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4 RELIGIOUS HERITAGE **Closed Parishes and Changing Landscapes:
the Decommissioned Churches of Eastern Nova Scotia**

Peter Ludlow

8 LECTURE **Michèle Raymond – The Lives and Times of the Henry House**

Janet Morris

10 LECTURE **Picturing Progress:
How Photography Changed the Face of Halifax, 1950s-1960s**

Sharon Murray

14 MEMORIAL **An American Prisoner-of-War at Melville Island in Halifax**

Maida Barton Follini

16 HERITAGE EVENT **Confederation Tea at the Smyth Stone House in Port Hood**

Cathy Gillies

The Griffin

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REPORT

President's Report



Joe Ballard

I'm writing this following my third trip this year to Annapolis Royal. For me, it is a 6-hour round trip, so I generally need a special reason to make such an excursion on behalf of the Trust. Truthfully, any reason will do when it comes to visiting Annapolis Royal. It is a special place. Not because some refer to it as the cradle (or the crucible) of our nation. I see Annapolis Royal as a special place because of its culture. Now I don't mean arts and crafts – I'm talking about corporate culture. I'm talking about values and managerial behaviour. There exists in Annapolis Royal the pervasive belief that heritage and history are not simply pleasant concepts intended for books and museums. Heritage in Annapolis Royal is a resource with every bit as much potential and economic force as the tidal generating station at the far end of Prince Albert Road and the scores of other turbines that we may one day see in the Bay of Fundy. Heritage even rivals tidal power for that industry's renewable and environmental attributes. The town and its citizens get it. They get it so well that they've become leaders in the province in regard to effective management and capitalization of heritage resources. While other towns leave obvious opportunities idle, Annapolis Royal

seems always at work on their next great project. Their latest culminated on May 15 in the official opening of a nationally significant "painted room" on the second floor of the historic Sinclair Inn. This conservation project was identified some two decades ago, to address a much older issue. That's not to suggest that these people are lazy – they're wide awake. Several decades ago, a leaking roof had damaged wallpaper in a second-floor room, compelling the saturated wall to give up its long-hidden secret – a frescoed wall and possibly more. As hoped, the hint of a frescoed wall turned into four marvelous walls, each depicting mysterious scenes of times and places unknown, evoking substantial awe that will spur amateur and scholarly interpretation for many years to come.

The citizens of Annapolis Royal have seized upon their town's historic resources and leveraged them to make the community a great place to visit and the kind of place that people dream of moving to. There is a recipe for achieving rural sustainability and Annapolis Royal has it. This town doesn't fall into the trap of jealously coveting what other communities have, it scours and rummages within its own boundaries, assesses its own strengths and assets, and figures out how to make the most out of every little run-down shack, every flooded train station, every historic personage, each viewscapes to and from the town, and every piece of peeling wallpaper. There is a lesson here that other communities need to examine. It is easy to say, Oh well, that works for Annapolis Royal but it won't work for our community. The reality is that many communities have the bones and the stories (unique to them) upon which to build a similar base of economic sustainability and to do it with a recipe that also positively impacts their community's pride and presents to the world an authentic image of a distinct place.

Cover image: Light at Port Bickerton, by Greg Dickie, 2017, oil on canvas, 16"x20" (courtesy of the artist and Teichert Gallery)

ARTIST

Greg Dickie

Greg Dickie was born in Halifax, grew up in Digby, and graduated in science from Dalhousie, seemingly always near the sea. While a student, he was invited to a show featuring Tom Thomson and The Group of Seven at the Dalhousie Art Gallery. Two paintings stood out: Thomson's *Moonlight* and Lismer's *Rain in the North Country*. This was the catalyst for almost all his future landscape work and his attempts to capture on canvas the many moods of the backwoods with their hidden lakes and streams. Likewise, marine paintings by Jack Gray, Bill DeGarthe, John Cook, and Joe Purcell inspired his marines and seascapes. He strives to capture the mood of a vanishing way of life centred around quiet fishing villages and the open sea. Greg lives in Windsor, summers in Tatamagouche, and has paintings in collections across Canada, the USA, Europe, and as far afield as Hong Kong.

Artist Statement

An artist friend once referred to me as "truthful" and I try to carry that into my work as a painter. I am perhaps best described as a Canadian impressionist rather than a realist painter. I like to leave a little to the imagination, but never to the point of becoming abstract. I work mostly from photographs and small pencil sketches, which define composition for me. Then I move on to canvas or birch-ply panels. I prefer oils but occasionally work in acrylics and have taught in both media. Years of woods travel and canoe trips imbue my work, I hope, with honesty and a feeling for my subject. Also, years of sailing and racing on the Northumberland Strait have instilled a feeling for and love of open water, the sea, and the many fishing villages dotting Nova Scotia's coastline.

Greg Dickie's work is available through the Teichert Gallery in Halifax (teichertgallery.ca), whom we thank for assistance in featuring his paintings here.



Near West Dover, by Greg Dickie, 2018, oil on canvas, 16"x20" (courtesy of the artist and Teichert Gallery)



Tidal Boatworks, Digby, by Greg Dickie, 2017, oil on canvas, 21"x25" (courtesy of the artist and Teichert Gallery)

Closed Parishes and Changing Landscapes: the Decommissioned Churches of Eastern Nova Scotia

Peter Ludlow

This article documents the closure of Roman Catholic churches in the Diocese of Antigonish, but the theme of dwindling participation and resources threatening our religious built heritage is familiar in other denominations and throughout the province, with grave implications for the conservation of important memories, community landmarks, and our cultural landscapes (Ed.)

The Roman Catholic Church of St John the Baptist in the coal-mining community of New Aberdeen (Glace Bay), Cape Breton, was not an architectural marvel. Built among the Union Hall and company houses that lined the streets leading toward the great cliff overlooking the frigid Atlantic Ocean, it was opened in 1924, some months before one of the most dreadful mining strikes in Canadian history. When Bishop James Morrison arrived in May 1928 to formally dedicate the edifice (the strikes had emptied the coffers of the parish delaying the church's completion), temporary benches were erected on the property to accommodate the overflow of sightseers. Described subtly by a local newspaper as "a gem in its own way," the 1100-seat church, designed by the well-known Sydney architect Ronald Gillis, was more than a spiritual refuge; it was a public representation of the hard-working multi-ethnic Catholic community who toiled in the murky depths of the Dominion No. 22 colliery.¹

The parish has always been the heart of Canadian Catholic life and the local church an incubator of faith, fraternity, civil society, and historical memory. For New Aberdeen Catholics like my great-grandmother (she had migrated into the Cape Breton coal-fields from Newfoundland in the early twentieth-century), St John the Baptist



St John the Baptist, New Aberdeen (Glace Bay), 1930s (courtesy of Antigonish Diocesan Archives)

was a place of refuge, a spiritual abode, and a source of civic pride in otherwise grim industrial and economic circumstances. In a neighbourhood dominated by the coal company, the people felt more ownership over the church than they did over their own rented homes. For generations, St John's loomed above the grey indistinguishable company homes as a beacon of both spirituality and fellowship. Renovations in the 1970s updated the church in keeping with the new liturgy of the Second Vatican Council, while contemporary siding and windows installed in the 1980s took away some of the Church's charm, but essentially St John the Baptist remained as sturdy as the men and women who sat in its pews.

Yet by 2007, due to the termination of coal mining in Cape Breton, the unremitting out-migration of the local youth to Ontario and Alberta, and

increasing secularization, the number of Sunday worshippers at St John the Baptist had dwindled. Although New Aberdeen managed to evade the first round of church closures that claimed five Cape Breton parishes, including St Agnes in New Waterford and the great stone church of St Alphonsus in Victoria Mines (once beacons of a Catholic renaissance in the colliery towns), in November 2012 the Diocese of Antigonish announced that St John the Baptist would be closed and the parish merged into the larger St Anne's parish in Glace Bay. In the autumn of 2016, the church was demolished.

