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The Griffin

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The Griffin

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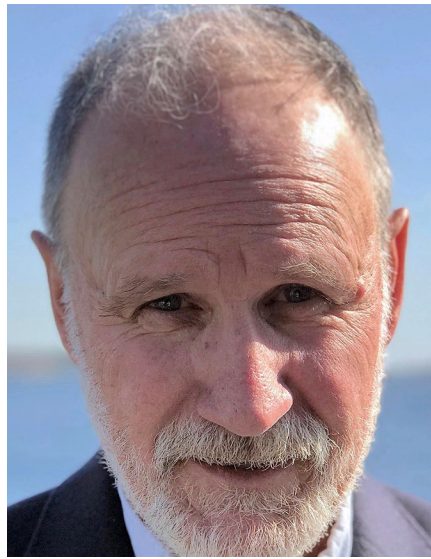
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President's Report



Andrew Murphy

In my last report, I wrote to you about the challenge of protecting Canadian heritage – even National Historic Sites – thanks to the weakness of conservation legislation, both in our province and throughout the country. How exciting that, only three months later, I can tell you things are perhaps changing for the better.

In Nova Scotia, we have long been concerned about Section 18 of the Heritage Property Act, known as the three-year demolition rule. Heritage Trust recently received a letter from NS Communities, Culture and Heritage about amendments to the Heritage Property Act currently being developed, including the repeal of Section 18. It is the intention that these amendments will be considered during the spring session of the Legislature. Their adoption would constitute a tremendous step forward for heritage in Nova Scotia.

Another advance, in Halifax, is the creation of the first Heritage Conservation District since adoption of the Centre Plan – the Old South Suburb. Council denied downtown developer Louis Reznick's request, which I wrote about in December, that greater development rights for his property (the Black-Binney

House, a National Historic Site) be written into the Old South Suburb legislation. The message: Everyone has to abide by the same rules.

There has also been a change in fortune for the Halifax Memorial Library site, which Council registered in February as a Municipal Heritage Area. The history and value of the site, especially its archaeological significance, are increasingly recognized. While the building's future is uncertain, demolition no longer seems to be on the table, nor does any design that would disturb the unmarked graves in what was once the Halifax Poor House burying ground.

The Heritage Trust continues to stay involved with those working to save the Red Row in Sydney Mines and, if we are again successful in our student grant applications, we will be collaborating with young architects and planners on that project. Students will also be studying church closures and developing adaptive reuse plans for deconsecrated churches and other underused buildings throughout the province. If a church, or other heritage building, near you is closing, we would love to hear about it; it could be the subject of one of our next adaptive reuse studies.

We're seeking to expand our student internship program this year by hiring a public relations student, who will spend the summer working under our Communications Chair, Kim Dickson, in Pictou. Our internship program has been tremendously beneficial to us, but best of all, it seems to have been just as beneficial to the students: The Trust is a finalist for one of Dalhousie's Top Co-op Employer Awards in the Emerging Co-Op Employer category.

With so much finally going right in Halifax, I look forward to dedicating the coming months to heritage outside the city, and to working with our spring and summer interns on some of those projects.

Cover image: Sentinel, by Louise Cloutier, 2017, acrylic on paper, 12"x8" (private collection, courtesy of the artist)

ARTIST

Louise Cloutier

Louise Cloutier, artist and art educator, pulled up roots in her native province of Québec and settled in Nova Scotia in 1989. Her painting subject matter is often inspired by her rural setting, depicting colourful neighborhood characters, Maritime ways of life, physical structures, and environmental concerns.

She graduated with a BFA from Concordia and a Teaching Diploma from McGill. Louise taught for 35 years in the public school system and was recognized with both provincial and national awards for teaching excellence. Upon her retirement, she opened ArtQuarters, a summer studio classroom, where she continues to teach while pursuing her own artistic endeavours.

Louise contributes to the growth of the cultural footprint of her community. Co-organizer of two permanent, outdoor, art installations in the village of Pugwash, she is an advocate for youth and local artists.

She can be contacted through her website, www.louisecloutierartist.com or on e-mail: cloutierlh@gmail.com



The Ross Brothers, by Louise Cloutier, 1995, acrylic on masonite, 23"x30" (private collection, courtesy of the artist)



Blue Stock, by Louise Cloutier, 2011, acrylic on masonite, 36"x48" (courtesy of the artist)

Heritage Trust of Nova Scotia

Illustrated Public Lecture Series

All talks take place at 7:30 pm
on the 3rd Thursday of the month

Museum of Natural History Auditorium
1747 Summer Street, Halifax
Access from visitor's parking lot

Information 423-4807

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of existing and historic buildings**

APRIL 16
Insurance Brokers Assoc of NS (IBANS)
Safe as Houses: Modern insurance for old buildings

MAY 21
Jane Nicholson
**The Role of Small Business and Rural Economic
Development in Heritage Preservation**

Fort Massey Cemetery, Halifax

Don Chard

This is a summary of the author's presentation in the Trust's illustrated public lecture series at the Nova Scotia Museum on Thursday evening, 21 November 2019.

Fort Massey Cemetery, located at the corner of Queen and South streets in Halifax and established in the late 18th century, is still in use. It is significant for two reasons. First, it has ties to many significant events and individuals in the history of Halifax. Second, its later evolution reflects the standards established by the Commonwealth War Graves Commission towards the end of World War I.

While some sources suggest that the cemetery dates from the 1750s, Thomas Raddall dates it from around the time that Fort Massey (named for the British commander, Major General Eyre Massey) was built in the late 1770s on Windmill Hill.¹ The fort was intended to command the ravine of Freshwater Brook [where the present-day Sobeys is located]. As Raddall states in *Halifax, Warden of the North*, "The west slope of the fort hill eventually became the burial ground of the Halifax garrison. The approach was by way of Queen Street, then and for many years a rustic lane resounding from time to time with muffled drums and the solemn tread of military funerals."¹

In 1815, the barracks and guard-house of Fort Massey were demolished. Two decades later the fort was in ruins, and today there are no visible traces. The fort lay diagonally across the present corner of Queen and South, on the crest of the hill, and occupied part of the present southeast corner of the cemetery. The present entry, toward the north end on Queen Street, marks the location of the gate when Fort Massey was still in existence.

