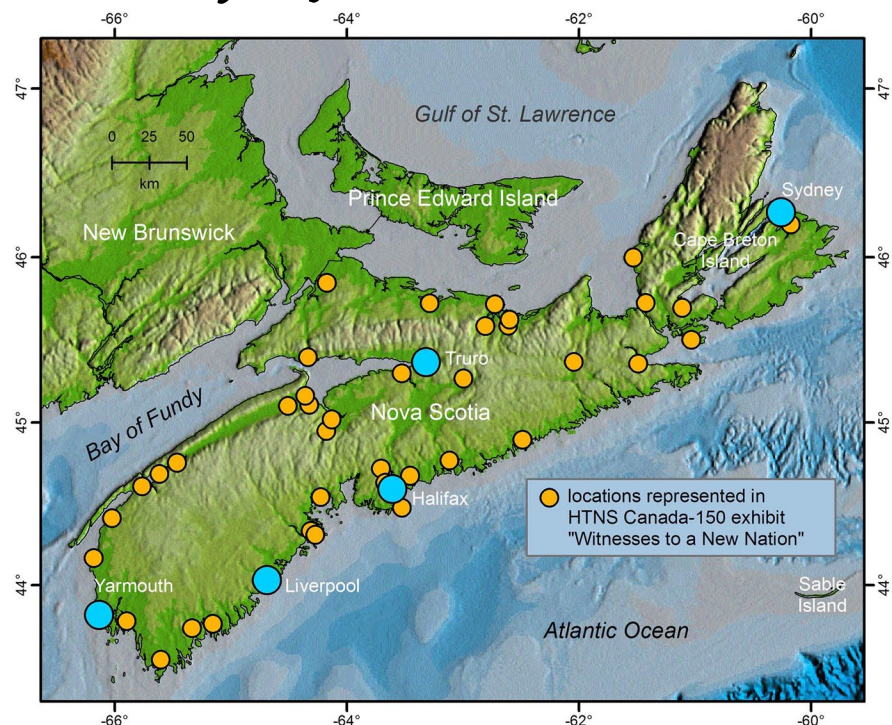
Admiralty House, 2729 Gottingen St., Stadacona, Halifax
Exhibit: North of 60: Canada's Northwest Passage, opens June 14.
10th RCN Historical Conference: Canada and Canadians in the Great War at Sea 1914-1918, August 10-12. 902 721-8250

Ottawa House by the Sea Museum

1155 Whitehall Rd, Parrsboro
Strawberry Dessert Weekend July 8 and 9, daily 11 am to 5 pm, \$5.00 for best strawberry shortcake in NS with tea and coffee.
Musique Royale Concert, July 11, 7 pm.
Complimentary Lady Tupper Garden Party, August 5, 2-4 pm.
Photography workshop, August 12, 9 am to 4 pm, call 902-254-2051 for details.
Blueberry Festival Desserts, September 2 and 3, 11 am to 5 pm daily.
Christmas Tea and bake sale, Sunday September 24, 2-4 pm.
 For more info: 902-254-2376; ottawa.house@ns.sympatico.ca

continued on page 19

Locations of subject matter in this issue



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