The closure of parishes and the sale and demolition of churches throughout eastern Nova Scotia over the past decade has been an agonising process for both diocesan officials and the faithful. Since 2007, thirty-two communities have lost their churches, includ-



Church of St Andrew's, Antigonish, old and new, 1950 (courtesy of Antigonish Diocesan Archives)

ing smaller parishes like St Joseph's in Lingan, and larger historic churches like Sydney's Sacred Heart, which next to St Ninian's Cathedral in Antigonish had long been the most important parish in the diocese. The vast majority of closures have taken place in Cape Breton County (most in former mining communities like New Aberdeen), while Victoria County, Richmond County, and Pictou County have also lost parishes. Although few deny the bleak Sunday morning demographics or the prohibitive cost of heating and maintaining old buildings, preparing for the sale or demolition of a church that witnessed generations of baptisms, weddings, and funerals has led to resignation, sorrow, anger, and even complex appeals to

the Vatican's Congregation for Clergy. Commenting on the closure of St Barra's Parish at Christmas Island, one man noted, "It's like they took the heart out of our community."²

Of course, fire and rot have claimed hundreds of churches in the diocese's 174 year history. The difference, of course, is that these sacred structures were almost always rebuilt. When the first church at New Aberdeen was destroyed by fire in 1919, for example, the local priest noted confidently that his growing congregation would "soon restore their property." After a devastating inferno in Iona, Victoria County, at Easter 1927, the writer and antiquarian Fr D.J. Rankin had a construction crew building on top of the old foundation

within three weeks; and when a 1938 fire "removed the monument that marked their generosity," the 29 Catholic families at Brook Village, Inverness County, helped build a new sanctuary "complete to the last detail" within eighteen months³.

While communities always rebuilt their sacred spaces, Catholics still had to deal with new architectural realities. When the parishioners of Brook Village began to reconstruct their new church on the exact specifications of the burnt structure, they found, much to their dismay, that they lacked the finances for a steeple. "It was with regret that the decision was made to follow a different path," noted a period newspaper, as the congregation felt that the lack of a tall



Church bell, Parish of St Leonard Cemetery, Victoria Mines (courtesy of the author)

spire dramatically altered both the appearance of the church and the village. In 1950, Catholics across Antigonish County visited the village of St Andrew's to view the parish's new modern stone church (it was a replica of the St Francis Xavier University College Chapel), which for a few weeks stood alongside the century-old pioneer structure. Although not everyone appreciated the contemporary design, one essayist in a local paper confessed that the true beauty of the new edifice lay "in the fact that it was raised by willing hands, generous contributions, and self-sacrifice ..."⁴

In other words, the physical church was not only a symbol of faith and history but also of 'subsidiarity', the entrepreneurial and decentralized activity of local people. Yet, nowadays, like a sunken ship, the church bell is often the only physical symbol left of this activity and Catholics have begun moving these heavy old bells from decommissioned and demolished sanctuaries into local graveyards. While this helps to heal some wounds and preserve the historical memory of the community, the reality is that many of Nova Scotia's cem-

eteries also face an uncertain future.⁵

Most Christians will rightly admit that money is better spent on God's people than God's buildings. When the Church of St Gregory was opened in 1952 (closed in 2007) at New Glasgow, Pictou County, Bishop John R. MacDonald noted that the Church was not "a material building of stone, brick, or wood," but rather a "congregation of all the faithful." Yet, while Catholics from defunct parishes have been warmly received into new congregations, the sense of loss remains. When St Eugene's Parish at Dominion, Cape Breton, was closed in 2014, for example, parishioners found new spiritual homes at Bridgeport and Reserve Mines, but that did not make the disbanding of the 61 year old Catholic Women's League Council any less difficult.⁶

In an era when even home mail delivery is discontinued in many communities, larger consolidated churches make financial and logistical sense. Yet, in this process, questions remain about the preservation of the decommissioned sacred spaces that dot the Nova Scotian countryside. Moreover, as these historic

structures have acted as community markers for believers and non-believers alike, it seems unfair to place the responsibility for these landmarks solely in the hands of overburdened diocesan officials and a handful of concerned citizens. If other churches eventually share the fate of St John the Baptist, the architectural landscape of Nova Scotia will be forever altered. How will we mark communities like Heatherton, Arisaig, Broad Cove, and Creignish if their churches are closed and demolished? One does not have to be a dues-paying Catholic to recognize what the loss of a church like St Columba at Iona, Victoria County, would mean to the surrounding landscape of Grand Narrows.

In New Aberdeen, my great-grandmother's house is one of the few remaining structures on a street that was once teeming with miners and their families. A few years ago the New Aberdeen Revitalization Affordable Housing Society was formed to rejuvenate the community and they have made commendable attempts to improve the remaining residences and attract new citizens (the land on which my grandfather's home once stood was recently bought by a newcomer from Bangladesh). Yet, the loss of community markers like St John the Baptist is difficult to overcome and social capital is hard to preserve when the centre of 'subsidiarity', that energetic and decentralized local organization, has moved across town. The decision to decommission a church is an ecclesiastical matter, but what becomes of the building affects us all.

Peter Ludlow, PhD, is a historian with the Episcopal Corporation of Antigonish and author of The Canny Scot: Archbishop James Morrison of Antigonish, McGill-Queen's University Press, 2015.

Endnotes:

¹The Casket, 31 May 1928.

²Chronicle Herald, 16 February 2018.

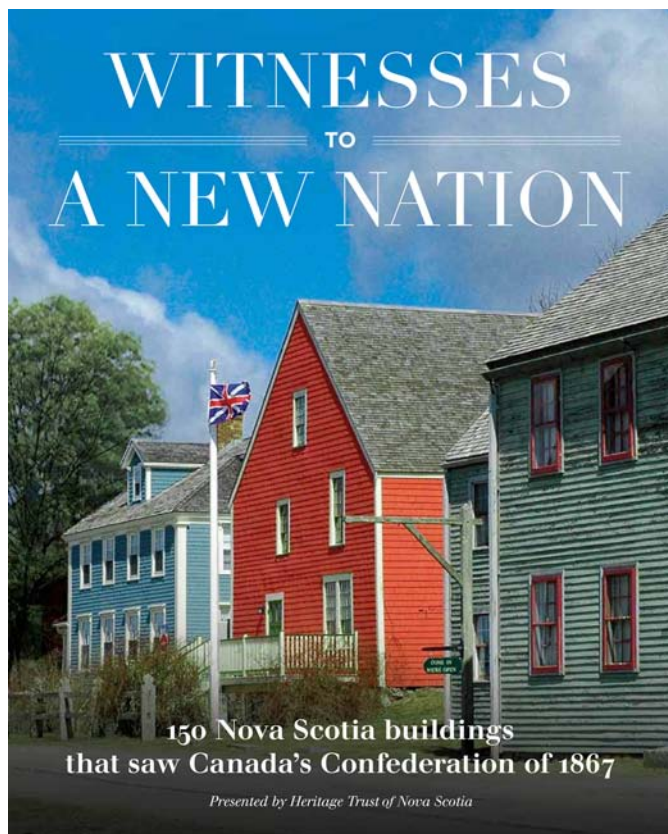
³The Casket, 13 June 1940.

⁴The Casket, 26 October 1950.

⁵Cape Breton Post, 26 August 2014.

⁶Cape Breton Post, 31 December 2013.

Newly Released Heritage Trust Publication to Mark the 150th Anniversary of Confederation



Living history is on our streets, around the corner, in the next town and the next county. Here is a selection of buildings which are at least 150 years old. Both large and small, from lighthouses to barns, churches to farmhouses and cottages to mansions, these structures are drawn from all parts of the province. Adults and children looked out of their windows in 1867 and saw the dawn of a new country.

We invite you to appreciate these witnesses to centuries of social and economic change.

\$29.95



Volunteer effort narrates the tales and legends of some of Nova Scotia's oldest buildings

That oft-repeated phrase “If these walls could talk ...” certainly reflects many stories in Heritage Trust of Nova Scotia’s latest book, *Witnesses to a New Nation: 150 Nova Scotia Buildings that Saw Canada’s Confederation of 1867*.

The book, which was published by Halifax-based SSP Publications, will be launched officially on June 2 in Shelburne, Nova Scotia.

Witnesses to a New Nation is a collection of the images that were shared during an exhibition of the same name that toured the Province in 2017. The images reflect a wide diversity of buildings, from a stonemason’s cottage in Dartmouth to the “Lazaretto” in Pictou County, a quarantine station for maritime travellers.

“The book, and the collection of

stories and images is so quintessentially Nova Scotian,” says Michal Crowe, Witnesses Project Chair and one of the facilitators of the project. “The tales of each of the buildings, and the people who have walked through their halls, were all meticulously researched and written by volunteers across the Province, people who wanted to make sure these stories would be heard throughout the ages.”