Over the years, Fort Massey Cemetery has witnessed the burial of a number of notable public figures, of soldiers



Funeral of Lt-Gen. Sir William O'Grady Haly at Fort Massey Cemetery, 1878, looking south; note Queen Street gate in foreground and houses (most still extant) across the street; likely sketched from an attic dormer of the Queen Street Engine House, 1877, also still present on the street (courtesy of the Halifax Military Heritage Preservation Society)



Fort Massey Cemetery, looking southwest from an upper dormer across from the Queen Street; Engine House, corner of which is just visible at right (Royal Engineers photograph, NS Archives 6880 (Piers 267)/ neg. N-10145, courtesy of Halifax Military Heritage Preservation Society)

who served in two world wars, and of the victims of a number of disasters, such as the Halifax Harbour Explosion of 1917.

Before modern-day medicine evolved to diminish the threat from many ailments that would, once in

a while, devastate major centres of population, Halifax experienced several epidemics. In 1749, the year of the first British settlement, typhus victims from a German ship were buried in a mass grave in the cemetery on Brunswick Street where the Little Dutch Church



Gravestones erected by the Commonwealth War Graves Commission, Fort Massey Cemetery (courtesy of the Halifax Military Heritage Preservation Society)

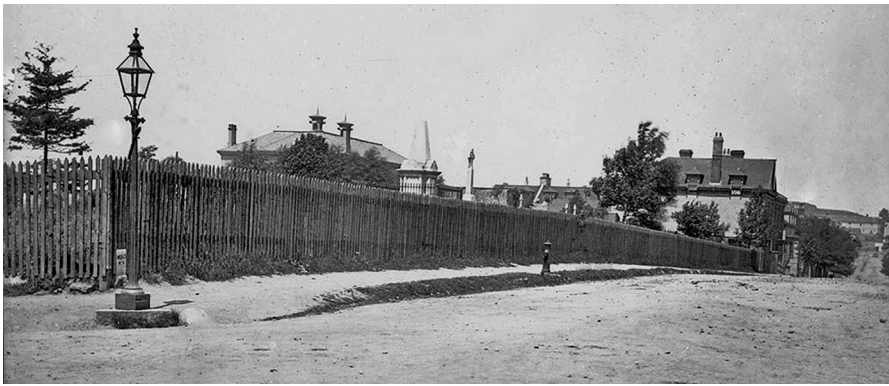
now stands. In 1834, Halifax experienced a cholera epidemic. Raddall states that in the first six weeks of the epidemic there were at least 762 cases of cholera and 284 deaths. "Wagons made the rounds of the town each morning and conveyed the dead to Fort Massey cemetery, where the crude coffins were dropped into long trenches and hastily covered with earth."¹

Two notable public figures were buried in Fort Massey Cemetery in the 19th century. The first was Sir John Harvey, British Army officer and Lieutenant Governor of Nova Scotia, 1846-1852. He became a friend of Joseph Howe and presided over Nova Scotia's transition to responsible government. After his wife died in April 1851, Harvey was shattered and took a six-month leave of absence. On his return in October, he was, according to his biographer in the *Dictionary of Canadian Biography*, "scarcely capable of performing even the routine functions of his office."² Harvey appealed for

a move to a post in a warmer climate, but was unsuccessful. He died in March 1852 and was buried at Fort Massey.

Lt-Gen. Sir William O'Grady Haly was probably the other most distinguished public figure to be buried in the cemetery in the 19th century. Haly was General Officer Commanding British forces in North America, 1873 to 1878. He had joined the Army at the age of 13 in June 1823 and served in Scotland, Ireland, Australia, India, Crimea (1854-1855), and then in the East Indies (1861-1870). Haly was involved in a couple of disputes during his stay in Halifax. Governor General Dufferin protested against one of Haly's actions, saying that it was "too violent a proceeding even for a lieutenant-general."³ Dufferin found Haly "fidgety and incompetent." After one of his disputes, Haly asked for a recommendation to the vacant governorship of Gibraltar. He did not get his wish, and in 1878 he died in office as a result of an attack of "gout of the stomach."³

Burials in Fort Massey Cemetery during WW I bear witness to the sweeping effects of the war on Halifax. For example, there is a solitary marker to Laura May Parslow, buried in plot 713, near the South Street end of the cemetery. Laura May was born in 1887 and died on 28 July 1916. Unlike the graves of many soldiers whose wives are buried near them, there is no marker to her husband, but cemetery records do mention an unnamed gunner associated with this grave site. *The Halifax City Directory 1917-18* lists an Ernest C. Parslow, Pavilion Barracks, presumably Laura May's husband. Born in Oxford, England, in 1885, Ernest Parslow enlisted in the Canadian army in 1916. He was working in a gun pit when an enemy shell exploded in 1918 and was severely wounded by shrapnel. In his enlistment papers, his mother, Caroline Parslow, is given as his next of kin. He was buried in France in the Cabaret-Rouge British cemetery, Souchez. There was also a



Looking northwest from the corner of Queen and South (former site of Fort Massey), c. 1880, showing cemetery fence with gate at far end beside Queen Street Engine House, with its two attic dormers; Royal Artillery Park and the Citadel in the far distance (Royal Engineers photograph, NS Archives 6879 (Piers 251)/ neg. N-10149, courtesy of Halifax Military Heritage Preservation Society)

child, presumably the daughter of Laura May and Ernest, Lina Parslow, aged 10, who perished in the Halifax Explosion while living in the Halifax Protestant Orphans' Home.