Crowe cites the story of the Lazaretto as just one of the powerful stories within the book. For years residents of Pictou County had heard the legend of the hospital caring for those arriving by ship with infectious diseases, and that locals would prepare meals and leave them carefully on the steps to avoid catching ailments. The two doctors who founded the hospital themselves took ill but were miraculously cured. No one could quite pinpoint where the Lazaretto was located – or if its building

still existed. Finally, someone happened upon the small site, and discovered it is now used as a part-time summer home.

“There are so many beautifully woven stories throughout this book, all told from different perspectives, and images captured through various eyes,” said Linda Forbes, Past President of Heritage Trust, who worked with Crowe and many others on the book.

After the launch, the book will be available at local Chapters, Indigo, and Coles locations as well as on-line.

Credit: Media release prepared by Allison Garber Communications for SSP Publications and the Heritage Trust of Nova Scotia, released 17 May 2018 (with minor editing)

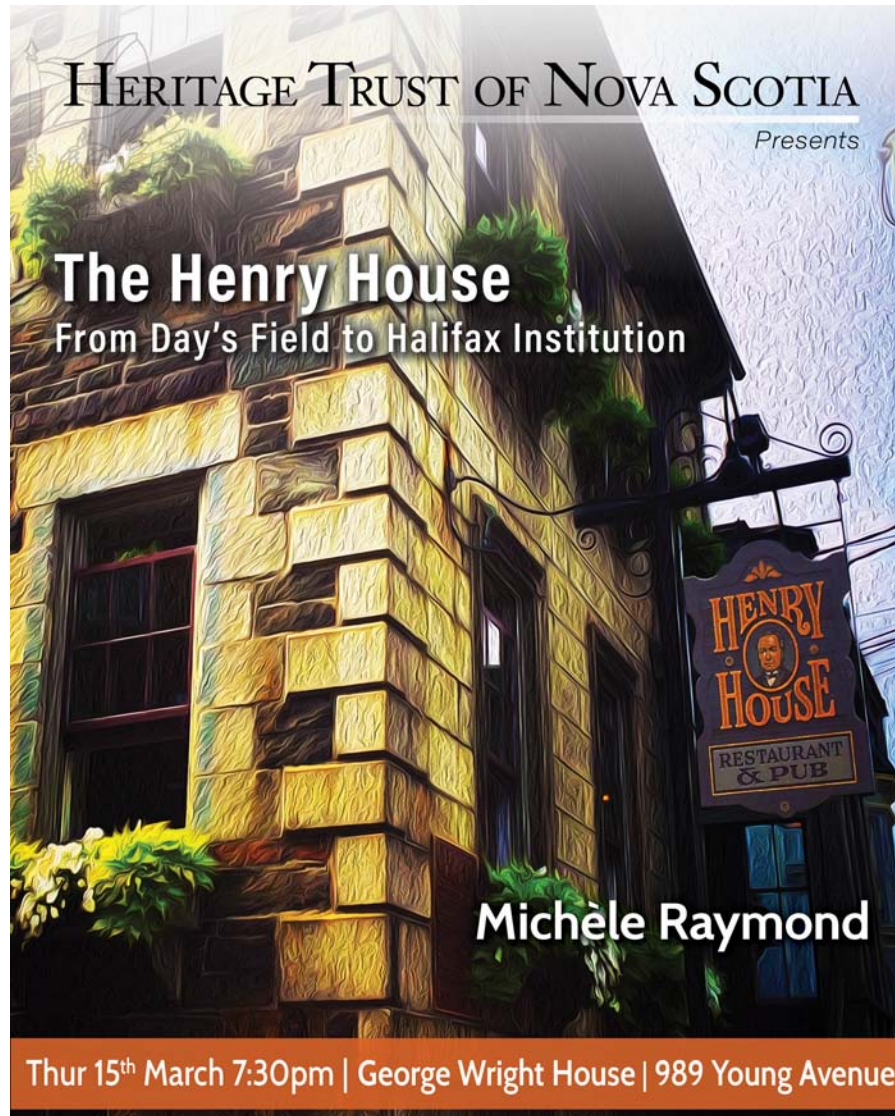
Michèle Raymond – The Lives and Times of the Henry House

Janet Morris

On a crisp evening on the Ides of March, a crowd assembled at the Local Council of Women's house at 989 Young Avenue for a presentation by Michèle Raymond on the story of the Henry House, a heritage property situated at 1222 Barrington Street, formerly Pleasant Street, Halifax. Heritage Trust had hoped to hold the talk at the Henry House, but through some glitch this was not possible. Nevertheless the warm lights and warm radiators of the Council House provided a suitable venue to review the story of one of Halifax's most loved homes (*cum* restaurant). Ms Raymond is uniquely qualified to tell the story, as her family restored the house and established the Henry House restaurant.

When it was built about 1834, this area of town was a prosperous district, as Lieutenant Governor Wentworth had established his residence up the street in 1805. It must have been quite a lovely spot, Pleasant Street being the main thoroughfare between Point Pleasant Park and Wentworth's mansion and large garden. The land known as Day's Field was sold to John Harvie, a merchant, in 1831. This presumably is the Harvie for whom Harvey Street, to the north of the house, is named. Later, John Anderson subdivided the land into lots and sold Lots 3 & 7 to John Metzler, a stone mason, who was working on renovations to the Citadel. He built the 2½ storey masonry building in what is now known as the Halifax House style, and maintained ownership of the home for nearly fifty years.

The building adopted its name from its most famous tenant, William Alexander Henry, who rented the house from Metzler from 1863(?) until 1877. Son of a timber merchant, Henry took up law, served as clerk of the Legislative Council, then as a member of cabinet holding several portfolios. He participated in the Charlottetown, Quebec, and London



Poster for the lecture (courtesy of Greg McGrath)

conferences which paved the way to Canadian Confederation. He is believed to have been one of the two chief draughtsmen of the British North America Act. After Confederation, Henry was offered a position as a judge, but declined. He served as Mayor of Halifax (1870-1871) and maintained his law practice, until he was offered a judgeship on the newly established Supreme Court of Canada in 1875, whereupon he moved his family (his second wife and eight children) to

Ottawa and served as Justice until his death in 1888.

The house continued to be owned by John Metzler until his death in 1885. In 1887 the Estate sold it to Richard Cabot, a draper, and it subsequently passed to Susan Jane Cabot, "spinster". In 1914, she sold it to Albert Buckley, a druggist, who owned it through the Great War years, after which it was briefly held by a Frank Warren, broker, until he sold it in 1921 to the Halifax Branch of



Henry House dining room in 1971 (courtesy of Michèle Raymond)

the Navy League of Canada. They owned it until 1934, using it as a temporary sailors' home while building the Navy Institute at South & Barrington Street. It was possibly during this period that someone inscribed the words "lonely, lonely, lonely" in a top floor windowsill. Ms Raymond found a scrapbook in the house with pictures from this period of ownership.

In 1934, the house was sold to Annie Bowser, "wife of a chauffeur". The South end of Barrington Street was largely industrial, and the glory days of the area had receded by 1968, when Dick and Jocelyn Raymond arrived from Toronto. Professor Raymond had come to teach in the English department at Dalhousie, but he was soon preoccupied by the narrow range of restaurant choices in Halifax. Professor Raymond recruited a family friend, Jacques Ducau, who had recently opened Le Provençal and Three Small Rooms in Toronto.

The partners considered various Halifax buildings, including the Cable Wharf with its two huge pits for storing coils of undersea cable. The proposed Harbour Drive, however, made this a risky bet, and they settled instead on the dilapidated stone house at 1222

Barrington Street.

Local architect Greg Lambros proposed excavating the basement by two feet and designed a back extension for kitchen and washrooms. Restoration work resulted in the discovery in the basement of two fireplaces, which were featured in the restaurant's initial menu. Dick and Jacques engaged a chef from France, and converted the third floor to an apartment for him and his family.

The restaurant opened on 28 March 1969 and soon became a much-loved

Halifax destination. Two days before the opening, a gala dinner was held for local dignitaries and others who appreciated the history of Halifax. The main floor was the formal Henry House dining room, while the basement became a tavern-style eatery known as the Little Stone Jug. The owners sought and obtained municipal, provincial, and finally national historic designation in 1974,¹ the culmination of a major conservation effort.

The Raymonds were part of an advance guard of Halifax restaurateurs who brought with them an interest in connecting local farmers and fisherman to city consumers, developing local cuisine, and exporting Nova Scotian cuisine abroad. And family were pressed into service: Michele Raymond reminisced about her schooldays, when she would go to work in the restaurant after school.

Since 2003, the establishment has been owned and operated by the Alsop family. They have not only continued to operate a top-ranking restaurant praised for its seafood chowder among other menu items, but they have also carefully maintained the building.

Endnote:

¹https://www.pc.gc.ca/apps/dfhd/page_nhs_eng.aspx?id=287



Jocelyn and Dick Raymond, relaxing by a Henry House fireplace (courtesy of Michèle Raymond)

Picturing Progress: How Photography Changed the Face of Halifax, 1950s-1960s



Looking north-east along Starr Street from Hurd Street, 1961 (Halifax Works Department photograph, HMA, 102-39-1-716.2) [detail]

Sharon Murray

The following is a short summary of the lecture and numerous photographs presented by the author in Heritage Trust's monthly illustrated lecture series in February 2018.

The Halifax Municipal Archives now have online a collection of more than 4000 photographs of Halifax. This project was made possible by a grant from the Provincial Archival Development Program through the Department of Communities, Culture, and Heritage. The collection is attributed to the Works Department of the City of Halifax, the office responsible for the maintenance and repair of all city property, including streets, bridges, water works, and sewers. The photographs span from the 1940s to the 1980s, but the bulk were produced in the late 1950s through to the end of the

1960s. They depict houses, apartment buildings, stores, shops, garages, sheds, and the aftermath of fires or floods. Others document road work or various stages of large-scale building projects in the city: Scotia Square and Duke Tower, Cogswell Interchange, Metro Centre, and landscaping the North Common, to name a few. The Works Department photographs are records of significant changes to the face of Halifax during the mid-20th century. Some may consider this period in our City's history to be a cautionary tale, others, simply a part of our past. Either way, these photographs tell a story, one in which photography plays a surprising role.

It begins in 1945, when Halifax developed its post-war Master Plan, which aimed to usher in development. What's more, following WW II, the federal government made funding available under the National Housing Act of the Canada

Mortgage and Housing Corporation to help facilitate slum clearance in Canadian cities. In order to secure this funding, the City needed a written report on housing conditions. It took them a while to find the man for the job, but in 1955 Gordon Stephenson, an urban planner from the UK and professor of Town and Regional Planning at the University of Toronto, was commissioned to conduct a 'Housing Survey'. Published in 1957, Stephenson's *Redevelopment Study of Halifax, Nova Scotia* outlined the need for wide-scale demolitions in the Downtown and North End,¹ in order to clear the land for commercial development – its proper use, according to Stephenson. To facilitate this, Stephenson recommended that the areas' inhabitants, largely low-income families, be relocated to would-be housing developments such as Mulgrave Park. Relocation schemes like this were



Upper Water Street, 12 September 1960, photograph by Alan R. Abraham, Halifax Works Department (HMA, 102-39-1-392)



Central Redevelopment Area, aerial photograph, 21 March 1961, by Atlantic Air Survey (Halifax Works Department fonds, HMA, 102-39-1-411)



Felice's Barber Shop (note three men in mirrors), 1892 Barrington Street, 1965 or 1966 (Halifax Works Department photograph, HMA, 102-39-1-519.2)

to serve as evidence of minimum standard violations. The photographs were submitted to the Committee on Works alongside the inspectors' written reports. The committee then held Public Hearings on the buildings recommended for demolition. In most cases, they ordered them demolished within a few months and at the owners' expense.

Most of the department's building inspection reports were not retained, so in many cases we are left with only the pictures to tell us which properties were inspected and why. A document of demolition totals in the Committee on Works records suggests many were torn down. From 1958 to 1965, a total of 2539 buildings were demolished, of which 1886 were dwellings.³ The other 653 were likely commercial properties or outbuildings such as sheds and garages. Of the dwellings that were demolished, 530 were ordered so by the Committee on Works, and the remaining 1356 were taken down by developers.

In the Downtown, the demolitions were concentrated in the Central Redevelopment Area, which encompassed the city blocks between the waterfront and Brunswick Street, from Duke to Proctor (see aerial photograph). The first

a common practice in post-war North America, as they were believed to foster urban renewal.² Stephenson's plan for Halifax was no exception: relocations and demolitions were presented as the solution to Halifax's problems, both residential and economic, and his report argued as much.

Once City Council accepted Stephenson's report, the Works Department had to facilitate the slum clearance he recommended. Building inspectors formed the front lines of this effort. A freshly-hired group of men were tasked with finding, assessing, and writing reports on dilapidated buildings in the city's Downtown and North End. Armed with cameras and the newly revised Ordinance no. 50, *Respecting Minimum Standards for Housing Accommodation*, the inspectors produced photographs



Unidentified North End street, late 1950s or early 1960s (Halifax Works Department photograph, HMA, 102-39-1-1401.3)



Elevator Court, late 1950s or early 1960s (Halifax Works Department photograph, HMA, 102-39-1-1401.14)

push of downtown demolitions took place west of Barrington between Duke and Cornwallis. The Works Department took several photographs – remarkably in colour – prior to this area being razed. In these images, we see rows of two- or three-storey buildings erected in the 19th and 20th centuries, many of which are boarded up, while some show evidence of continued use: shops with doors open and upper-level apartments with curtains or objects in the windows. Other photographs show a second push of downtown demolitions took place from 1965 to 1967 in anticipation of the construction of Scotia Square and the Cogswell Interchange. Several photos depict the interiors of businesses – barber shops, liquor stores, lunch counters, and so forth – all of which were cleared to make way for the developments.

In the North End, the Works Department photos tell a somewhat different story. Here, the photographs indicate that demolitions were not done in large swaths, but selectively, albeit still concentrated in certain areas – proper-

ties on Gottingen and Creighton appear more often than others in that neighbourhood. And unlike the photographs from the downtown, these are by and large houses and apartments, which are inhabited within functioning neighbourhoods. Many of these photographs happen to capture children playing in yards or on sidewalks, hamming it up for the camera, or people peering out windows or doors at the photographer. Others show signs of life: laundry hanging on the line, or pets, prams, and toys in the yard. Although these photographs were intended to be evidence of violations of Ordinance 50, they show more than information about the state of buildings. They offer a glimpse of homes and daily life in the neighbourhood.

The photographs in both Stephenson's report and the Works Department collection were intended to be evidence in favour of Halifax's urban renewal, a function they clearly fulfilled given the changes that ensued. In many cases, these photographs may be the only remaining public, visual records of the

buildings and properties they depict. But the Works Department photographs now offer up so much more than was originally intended: they are evidence of how life was lived in the city during the 1950s and 1960s. The photographs represent things we've lost and things we've gained. And when viewed as a whole, they are a reflection of what 'progress' looked like in the eyes of many: out with the old and in with the new.

Sharon Murray is a photo historian based in Halifax, Nova Scotia. She holds a Masters degree in Art History from Concordia University, specializing in photographic history, and has nearly completed her PhD. She works on contract as a photo archivist at the Halifax Municipal Archives and teaches History of Photography in the Division of Art History and Critical Studies at NSCAD University.

Endnotes:

¹Stephenson's report also identified Africville as an area that needed to be redeveloped. The Works Department photographs include images of Africville, but they are quite different from those taken in the downtown and North End: they show the community at large rather than the specific condition of any given house. Why these photographs were taken and what purpose they served remains a mystery. Judging strictly on the images themselves, they seem to be offering a different kind of information than the photographs of buildings inspected in the city's core. These photographs are difficult to analyze, and, more importantly, they deserve their own research and study. [See also article by Garry Shutlak, with mid-1960s photos of Africville by Bob Brooks, in *The Griffin*, v. 39, no. 1 (March 2014), p. 10-12, www.htns.ca/pdf_Griffin/2014/GRIFFIN.March.2014.pdf – Ed.].

²Clairmont, Donald H.J. and Magill, Dennis W., *Africville: The Life and Death of a Canadian Black Community*. Toronto: Canadian Scholars Choice (1987), 4-5.

³City of Halifax – Works Department, Ordinance No. 50 and Building Demolition Statistics, March 31, 1965, in Committee on Works records, Building Inspectors correspondence and subject files, Ordinance 50 Implementation [Dilapidated Buildings] (Halifax Municipal Archives, 102-3-L-1).