Several military personnel who perished in the Halifax Harbour Explosion are buried in Fort Massey Cemetery. They include: Private Fred Felepchuk, age 21 from Glace Bay, who left a wife, Ellen, and four children; Able Seaman Albert Saunders, 23, HMCS *Niobe*, from Winnipeg; and Corporal R. Stanley Smith, Westville. In addition, the Cross of Sacrifice commemorates two other servicemen who were killed in the 1917 explosion, but whose bodies were never found.

There are also a number of markers that suggest that military personnel who died in the Spanish flu epidemic of 1918-1920 are buried in the cemetery. Some 2000 Nova Scotians died from the Spanish flu. Young, healthy people, aged 15-40, were most affected. Dr Allen Marble suggests that older Nova Scotians had immunity to this virus following an outbreak of Russian flu in the 1890s.

Among the most striking features of Fort Massey Cemetery are the rows of uniform headstones marking graves of military personnel from WW I onwards. These markers came about because of the work of the Commonwealth War Graves Commission. The Commission was founded on 21 May 1917 and was the vision of Fabian Ware, commander

of a mobile unit of the British Red Cross in WW I. His unit began recording and caring for graves they could find. By 1915, their work was given official recognition by the War Office and incorporated into the British Army as the Graves Recognition Commission. In May 1917, the Imperial War Graves Commission was established by Royal Charter. By 1918, some 587,000 graves were identified, and another 559,000 casualties registered as having no known graves. Headquartered in Maidenhead, Kent, the Commission had as its goal to honour 1.7 million men of the Commonwealth who died in World War I. Its mandate has since been expanded to mark, record, and maintain graves and places of Commonwealth military service members who died in two world wars and beyond. The uniform stones signify that in death all are equal, regardless of rank. The Commission has recorded information about cemeteries and memorials at 23,000 locations in more than 150 countries.

About 20 years ago, Fort Massey Cemetery was somewhat neglected – the fencing was shabby old chain-link – and there was little signage to inform visitors of the cemetery's history. There were apparently complaints about its appearance. A review of the state of the cemetery resulted in the replacement of the old fencing with more attractive pseudo wrought-iron fencing and the installation of informative panels at the

cemetery's entrance.

Don Chard is a retired historic site planner with Parks Canada, a former MLA, and a past member of the HTNS Board.

Notes:

¹Raddall, T. *Halifax, Warden of the North*. Toronto: McClelland and Stewart (1948)

²Buckner, P. Harvey, Sir John, in *Dictionary of Canadian Biography*, vol. 8, University of Toronto/ Université Laval (2003), http://www.biographi.ca/en/bio/harvey_john_8E.html.

³Preston, R.A. Haly, Sir William O'Grady, in *Dictionary of Canadian Biography*, vol. 10, University of Toronto/ Université Laval (2003), http://www.biographi.ca/en/bio/haly_william_o_grady_10E.html.

continued from page 12

⁹Samuel Douglass Smith Huyghue, *Halifax, Nova Scotia from Fort Clarence*, 1838, ink, ink wash and gouache on paper, 20.5 x 26.0 cm, Gift of John and Norma Oyler, AGNS 2018.151

¹⁰Alice Croke, *Mikmaw Encampment*, 1802, watercolour, 14.25" x 10.25", Collection of Charles Taylor.

¹¹Elizabeth Uniacke, *Three women in a treed setting*, c.1815, watercolour, NSM History Collection 95.43

¹²Juliana Horatia Ewing, *Micmac Indians Camp, near Halifax, Nova Scotia*, 1867, watercolour, 17.7 x 25.3 cm, Gift of John and Norma Oyler, AGNS 2018.160

¹³J.C. Cogswell, *Logbook of coastal schooner Lady Vivian*, 1846, NSM Marine History Collection M2005.9.1

¹⁴John Bernard Gilpin, *Woodland Caribou*, c. 1850, watercolour, NSM History Collection 19.1.1

¹⁵Avery, *Cunard steamer "America" Feb. 14, 1859, entering Halifax Harbour*, 1859, watercolour, NSM Marine History Collection M2006.2.1

¹⁶T.S. Hill, *Untitled [Halifax Harbour frozen during winter of 1875]*, 1875, watercolour on albumen photographic paper, NSM History Collection P35.10

¹⁷J.E. Woolford, *Liverpool Lighthouse*, 1817, watercolour and ink wash, NSM History Collection 78.45.74

¹⁸Unknown artist, *Creighton's Inn and Ferry*, c.1850, watercolour, Halifax Regional Municipality (HRM) x1988.028.001

¹⁹Frederick B Nichols, *Uniacke District, Looking NW and NE*, c.1870, watercolour over graphite, 14.2 x 46.1 cm, Gift of Frank Sobey, AGNS 2011.256

²⁰George Henry Craig, *Old Nail Factory, North Ferry, Dartmouth*, c.1893, HRM 1969.002.048

²¹The current Yacht Squadron on the site reuses the old Sugar House, which itself recycled Lawson's Mill. Alice Mary Egan Hagen, *Old Sugar Refinery on the Arm, Halifax*, c.1900, watercolour, 27.0 x 38.5 cm, Gift of Elizabeth Haigh, AGNS 2018.26.

²²Attr. Capt. Campbell Hardy, *Walton Cottage, Home of Andrew Downs*, c.1867, NSM History Collection 80.24.1

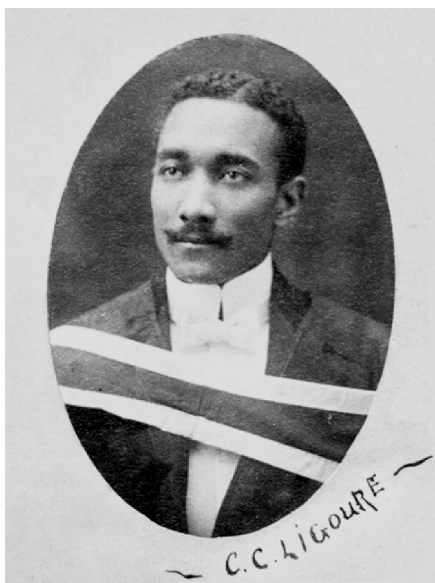
Dr Ligoure's Hospital at 166 North Street, Halifax

Garry D. Shutlak

It is not often that I have a personal connection to one of my articles. Dr Clement Courtney Ligoure (1886-1922) was the physician in attendance at the death of my grandmother, Flossie M. MacCrae, and my unnamed uncle, of childbirth and influenza in 1918.