All photos courtesy of Halifax Municipal Archives

An American Prisoner-of-War at Melville Island in Halifax

Maida Barton Follini

Each year on the United States holiday of Memorial Day in May, services are held in Halifax in memory of the American prisoners-of-war who died while confined in the Melville Island military prison.

These prisoners had been captured during the War of 1812, some of them from American ships, others from the conflicts on the Niagara Frontier and elsewhere. They had been brought to Halifax and placed in prison barracks built on Melville Island in the Northwest Arm of Halifax Harbour. Here, with the primitive facilities of the day, overcrowding and disease often took their toll.

One of these men was Ralph Howard, born 21 February 1788 in Tolland, Connecticut. He was among the many Connecticut citizens who moved to Vermont following the American Revolution, seeking more space and new opportunities. Ralph became a printer and carried on his business in Windsor, Vermont.¹ On 31 January 1813, he married Rhoda Hoisington in Windsor. She was the daughter of Aaron and Hannah (Willson) Hoisington, and the granddaughter of Ebenezer Hoisington, one of the leading founders of Vermont. Rhoda, born 24 February 1791 in Windsor, was 21 years old at the time of her marriage and Ralph was 24.¹

In June 1812, US President James Madison declared war on Great Britain. The United States had two complaints against Britain. First, the British were allied with Tecumseh's Confederacy of tribes in Indiana, Illinois, and Michigan, which were resisting the encroachments of American settlers. Second, the British, in their war against Napoleon, were arbitrarily stopping American ships and impressing American seamen into the Royal Navy.

Ralph Howard enlisted as an artificer, a military mechanic (his date of enlistment is not known). He was to leave



Band and re-enactors at annual memorial ceremony (courtesy of the author)

a small family behind him. Ralph and Rhoda's first child, William Augustus Howard, was born at Windsor, Vermont, on 25 April 1813. Ralph was sent to the Niagara Frontier, where the British and Americans spent several years taking and retaking each other's forts, towns and ships. The bloody battle of Lundy's Lane on 25 July 1814 saw terrible casualties on both sides. With their leaders, Major General Jacob Brown and Colonel Winfield Scott, both wounded, the Americans under Eleazar Ripley retired to Fort Erie, where they strengthened the fortifications. In the subsequent British siege of Fort Erie, the American commander sent out sorties. On September 15, two columns of Americans rushed the British positions and spiked some of the guns before escaping back to the fort.² It was likely in this action that Ralph Howard was captured, as records state he was made prisoner at the Battle of Fort Erie, 17 September 1814. On 21 September, the British commander lifted the siege, realizing an attempt to take

the fort was too costly in terms of loss of his men.

Ralph Howard and other American prisoners were marched to Quebec City, placed on transport ships, and shipped to Halifax. Ralph was on the transport *George*, arriving at Halifax on 4 December 1814. The prisoners were kept at the prison camp on Melville Island. Up to 1800 prisoners at a time were held there. Some, like Ralph, were from the Niagara Frontier; others had been captured from American privateers and merchant vessels. Here in the camp, prisoners were crowded together and sanitary conditions were next to impossible.

Although there was a prison hospital, considering the limits of medical knowledge at the time and the probable lack of adequate treatment accorded to prisoners-of-war, it is not surprising that many died. Records show that 195 American prisoners perished. Ralph Howard was one of them. He died of dysentery on 10 January 1815. He was only 26 years old. Ralph's body

was taken over to nearby Deadman's Island and buried with those of other deceased American servicemen.

At the time of Ralph's death, the Treaty of Ghent to end the war had already been signed in Belgium on 24 December 1814, but it was not ratified by the US Senate until 16 February 1815. The Treaty returned the territories of the United States and Canada to the status quo ante, the conditions in effect prior to the war, confirming the futility of the three years of fighting. The tragedy of this war, as with so many others, is that the soldiers who fought on both sides, including Ralph Howard, died for nothing. The war ended too late to save Ralph Howard and many other victims of the conflict. One month after Ralph's death, Rhoda Howard gave birth to Ralph's second son, a posthumous child, Ralph Howard, Jr., born 7 February 1815 in Windsor, Vermont.¹ One can only speculate on the sorrow and hardship suffered by Rhoda Howard as she cared for her two fatherless children. Son William Augustus Howard became a stone cutter by trade, and worked in New Hampshire and later in Pennsylvania.

Ralph Howard Jr. remained in Windsor, Vermont, where he took up the trade of tailor. Both sons married and had descendants.⁴

After the surviving American prisoners were released from the Melville Island prison, the site was used to house Black Loyalist refugees who had escaped southern plantations and were promised freedom in Canada.³ Once the Black Loyalists had been resettled in Nova Scotia, Melville Island was used as a quarantine hospital, a training site for British Foreign Legion recruits, and for detention of miscreants from the British Army. During World War I, German prisoners were held in the barracks. In 1947 the Island was leased to the Armdale Yacht Club, which occupies it to this day.³

Deadman's Island, where the deceased POWs were buried, was in private ownership for many years. Then in the year 2000, through the advocacy of the Northwest Arm Heritage Association, Halifax Regional Municipality purchased the island and it is now a small municipal park and memorial site.³ The United States Department of

Veterans Affairs has placed a large granite marker on the site, with the names of the deceased American POWs listed on a brass plaque - Ralph Howard's name is among them.

Maida Barton Follini is a poet, writer, and a transplanted Connecticut Yankee who has made Nova Scotia her home since 1980. She has written on the churches of Cumberland County, published poetry in journals of the Religious Society of Friends (Quakers), and for some time had a monthly column in the Amherst Daily News. Maida has been a long-time volunteer with the Dartmouth Heritage Museum and wrote a museum pamphlet on the Quaker whalers of Nantucket, Dartmouth, and Milford Haven (Wales).

Endnotes:

¹Harry Hoisington, *The American Family Hoisington*, manuscript (1933).

²Victor Suthren, *The War of 1812*. Toronto: McClelland & Stewart (1999).

³Iris Shea and Heather Watts, *Deadman's: Melville Island and its Burial Ground*. Glen Margaret (2005).

⁴United States Federal Census: Windsor, Vermont (1860) - Ralph Howard.

EVENTS

Doors Open for Churches

The Places of Worship Committee is organizing Doors Open for Churches events taking place over two weekends in the Valley and a few days in Cape Breton. Further information on times and places will be available later. The Valley events will take place in September and the events in Cape Breton will be hosted during Celtic Colours in October. Local congregation members will be present at each of the venues to share the heritage of their churches and communities. Many of these places of worship are in rural settings, where the courage, dedication, and persistence

of volunteers are what is keeping these buildings alive.

Last year, a Doors Open for Churches event was held in Inverness and Richmond counties on Cape Breton Island. Nineteen churches (or former churches) participated in the event. Many interesting stories were told, and many beautiful examples of built heritage were viewed and appreciated. Most of the buildings that were opened were in rural communities. It was evident that many folks did not realize that they were trying to save built heritage: they saw these buildings simply as a part of their lives and their

histories.

Please come and share in the rich built heritage of our province by visiting the events in Annapolis County (September 21-22), Kings County (September 29-30), and in Cape Breton during Celtic Colours.

Confederation Tea at the Smyth Stone House in Port Hood



Animators gathered by the front steps: (L-R) Monica and George Goodall (portraying Hiram and Eliza Blanchard); John and Cathy Gillies (portraying Peter and Eleanor Smyth); and Lynn and Cyril Chisholm (as Samuel and Annie MacDonnell) (photo by Shannon MacLennan, summer student at the museum; courtesy of the author)

Cathy Gillies

On July 1, 2017, the Chestico Museum and Historical Society of Port Hood, Inverness County, hosted a Canada-150 event at 'Killarney Manor', better known as the 'Stone House'. This house, now owned by members of the McCulloch family,¹ was once the home of Dublin-born merchant Peter Smyth, who also served in the Nova Scotia House of Assembly from 1847 to 1867.