Dr Ligoure was born in San Ferdinand, Trinidad, the son of Clement François Ligoure, a functionary of the Supreme Court of Trinidad and Tobago. The son came to Canada for a degree in Medicine at Queen's University, Kingston, enrolling in 1907 and graduating in 1916. In 1917, he became managing editor and later the publisher of the *Atlantic Advocate*, the only black magazine in Canada. Both the magazine and his surgery were originally in the Keith Building, later the Green Lantern Building, at 1585 Barrington Street. Beginning in the winter of 1916, Dr Ligoure raised over \$2000 for the No. 2 Construction Battalion. He intended to join the Battalion as their medical officer, but this did not happen.

In May of 1917, Dr Ligoure pur-



Dr C.C. Ligoure, from class photo in 1913 (courtesy Queen's University Archives, Queen's Picture Collection, V28-CI-Med-1913-3_1-Ligoure)



Houses at 164-168 North Street, looking to corner of Robie/Kempton, c. 1900 (from album of Arthur F. Pelton, courtesy of Nat Smith); the left half of the double (164) has been demolished

chased the house at No. 166 (now 5812-5814) North Street for \$3600 and fitted it out as the Amanda Private Hospital. The house could accommodate 15 patients; the wards were bright and attractive. The renovation was carried out by contractor, Clarence C. Rice.

At the time of the Explosion in December 1917, Dr Ligoure was "the only doctor in the Cotton Factory and Willow Park district" and his office quickly filled with the injured. This is recorded in a graphic personal account he related to Dr Archibald MacMechan, preserved by the Halifax Disaster Record Office.¹ Like other local doctors, he found himself working night and day from the 7th to the 9th of December, with only the help of his housekeeper, Miss Bessie Waith, and his boarder, Henry ("Harry") P. Nicholas, a Canadian Government Railway Pullman porter. During the day, Ligoure treated the injured at the house, where seven people spent the first night in his office on blankets, and at night he did

outside calls. Injured people who had been turned away from other hospitals came to him.

"On Sunday December 9th in the blizzard which turned to rain, about 1 a.m. Dr Ligoure went to Willow Park on emergency case. The horse was up to his knees in the drifts. ... Returned to his office at 3 a.m. A man and a woman were waiting for him, arguing as to whom he should accompany ... He attended to both cases, arriving home utterly exhausted at 6.15 a.m."¹

Following the arrival of outside help from other Nova Scotia and Maritimes communities, Boston, Montreal and beyond, the Medical Relief Board designated the Amanda Hospital as No. 4 Dressing Station and Dr Ligoure was soon assisted by eight nurses, two orderlies, and another doctor, Captain Parker. They treated "upwards of 180 people" per day and continued until December 28.

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Keys to Revitalization, Bonavista, Newfoundland

Elizabeth Burke

It's not news that many towns in Atlantic Canada are struggling with business closures and decreasing populations. The resultant shrinkage of the tax base makes it difficult to maintain or improve services that would help attract new businesses or residents.

Bonavista has bucked this trend. It has an expanding business sector, an exploding tourism market, and the fastest growing real-estate market in the province. Market prices in Newfoundland and Labrador have decreased by 11% over a five-year period; Bonavista's have increased by 57%. Over the same period, there have been 50 new business start-ups and the town is considered one of the best managed municipalities in Canada.

Understandably there has been a lot of buzz about Bonavista's resurgence and much of that buzz revolves around the current mayor, native son John Norman. Fresh out of high school he wanted to get his realtor licence, but his parents convinced him to continue his education. With degrees in Earth Sci-



Ford Tavern (former Sweetland House) after conservation and renovation (photo courtesy of Crystal Fudge, Bonavista Living)

ences and Education, he returned to his hometown having accepted a teaching position.

His first property purchases were two designated heritage houses and a beachfront property. Concurrent with his first restoration projects, the Garrick

Theatre was being restored by a local historical society. This chain of events set in motion the first of his evolving restoration principles which he refers to as 'heritage clusters.' Norman realized there is little point to restoring one house sitting between two dilapidated



Adam Mouland house and shed beside Mockbeggar Canal, before and after (photos courtesy of Crystal Fudge, Bonavista Living)

ones. His results have shown that bulk restorations in an area will both increase their individual value and incentivize other property owners to upgrade their homes. Today, under his company Bonavista Living, residences are bought, restored, and either resold or rented to provide low-cost housing or vacation rentals.

To further the aims of his second principle, *great places to live are also often great places to visit*, Bonavista Creative came into being. Bonavista Creative is dedicated to buying and restoring commercial properties. Restaurant and shop owners have been sought to fill these buildings, to provide things for locals to do and attractions for tourists. Norman's focus has remained on making the town a great place to live year-round. To do that, residents needed to be provided with access to education, shopping, medical, recreational, and cultural facilities. The town has been successful in attracting predominantly millennials who have opted out of urban living. They are bringing not only their business ideas but also energy, adding to the positivity of the town. Tourism, in Norman's view, should not be an essential focus, but rather the icing on the cake.

A third company, Bonavista Creative Workshop, came into being as an outgrowth of the existing projects. The workshop employs highly skilled heritage carpenters to provide custom millwork for both residential and commercial projects. Their services are in demand across the province.

John Norman has been referred to in the media as "the Master of Flip" and "the Baron of Bonavista." Norman deserves the accolades, but I would describe him as a visionary who was willing to put as much perspiration as inspiration into making his dreams a reality.