When it was built in 1860, this was the most prominent house in the area. It is now a Nova Scotia provincial heritage

property. With its fine Georgian exterior and lovingly restored interior with period furnishings, it remains a witness to the economic and political legacy of Port Hood's history during the 19th century. The Honourable Peter Smyth, who arrived in Nova Scotia circa 1820 as a young man with few prospects, saw potential in the small village of Port Hood, the shire town of Inverness County. Married to Mary O'Grady, a native of Guysborough County, he resettled here and set up a thriving mercantile business in the 1830s. He built stores, which he supplied with his own coastal

trading vessels. By the time he entered politics (and following Mary's death), he was becoming wealthy and raising a second family with his new wife, Eleanor Keating. In 1867, he retired from the Assembly and passed the torch to his son-in-law, Samuel MacDonnell, who was running as a candidate in Canada's first federal election. Both Smyth and MacDonnell supported Confederation, but an anti-confederate candidate from Mabou won the seat. Another Port Hood connection in 1867 was Hiram Blanchard, who set up his first law practice here in the 1840s. He was serving as

Nova Scotia Premier in 1867.

Six volunteer animators from the historical society helped to bring the July 1 Confederation Tea alive for the guests that afternoon. Three couples in period costume portrayed Peter and Eleanor Smyth, Samuel and Annie (Smyth) MacDonnell, and Hiram and Eliza Blanchard. Staying in character, the three politicians conducted a 'mock' political debate on the merits of Confederation on the front steps of the house. All enjoyed a delicious tea and McCulloch family members conducted tours of the house. The Chestico Museum and Historical Society is a proud supporter of our local built heritage and found this opportunity to highlight one of our finest local houses to be a highlight of 2017.

Cathy Gillies is an active volunteer with the Chestico Museum and Historical Society in Port Hood

¹An account of this house by Paul McCulloch was included as Chapter 3 in the book *Affairs with Old Houses: Personal Stories About Preserving Heritage Houses in Nova Scotia*, edited by Pat Lotz and co-published by the Heritage Trust of Nova Scotia and Nimbus Publishing Limited in 1999. Copies are available from HTNS (902-423-4807 or contact@htns.ca).

Heritage Trust of Nova Scotia
**Annual General Meeting
and
Illustrated Public Lecture**

THURSDAY JUNE 21 2018
7:00 PM*

LECTURE
7:30 pm or shortly thereafter

Heather Watts
**On the Road from Freshwater
Bridge: a History of the Tremain
House at 5500 Inglis Street,
Halifax**

Universalist Unitarian Church
5500 Inglis Street, Halifax

***Please note change
of time and place**
Information 423-4807



The Peter Smyth Stone House in Port Hood, 1 July 2017 (courtesy of the author)

ARTIST

Greg Dickie



Washing Day, Aspotogan, NS, by Greg Dickie, 2017, oil on canvas, 24"x24" (courtesy of the artist and Teichert Gallery)

Pictou Parade of Sale (Part 2)

Michelle Davey

Here is another batch of the many remarkable heritage properties for sale in Pictou these days, at very reasonable prices. Some are in desperate need of new owners to maintain the distinctive built heritage of this early Scottish community and cradle of education in Nova Scotia.

2 Water Street, Pictou 1910-1914

Listing cancelled January 2018 (\$159,000). Floor area: 1893 sq. ft. Corner lot. Zoning: commercial. The busiest corner in town. great for walk-in traffic, ample street parking. This building has seen well in excess of \$100,000 in recent upgrades, including electrical, CO₂ fire suppression system, lighting, and more. Includes a one-bedroom apartment upstairs. *History and heritage features:* This building housed the telephone exchange and served this function until 1959, when Pictou became the second dial exchange in the province. For a period of time the building was used by the United Pentecostal Church. In 1975, it was purchased by MLA Harvey Venoit.



2 Water Street, Pictou, with 6 Water Street (orange) next door (courtesy of the author)

Pictou Railway Station (Intercolonial) 1904

71 Front Street, Pictou waterfront. Contact Town of Pictou for purchase details. National Historic Site of Canada, Registered 1976-06-01.



Pictou Railway Station – street facade (Griffin photo)

History and heritage features: Built for the Intercolonial Railway, this station saw its last passengers pass through in 1963. It is a rectangular, two-storey, brick building displaying elements of the Chateau style. Detailing includes ornate stonework, Elizabethan gables, and a Palladian window in the main bay. Official recognition refers to the building on its legal lot. The key elements that contribute to the heritage character of this site include: the waterfront setting; those elements illustrating the 'Class-One' Intercolonial Railway design, including the rectangular, two-storey

massing under a gabled roof; the brick exterior facing; the exterior's suggestion of Chateau-style detailing with projecting central pavilions, and gables; the remaining Elizabethan-style gables on the waterfront façade; the original placement of doors and windows, with the use of arched and Palladian windows at the second storey level and surviving original openings at ground level; the projecting canopy running the length of the building on both the platform and the street-facing elevations. Wooden plank flooring in majority.

6 Water Street, Pictou, ca 1880

\$65,000. Building size: 765 sq. ft. Zoning: commercial.

This commercial building is located on Pictou's busiest shopping street and offers an upstairs bachelor apartment to help offset costs. Currently operating as a bustling dog-grooming business, this building could be the setting for many different business models seeking foot traffic. The upstairs bachelor apartment could be used as an income property or

new owners could live here.

History and heritage features: Simple 1.5-storey, wood construction, Scottish vernacular, with large display windows. Central door was a window until 1970s. Chimney discreetly placed at back. Building moved to Water Street in 1885; previously it was located on lower Coleraine Street next to the Revere Hotel and was used at one time as the saloon. The building was remodeled in 1907 when it became a butcher shop.

Old Post Office 1895

20 Water Street, Pictou. Contact Town of Pictou for purchase details. Listing expired July 2015 (\$115,000); 2018 assessed value \$91,000 Lot size: 8160 sq. ft.; building size: 7119 sq. ft.



Old Post Office, Pictou: front façade and west wall with window in chimney (Griffin photos)

Previous owners did substantial work on the basement and first floor, including marble floors, in-floor heating, a sprinkler system, three finished bathrooms, ventilation systems, etc. The upper floors need to be finished.

History and heritage features: According to the Pictou Virtual Walking Tour (http://www.parl.ns.ca/pictoutour/old_postoffice.htm), the building was erected in 1895 “to accommodate the increased volume of mail passing through Pictou bound for Prince Edward Island and Quebec.” It is described as Victorian with elements of Georgian and Four Square styles”, constructed in red sandstone

with a copper-clad roof. The south and north dormers have decorative carving and the west-facing dormer incorporates a chimney with a window in it, reputedly the only such chimney window in North America. A combination of rising heating costs, a leaking roof, and a desire for ‘modernity’ led to the post office vacating this purpose-built landmark building in 1956, when it moved to the new federal building on Front Street. The fate of the Old Post Office has hung in the balance since. In 2014, just prior to the Prince of Wales visiting Pictou, the Town ordered a contractor to board up the windows on the upper floor, as it was considered a public safety hazard with falling glass from some broken windows. At the same time, the front of the building was cordoned off with a wire fence. A public outcry about trapping pigeons stuck inside the building led to the Town making openings in each panel of plywood so that the birds would not be harmed. Unfortunately, this resulted in the building becoming a roost for hundreds of pigeons over the years, deterring potential buyers.

Pictou YMCA ca 1874

30 Water Street, Pictou. \$189,000. Building size:1650 sq. ft. Zoning: commercial. Retail building with parking.

This is an historic building in the heart of Pictou. It has gracious features, high ceilings, and fabulous views of Pictou Harbour. The main floor is set up as retail, the second floor as offices, and the top two floors are open-concept apartments. There is good income from the apartments and the main and second floor would be perfect for an owner/occupier retail or office use.

History and heritage features: This building was constructed in 1874 for YMCA service in Pictou and opened in 1875. It housed exercise rooms and sport



Former YMCA building, 30 Water Street, Pictou; left: view to harbour from side street; right: front façade with old post office beyond (Griffin photos)

space on the upper floors. The ground floor has always been used as a commercial space. At one time, this building housed telegraph and post offices. The upper level was also used as a meeting space for such groups as the Temperance Society. A Sunday school for poor children was held on the premises in its earlier years.

Updates from Around the Province

(from Regional Representatives on the HTNS Board and other sources, since January)

“So many power outages over the [Christmas] holiday that we are all living in the 18th Century!” wrote Martha Scott in her South Shore report to the Board in January.

- Martha continues to track the restoration of the **Perkins House** through Craig MacDonald, Co-ordinator of Maintenance for the NS Museum. The drainage work and archaeological inspection have been completed. Next up is restoration of the plaster. Generally, it is in good condition, but some areas have been damaged by damp and need expert help. Craig is also in touch with (retired architect) Allen Penney, who has studied the building extensively. There is an informal group of people in the area following closely, including the MLA.

- This past January the **Hantsport and Area Historical Society** received a \$10,000 cheque from Scotia Investments towards their ongoing fundraising campaign that aims to raise a total of \$230,000. Funds raised will go toward building repairs, maintenance, and upgrading accessibility at the **Dorie and Garnet McDade Heritage Centre**, 50 Main Street, Hantsport. The centre is the former Scotia Investments building. The museum has a number of exhibits and features a display on William Hall, VC, Glooscap First Nations, and a section on marine heritage. See: www.hantsjournal.ca/community/preserving-hantsports-history-dorie-and-garnet-mcdade-heritage-centre-officially-opens-164328/.

- Students of the Horticulture and Landscape Technology Program at the NSCC campus in Kentville spent three months redesigning the grounds of **Kent Lodge** in Wolfville. The building, which was constructed in 1761, is believed to sit partly atop an Acadian

foundation and is recognized as the oldest house that still stands in Wolfville today. According to owner, Pat Moore, the students “dug up two [garden] beds, refurbishing one and are making the other over with their own design.” Kent Lodge is the first to receive the designation of a **Quiet Garden** in Nova Scotia and becomes the 11th Quiet Garden designation across Canada. The owners of Kent Lodge won a built heritage award in 2011 (http://www.htns.ca/awards_past.html#residential2011) and the home was written up in *The Griffin* (http://www.htns.ca/pdf_Griffin/G0803-1.pdf).

- Our Canada 150 **Witnesses to a New Nation** photo exhibit has been made into a book, and was launched following our Board meeting in Shelburne on June 2. Ten buildings were replaced, to suit the requirements of the book. The exhibit itself has been to Annapolis Royal and will summer in Digby County. Then it's off to Guysborough and, we hope, to Cape Breton. The book will appear in major bookstores and a 2019 calendar will not be far behind.

- During 2017, the **Buildings-at-Risk Committee** provided \$8,000 in funding for a number of projects including St Albans Church in Dartmouth, the Uniacke Union Church in Mount Uniacke, the Knaut-Rhuland House in Lunenburg, and the CHArt Society (former St David's United Church) in Maitland. Funding was also approved by the Board (\$1500) for steeple repairs for All Saints Anglican Church in Leminster (Parish of Avon Valley). Work on this project has had to be postponed. The Buildings-at-Risk Committee has been allocated \$8000 for grants for 2018 and is actively seeking applications.

- **Guysborough** has nine Municipal Heritage properties listed, including four churches, one commercial building (law firm), and two private homes (Guysbor-

ough town has at least four provincially registered buildings). Their Committee of the Whole serves as the Heritage Advisory Committee. Unfortunately, their business most recently has involved de-registrations of: Stormont Union Church, Country Harbour; Laurel Rebekah Lodge, Goldboro; Isaac's Harbour United Baptist Church; Commercial Cable Building, Hazel Hill (demolished). The Municipality has no budget for grants to heritage properties.

- It has been 125 years since the Town of Wolfville became incorporated (20 March 1893). To celebrate the anniversary, various community events will be held throughout the year. **Randall House Museum** will host a photographic exhibit entitled *The Changing Landscape of a Small Town* in the summer. The exhibit will feature archival and contemporary photographs that will showcase how this small town has, and has not, changed over the past 125 years. Temporary exhibit panels will be mounted around the downtown core showing important landmarks, such as the post office, that have witnessed significant changes or alterations over time.

- **Mapannapolis!** or the **Annapolis Community Mapping Project** was started five years ago by a group of volunteers and students from the Centre of Geographic Sciences (COGS). The project, which was considered for a Governor General's History Award, has mapped more than 2,400 heritage homes within the county. There are also maps for heritage amenities, cemeteries, churches, Acadian settlements and Black Loyalists. For more information, see: www.mapannapolis.ca/ and <http://thechronicleherald.ca/valleyharvester/1532446-annapolis-county-map-quest-mapannapolis-up-for-award>.

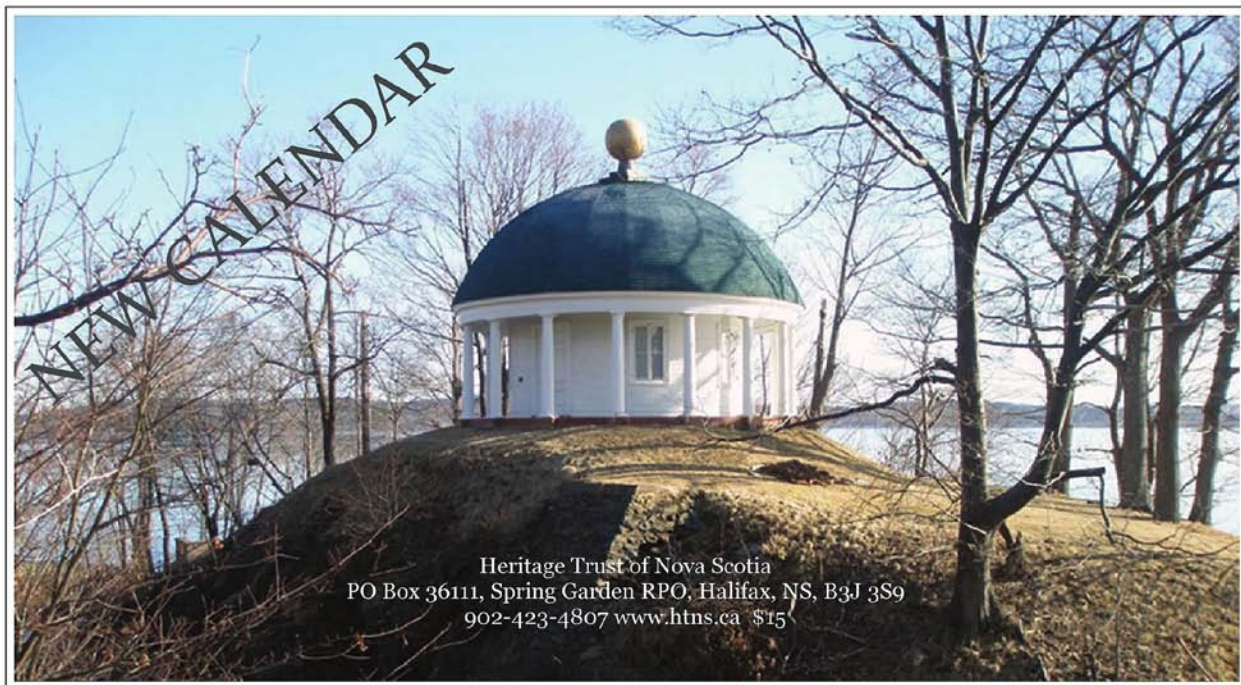
- **Pictou buildings** offer lots of scope for repurposing. Over the last couple of months, another new business, Media Ladder (owners Andrew Loscher & Louise Dixon, formerly from Cape Breton) has moved into the main **Olde Foundry** building on Front Street in Pictou. Their media office is located on the upper floor. Raven Media Studio is located at the back of the building & Aphrodite Arts and Fashion is at the front/street side of the main building. For the last few years, in the building on the right side of the compound, Lucastech Technologies has operated its office and Handiworks, an art gallery and shop. The iron factory was started by William Davies in the mid-1850s. It is the Town of Pictou's oldest remaining industrial structure. Since Davies, the premise had been operated by the Pictou Iron Foundry & Manufacturing Co. Ltd, Ferguson Industries Ltd, and Pictou Industries Ltd. A microbrewery operated in the main building in the 1990s.

- The Town of Pictou has discussed potential changes to its **tax policies**. A commercial assessment phase-in by-law would see commercial properties which undergo improvements enjoy a phasing-in of increases in their tax bills over 10 years. This new by-law could help owners of many historic buildings in Pictou to expand or revitalize them, with savings in their annual municipal commercial tax bills.

- A good example of **adaptive reuse** of a historic building is found in the old Bentley residence in Middleton (189 Main Street). The building, which was constructed in 1899, has housed the Hairitage House Salon and Day Spa for the past 20 years. They recently celebrated this business milestone with a public event featuring a reading by Andria Hill-Lehr who read from her book about Mona Parsons, Nova Scotia's war heroine, who was born and raised for the first few years of her life in Middleton.