To those of us who treasure our built heritage and believe it has significant economic value, this is indeed an inspiring story. However, Norman is quick to say that Bonavista's success does not provide a magic formula that would work in other towns. Just restoring some old buildings isn't going to turn the



Newfoundland Salt Co. premises after conservation and upgrade (photos courtesy of Crystal Fudge, Bonavista Living)

financial tide of a town. But it may be of benefit to examine the various contributory factors of this success story.

First, without a doubt, a mover and shaker is required. But this person can't work in isolation. Bonavista residents have a strong sense of place and history, and many have made significant contributions to the town's revival.

Second, Bonavista was once one of the most important towns in Newfoundland and Labrador due to its proximity to the rich fishing and sealing grounds. Its importance as a commercial centre is commemorated at the Ryan Premises, a National Historic site. The decline in population since the turn of the 20th century left behind a large stock of heritage buildings. When Norman was still in high school, the Bonavista Historic Townscape Foundation did an asset inventory which counted over 1000 historic properties.

Third, a nearby special attraction is an enabler. The Discovery Aspiring Geopark is a unique swath of geography and geology, half a billion years in the making, situated in the upper half of the Bonavista Peninsula. The long,

tedious application process to have this area designated as a UNESCO Geopark has been completed. If the application is successful, tourism to the area will increase significantly.

Fourth, investment via an affluent businessman from Louisiana who visited Bonavista with his NL-born wife and met Norman on a walking tour. Norman became friends with the couple and the husband liked his plans for the future of the town to the extent that he partnered with him. His ongoing investment and involvement in the companies has allowed more rapid growth.

Fifth, a strong marketing program is essential to attract new businesses and residents.

Although it would be highly unlikely all these factors could be replicated in one of our Nova Scotia towns in need of a revival, the principles applied to create a new vibrancy and prosperity in Bonavista could only benefit any town whose residents and council are willing to work together for the betterment of all. An initiator with a flair

continued on page 17

Martin Hubley and Mora Dianne O'Neill: Nova Scotia's 'Watercolour World' before 1900

*Janet Morris with contributions
from the lecturers*

After a January blizzard, some intrepid patrons of art and heritage congregated in the cozy auditorium of the Nova Scotia Museum of Natural History for an in-depth look at watercolour painting in Nova Scotia before 1900. Dr Mora Dianne O'Neill, retired Associate Curator of Historical Prints and Drawings at the Art Gallery of Nova Scotia, and Dr Martin Hubley, Curator of the Cultural History Collection at the Nova Scotia Museum, collaborated on this presentation of images, many of which have rarely been seen in public before.

The project grew out of a digital public history effort to preserve the documentary record embodied in historical (pre-1900) watercolour paintings around the world. This project, The Watercolour World (TWW),¹ a UK registered charity, is searching out watercolours in the troves of various art galleries, museums, and private collections, so that they can be digitally imaged, made available on-line, and the landscapes they record can be identified and mapped. TWW is funded by the Marandi Foundation and sponsored by Fujitsu, who provide scanners. Dr Fred Hohler, TWW founder, was previously involved in artUK,² a project to put all the oil paintings in their public collections on-line. An initial release of TWW's digital collection included only a handful of watercolours from Nova Scotia, mostly from Library and Archives Canada, despite the rich history of artistic documentation in this province. Contact was made and Fred recently visited the province as part of a month-long Canadian tour. He was impressed by what Canada is doing in this field, and most particularly by what is being done in Nova Scotia. We are now clearly on the map (as you will see if you visit the TWW site).¹



Samuel Douglass Smith Huyghue, Halifax, Nova Scotia from Fort Clarence, 1838, ink, ink wash and gouache on paper, 20.5 x 26.0 cm; foliage at left just cuts out view of Georges Island (courtesy Art Gallery of Nova Scotia, Gift of John and Norma Oyler, AGNS 2018.151)

The presentation by Martin and Dianne included a brief history of the watercolour medium. Watercolour was used in illuminated manuscripts, which date back some 1500 years. By the mid-1700s, the art form was taken up as a means of record keeping for military purposes. In this connection, by 1784, the London art supplier, William Reeves, had invented paint cakes and developed a portable wooden paint box which was widely adopted by artists, amateur and professional. This affordable 'portable studio' made it easier to record landscape and other everyday life scenes.

The watercolour art form became a key methodology for recording the known world from 1750 to 1900, prior to the invention of the box camera and widespread adoption of photography. For this reason, it provides an important documentary record, illuminat-

ing historical streetscapes, landscapes, and environmental change.

The earliest European portrayals of our region were by Champlain, but sadly the originals of his illustrated maps have been lost. The earliest watercolour in the Provincial collections is a c. 1750 French-period work showing a Mi'kmaq family in their sea-going canoe in the Strait of Canso area,³ while there are some 1775 paintings of Annapolis Royal.⁴ A beautiful 1776 view of Halifax shows rooflines with exaggerated church spires, possibly to assist in navigation. This painting, in the collection of the Duke of Northumberland, can be found on the Watercolour World website.⁵ There are also early landscapes of Shelburne, whose population rivalled Halifax in the 1780s, in the immediate aftermath of the American Revolution.⁶

The speakers showed two watercolours of Mi'kmaq at their encampment



'Avery', Cunard steamer "America" entering Halifax harbour Feb 14th 1859, watercolour (courtesy of Nova Scotia Museum, Marine History Collection M2006.2.1)

to illustrate the fragility of the medium. One, from 1783 by John Cunningham, is severely sun-damaged,⁷ while another, from 35 years later by Hibbert Binney, preserved in a portfolio, remains in excellent condition.⁸ A delightful watercolour wash drawing by S.D.S. Huyhgue in 1838, is also well preserved and depicts camp life, baskets, and a view of Halifax from the Dartmouth shore, with Chief Louis-Benjamin Peminuit Paul preparing to cross the harbour with a canoe.⁹

The presentation also included several paintings by women. The earliest is an 1802 copy of the earlier Mi'kmaw encampment by Alice Croke, wife of the Vice-Admiralty Court judge, Alexander Croke.¹⁰ A portrait group by Elizabeth Uniacke, likely of three of her sisters, is a rare example of the medium used for this purpose.¹¹ A later painting by Juliana Ewing shows the Mi'kmaw en-

campment at Turtle Grove, Dartmouth, in 1867, a community destroyed by the Halifax Harbour Explosion exactly fifty years later.¹²

Some of the paintings were obtained from unlikely sources; for example, lawyer James Cogswell included detailed watercolour scenes of Sydney and other locales in his journal.¹³ Others were found on maps. Some focused on wildlife: for example, Dr John Gilpin portrayed caribou, now extinct in the province, reflecting his interest in zoology.¹⁴ A painting by an artist known only as 'Avery', dated 14 February 1859, shows people walking and skating on Halifax Harbour ice;¹⁵ an 1875 painting by T.S. Hill shows the same.¹⁶ In recent memory, pack ice from the Gulf of St Lawrence filled the harbour in the spring of 1987, but when was the last time this famous ice-free port froze over for skat-

ing between Halifax and Dartmouth?

The paintings illustrated former buildings of all types. An 1817 watercolour by J.E. Woolford depicted the former Coffin Island lighthouse at Liverpool, constructed in 1812 (replaced in 1914).¹⁷ Another example was an 1828 painting of *Creighton's Inn and Ferry in Dartmouth*, destroyed by fire in 1858.¹⁸ Industrial scenes were represented, such as a gold mining shanty town near Mount Uniacke depicted by Frederick Nichols.¹⁹ George Craig painted the *Old Nail Factory* at the North Ferry dock in Dartmouth,²⁰ and Alice Hagen painted the Sugar Refinery at Lawson's Mill on the Northwest Arm,²¹ both industrial heritage buildings now long gone, but recorded in watercolour depictions.

Among the residential buildings illustrated was Walton Cottage, home



Attributed to Capt. Campbell Hardy, Walton Cottage, Home of Andrew Downs, watercolour, c.1867 (courtesy of Nova Scotia Museum, History Collection 80.24.1)

of Andrew Downs, painted by Campbell Hardy in 1867 and featured on the lecture poster.²² Downs established the first modern zoo in North America in Halifax. His story was of particular interest to Martin, as many natural history specimens, as well as photographs, and artwork in the Nova Scotia Museum collections can be connected to Downs, while the site of the zoo itself has potential for historical and archaeological research in future.

The 1840s saw the introduction of photography; by the end of the century artists were expressing how they felt about a subject rather than focusing on an accurate depiction of the world before their eyes. The “colour” of watercolours was retained by hand-tinting photographs and postcards, until colour photography caught up with this element as well. Today almost everyone has a camera on their cellphone - indeed a video camera where they can capture

action, sound and image. It is important to appreciate the time, effort, and art of our ancestors who recorded images of our world before the advent of photography.

The Watercolour World and our speakers would like to spread the word in Nova Scotia and beyond, to seek out more historical (pre-1900) watercolours, including amateur art, from public and private collections, and to encourage online volunteer participation in identifying works at watercolourworld.org.

Notes:

¹<https://www.watercolourworld.org/>

²<http://artuk.org>

³Unknown artist, *Sauvages de la nation des Micmacs dans leur canot d'écorce de bouleau: au détroit de Canso, entre la Nlle Ecosse et l'isle du CapBreton*, c. 1750, watercolour on laid paper, Nova Scotia Museum (NSM) Ethnology Collection 2015.13.8

⁴Lt. Richard Williams, *View of Annapolis taken the 15th Sept. 1775*, watercolour with ink border on laid paper, 25.0 x 42.2 cm, purchased with the assistance of a Movable Cultural Property grant

accorded by the Minister of Canadian Heritage under the terms of the Cultural Property Export and Import Act and funds provided by the Historical Association of Annapolis Royal, Art Gallery of Nova Scotia (AGNS) 2005.556 and *View of the Fort of Annapolis taken the 10th Sept. 1775*, watercolour with ink border on laid paper, 21.9 x 40.4 cm, purchased with the assistance of a Movable Cultural Property grant accorded by the Minister of Canadian Heritage under the terms of the Cultural Property Export and Import Act and funds provided by the Historical Association of Annapolis Royal, the Annapolis Heritage Society and Jane and Peter Nicholson, AGNS 2005.557

⁵<https://www.watercolourworld.org/painting/halifax-nova-scotia-north-america-tww001022>

⁶Capt. William Booth, *View of Shelburne Harbour*, c.1787, watercolour, NSM History Collection 73.150 and *A black wood cutter at Shelburne, Nova Scotia*, 1788, Library and Archives Canada (LAC) C-040162, online at <https://novascotia.ca/archives/africans/archives.asp?ID=39>

⁷John Cunningham, *An Encampment of Mi'kmaq*, 1783, watercolour, 24.8 x 36.3 cm, Gift of Christopher Ondaatje, AGNS 1994.231

⁸Hibbert Newton Binney, *Mi'kmaq Encampment*, c.1820, watercolour, NSM Ethnology Collection 79.146.1

continued on page 6

“And the walls came tumbling down” - Regrettable Losses in Amherst

Leslie Childs

This story is convoluted and misty, but it all comes down to the fact that no one cared enough about the lives and skills and memories enshrined in two wonderful historic homes. Not the owners, not the municipality, not even the citizens, who are now remembering them with admiration and nostalgia.

Take a long last look at two of Amherst’s most meaningful pieces of built heritage – part of our streetscapes for 100+ years, and then gone in about 8 hours in the fall of 2019.

John Alfred Laws House, 23 Spring Street

The first was built in 1907 by John Alfred Laws, an entrepreneur, with deep roots at the centre of the Maritimes and customers around the world. Take a last look at the features that made it beautiful and important: unique Palladian window on third floor; curved glass windows in first and second floor bays, imported from Britain at great expense; stained glass; fine woodwork; delicate wrought iron decoration on the roof. Amherst’s most successful and brilliant industrialist built this home to display how Amherst was a leader in many things.