- **Young Avenue**, Halifax was named one of the top 10 endangered places in Canada by the National Trust for Canada (<https://nationaltrustcanada.ca/nt-endangered-places/young-avenue>). Barry Copp has rolled out a web site for the **Young Avenue District Heritage Conservation Society** (<https://yadhcs.wixsite.com/youngavenue>). Halifax and West Community Council passed a Land Use By-Law amendment for Young Avenue, limiting lot subdivision to no less than 80 feet wide, as a step to preserve (and in recognition of) the existing character of the avenue. The amendment was appealed to the UARB by the owner of two demolished estate properties. The Trust applied successfully for intervenor status and provided an expert witness's report but shortly before the hearing, the appellant withdrew. The Point Pleasant Area was identified by HTNS in 2003 as a possible conservation district.

2019 Heritage On Our Doorstep



Programs Sponsored by Other Societies

Admiral Digby Museum

95 Montague Row, Digby NS
Exhibit: Farming in Digby County: in June. Admission by donation.
Exhibit: Underneath it All: History of Women's Undergarments in the Western World: opens in July. Admission by donation.
Fancy of Four Art Gallery: July 23-August 24. Admission by donation.
 For more info, call 902-245-6322.

Annapolis Royal Historic Gardens

441 St George St, Annapolis Royal NS
Wine & Roses: Enjoy wine and jazz music in the gardens. Tickets \$15, members \$10.
House & Garden Tours: July 7, 10 am-4 pm. Tickets \$30 at door, \$25 in advance. Purchase tickets for both events at www.exploregardens.com

Black Loyalist Heritage Centre

119 Old Birchtown Road, Shelburne NS
New exhibit: On the Road North, the African Journey to Canada. June 4-July 15, 10 am-5 pm daily. <https://blackloyalist.novascotia.ca>

Dartmouth Heritage Museum

Evergreen House, 26 Newcastle Street, Dartmouth NS
Afternoon Tea at Evergreen: Friday from June 8 to August 31, two sittings, 1:30-2:45 pm & 3:00-4:15 pm. \$10 for adults, \$5 for children; includes tours of Evergreen House and Quaker House. Tickets at www.dartmouthheritagemuseum.ns.ca or by calling 902-464-2300

Kings County Museum

37 Cornwallis Street, Kentville NS
Current Exhibits: Wedding Belles Bridal Shop; A Select Few: Recent Acquisitions to the Permanent Collection; and 50's Finery Junior Style. Until August 31.
Basket Weaving Workshop: June 16, 10 am-5 pm.
Membership Annual Picnic: June 26, 5 pm at Northville Heritage Farm. www.kingscountymuseum.ca, 902-678-6237, info@kingscountymuseum.ca

Memory Lane Heritage Village

5435 Clam Harbour Road, Lake Charlotte NS
Dominion Day Old Time Village Fair: July 1, 10 am-3 pm. Free admission, donations appreciated.
Old Fashioned Tea Social: July 15, two seatings 1:30 pm & 2:30 pm. Tickets \$8 each. Can pre-purchase at <http://heritagevillage.ca>, or email info@heritagevillage.ca for more details.

Lordly House Museum

133 Central Street & 20 Smith Road, Chester NS
Annual Heritage Auction, Antique Vendors and Flea Market: July 14, 9 am-2 pm; Rain date July 15 at 1 pm, 20 Smith Road, Chester. Cost: \$2 for bidding number; for info 902-273-3111.

Tea with Mrs. Lordly: July 1 and 21 & August 4 and 17, 2-4 pm, Lordly House Museum, 133 Central Street, Chester. \$8
Picnic in the Park: every Tuesday (weather permitting) at Lordly Park, 133 Central Street, Chester. Bring your own picnic, enjoy local music. Information: 902-275-3842

Ottawa House Museum

1155 Whitehall Road, Parrsboro NS
All Aboard! Steam Train coming to Parrsboro. Ride the model rail at old train station site on Willow Street July 14 & 15.
Garden Party: August 11, 2-4 pm. Open to all, free of charge, dress up in period costume.
Springhill Coal Mine Days and the Train to Parrsboro, talk by Ken Henwood: August 12.
 Historic Anglican Church service on the veranda: August 26, 11 am. Refreshments served. www.ottawahousemuseum.ca or Facebook.

Scott Manor House/ Fort Sackville Foundation

15 Fort Sackville Road, Bedford NS
Canada Day at Bedford's oldest house: July 1. Activities include **guided walk of historic Bedford:** 1-2 pm. Tea Room open 2-4 pm.
 Wayne & Sharon Ingalls share stories of Prince's Lodge & the Rotunda: August 29, 7 pm, with special guest Wendy Murray
Tea Room at Scott Manor House open Monday to Friday 2-4 pm.
 Info on many more musical and cultural events, and exhibits can be found at www.scottmanor.ca.

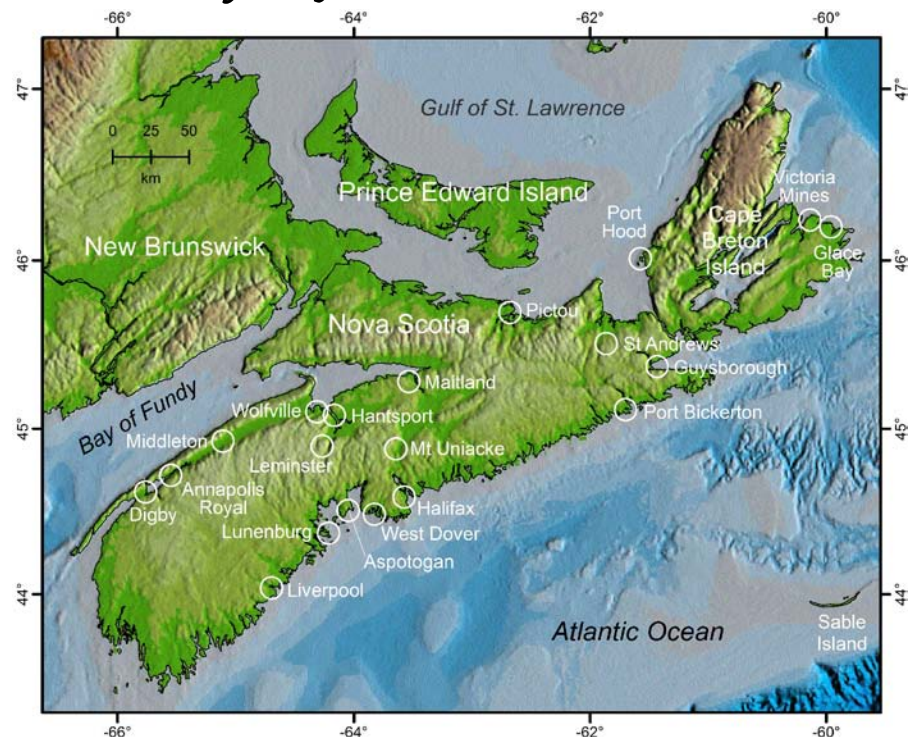
SS Atlantic Heritage Park

130 Sandy Cove Road, Terence Bay NS
The Blessing of the Boats: July 29, 2:30 pm. Free. Park by Interpretation Centre and follow the trail to the Memorial Monument. Information: ssatlantic@ns.sympatico.ca or 902-852-1557

West Hants Historical Society

281 King Street, Windsor NS
Museum Summer Opening: June 19, 6 pm. No admission. Refreshments served.
History of the Old Country Store, presentation by Dawn Allen: June 23, 2 pm at the Centre Burlington Hall, followed by tour of Sexton B Allen General Merchant store. No admission.
Singing Barber, Mearle Jacklyn (from Head Start Barber), will be giving haircuts using the old Barber chair in the Museum Collection: June 29, 1 pm at the WHHS. Mearle will also have his guitar with him. Refreshments will be served. No admission.
Historical Show and Tell, bring an item with you and share the story behind it: July 14, 1 pm at the WHHS. Refreshments will be served. No admission
Genealogy Fair, public can set up their own family history display: July 28, 1 pm at WHHS. If interested in setting up a display, please email whhs@ns.aliantzinc.ca before July 21 (cost \$5 per table). Admission fee to attend Genealogy Fair is \$2. Refreshments served.
Sunday Tea: August 5, 2 pm at WHHS. Admission \$5 for adults and \$2 for kids under 12.
 For more info on these events, email whhs@aliantzinc.ca

Locations of subject matter in this issue



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