Here is his story.

John Alfred Laws was born in 1856 in Windsor, Nova Scotia, the son of a carpenter. By the time he was 20, he was living in Dartmouth and working as a moulding craftsman. There at age 21 in 1877, he met and married Gertrude Hornsby. About the same time, they must have moved to Amherst, because it was in that year that Laws, Aaron Palmer, and John A. Crossman became partners in a firm that made stoves, ranges, furnaces, and hollowware. A quarter of a century later, their business had morphed, through many mergers, into the Amherst Foundry and Heating



John Alfred Laws House (1907), 23 Spring Street, Amherst (photo courtesy of Lisa Davison)

Company. Gertrude Laws died some-time before 1884, because John and his second wife Mary Ann Carter (b. 1854 in Westmorland Point, NB) had the first of six children.

This fine and elegant home, the second to have been destroyed this year, is one of those stately manor houses that offered comfort and beauty at every turn.

By 1895, the business had absorbed another Amherst firm owned by William Knight and J. Avarad Black, who were also into stoves and tinware, marketed under the name of Cumberland Hot Air Furnaces. A little later, the group was joined by C.A. Lusby and then bought yet another stove business operating under the name Thompson and Morrison.

In just a few years, the partners had built their skills, reputation, and customer base to the point where the old premises became too small. In 1902, they moved to a new brick and stone

building that housed warehouses, offices, and a fitting showroom along with their moulding and enamelling operation. They were shipping so much product that a siding of the Intercolonial Railway (ICR) connected the plant to the main line. Eventually they formed a joint stock company and named it Amherst Foundry Co. Inc. This now included a specialty enamelling department that made sanitary enamel products like sinks, laundry tubs and enamelled one-piece lavatory fittings.

John and his wife, Mary Ann, likely moved into their home at 23 Spring Street in 1907. The house they built was finished by craftsmen with the highest skills, using expensive detailing. The house reportedly cost \$3000. With a background in carpentry and moulding, John A. would have settled for nothing but the best. For the rest of their lives, John and Mary lived in this hugely elegant, rambling mansion finished with all the best woodwork and domestic details current at the turn of the 1900s.



Lusby-Barker House (1910), 196 East Victoria, Amherst (courtesy of the author)

John's entrepreneurship supported many craftspeople, funnelling funds through other businesses that supported a larger community, who lived and worked together ... but now, the work of their hands is no more. It has disappeared.

... no one cared enough ...

Clearly John Alfred Laws was born in the right place at the right time with the right background to take advantage of the growing Industrial Revolution that would make Amherst a prosperous place in the 1900s. He wasn't the only one. By the 1890s, Amherst sat astride a 'superhighway to the world' (the ICR), a world looking to buy luxury in all its forms. Our industrialists were listening to their customers and meeting their needs. At the same time, they were gathering more and more money. It wasn't surprising that gracious mansions sprang up on almost every corner of Amherst. After all, if you had the money, you might just as well flaunt it.

Lusby/Barker House, 196 East Victoria

This fine and elegant home, the second to have been destroyed this year, is one of those stately manor houses that offered comfort and beauty at every turn. Josiah B. Lusby, a farmer, used three lots purchased from A. William W. Black to build 'his dream home' in 1910. Its front façade boldly demanded that the passerby pay attention to three massive, two-storey, wooden pillars (reminiscent of 23 Spring Street), used to support a massive pediment. Notice especially the circular window in the pediment. It works to balance the modern asymmetrical façade and focus attention on the four-sided turret. After all, everyone who was anyone had a turret. The property also included a very large, two-storey coach house/garage and comfortable servants' quarters.

In 1929, Lusby sold the property to George Minchin Barker, one of the two brothers associated with the huge and successful 2 Barkers Department Store (later Margolians and then Dayles) just down the street. It was his family who

owned the White Store Groceries. He and members of his Barker family lived here for many years. For the latter part of the 20th century, it was known as the Pugsley house because tradition says that in the 1950s it was owned by a Mrs Rose, a "Barker daughter" who was remarried to a Pugsley who owned the pharmacy where Charles Tupper had once practiced. Then in the early 2000s, about the time that the house was celebrating its hundredth birthday, it underwent a renovation and became the Victoria Garden Bed and Breakfast. For a few years, it enjoyed a wonderful renaissance. Finally, it was bought by another owner who chose not to maintain or repair it for many years. Finally, the structural integrity was gone; the house became so dangerous it had to be demolished.

And now it is no more!

And it doesn't have to be this way.

We, in Nova Scotia and Canada, live in co-operative, collaborative communities where we invest our physical, emotional and financial well-being alongside our neighbours. We respect each other, working consistently to make our communities welcoming and attractive. Successful built heritage doesn't just happen; it needs to be managed long before it gets to the point where demolition is the only solution. Most municipalities have unsightly premises bylaws designed to manage and protect our three levels of investment. Let's make today the first day in a 'new tomorrow', where homeowners are supported and encouraged to preserve and protect the craftsmanship of yesterday

Leslie Childs is a former member of the HTNS Board and active in the Amherst Area Heritage Trust.

Parrsboro Citizens' Band Hall Reaching Goals

Parrsboro Band Association

The Hall began its life in 1884, when it was erected by the Presbyterian congregation of Parrsboro. Its design was simple and elegant, typical of the period. It was built by the artisans of the time, who were steeped in the local tradition of shipbuilding. Not long after its construction, the annex was added to provide room for a growing congregation.

After the union in 1925 of the Methodist, Congregational, and most Presbyterian churches into the United Church of Canada, the church was no longer needed as a place of worship. The building was turned over to the school system and used for many years as a classroom and gymnasium of sorts, making it very much a familiar space in the lives of a couple of generations of children growing up in Parrsboro. It also served the community as a dance hall for a time, after which it sat empty, slowly deteriorating.

... the process by which a heritage building ... might be preserved and continue to contribute to an elevated quality of life for the community ...

In the early 1970s, the Parrsboro Citizens' Band took the building over as a rehearsal and performance venue, making it once again a significant place in the lives of another generation of young people. As time passed, however, and the young people grew and began their own families and working lives, the Citizens' Band declined in numbers. Those remaining struggled to maintain the building and, slowly but surely, it deteriorated to the point that some significant intervention was needed. There were serious structural problems to be addressed, the roof needed replacement; new income and interest were urgently required.



The Hall in its original form as the Presbyterian Church (postcard courtesy Parrsboro Band Association)

The "Save the Hall" campaign

Sixteen years ago a group of band members and citizens, concerned that the hall had fallen into such disrepair that it could fall to the wrecker's ball, put their energy to work to revitalize the society holding the property and to develop a vision for how this historic building, long a focal point of the community, might continue to serve Parrsboro and the surrounding area.

The vision for the hall included the following: (a) restoration and preservation of the architectural elements of the building, ensuring that the evidence of craftsmanship is preserved for future generations to admire; (b) conversion of the hall to a civic cultural centre complete with state-of-the-art technical components; and (c) demonstrating to the larger community (Nova Scotia) the process by which a heritage building such as this might be preserved and continue to contribute to an elevated quality of life for the community it serves.

The initial *Save The Hall* campaign was a stunning success, attracting interest and support from the town, the

province, and indeed across the country. Urgent repairs were carried out, preserving the integrity of the structure. Momentum was understandably difficult to maintain, however, as the monumental scale of the task became more and more evident. Membership declined, as no visible progress was apparently being made, and the campaign seemed to be staggering to a halt.

A new vision

Twelve years ago, the Board received some pivotal advice and guidance from some senior individuals who had a wealth of experience in such projects. The Regional Director of Rural and Economic Development, the head of the Atlantic Canada Opportunities Agency, the Cumberland Rural Economic Development Authority, and others all assembled at a round table with the Board and changed the direction of the effort.

With this advice, the Board of Directors defined a clear 'Mission', to which they have adhered ever since. They stated the goals explicitly through a Five-Year Strategic Plan, and at the same time took measures to codify the Asso-



The Hall as it looks today, with truncated tower, new roof, solar panels, and near-original window trim (courtesy Janet Doble)

ciation's governance. As a result of these two actions, the Board has consistently defined goals within the framework of the Plan and seen them achieved, often earlier than forecast. The adoption of a Director's Manual, which clearly defines the Terms of Reference for Board members and each functioning committee, and lays out policies by which these functions are achieved, has enabled the Board to focus its energies, avoiding distractions which divert energy and resources from the main goal. No one is tasked beyond their willingness to participate or the limit of their energy, resulting in a communal effort which has achieved, to put it mildly, marvels.

The Hall

Over the past eleven years, the Parrsboro Band Association has refined its vision and made tremendous progress on the preservation, restoration, and renovation of the building, now officially named The Hall. Usage by the association and other community groups and individu-

als has grown; the Film Society has now hosted nine highly successful Film Festivals, which are gaining recognition both provincially and nationally; a concert series has been ongoing and has featured performers such as David Miles, Lenny Gallant, and Jimmy Rankin; community involvement has been enhanced; and the Association has sponsored community music groups, including a jazz ensemble, a large group learning how to play various stringed instruments, and a community choir, which is slowly growing in numbers and ability and becoming a part of the cultural fabric of both The Hall and the community at large. As a result of these initiatives, the building is now being used in excess of 250 days out of the year and scheduling has become almost a full-time task for one of the volunteers.

With the highly visible progress now being made, albeit slowly but carefully planned, public support has been renewed. Patrons coming back to The Hall for the first time in many years are

amazed by the change in the facility, impressed by the visible progress both inside and out. This has resulted in an increase in memberships for the association and a significant upswing in the support being received, both financial and in offers of assistance. In fact, of the 61 separate projects, large and small, that have been undertaken and successfully completed to date, only three have received external grants. All others have been completed through fundraising, volunteer efforts, and overwhelming community support.

... the Band Association has refined its vision and made tremendous progress on the preservation, restoration, and renovation of the building ...

A new state-of-the-art sound system has been installed; a large close-to-professional lighting system has been added; and a theatre-size, powered, drop-down projection screen, plus a black backdrop curtain, make The Hall a

presentation and entertainment space second-to-none in Cumberland County. With a system designed for the display of artwork, The Hall can now be utilized as a gallery for large events such as the International Plein Air Festival, held annually in Parrsboro under the auspices of Parrsboro Creative. In addition, a hearing assistance system has been added which, provided at no cost to patrons, now makes The Hall truly accessible for the hearing-impaired, one of very few facilities in northern Nova Scotia to offer this assistance.

Most recently the association has embarked on a 20-year venture which will ensure an income stream for The Hall into the future. Since it was selected as a participant in a solar energy project, there is now a solar panel array (on two parts of the roof), expected to produce 41 MWh annually of green energy over 20 years or more. This energy will be sold into the Nova Scotia power grid and will provide sufficient power for approximately a dozen households, plus the energy needs of The Hall itself.

If this group has learned anything over the past number of years, it is patience. Nothing is beyond your reach if you set goals, make realistic plans, and



View into angle of wing, with supplementary solar panels (courtesy Janet Doble)

then stay the course. The Parrsboro Band Hall has been saved and is now able to fulfill the goal set out in the mission statement: "To create for the people of South Cumberland County an accessible cultural and community centre."

For current activities, please visit the Parrsboro Band Association website (www.thehall.ca).

A quick look at the Strategic Plan on the site will reveal that this group is focussed, energetic, and serious about preserving this historic property, while turning it to contemporary uses. The progress can also be followed in real time on the association's Facebook page: www.facebook.com/TheHall.Parrsboro/

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for entrepreneurship would undoubtedly be required to kick start and drive such a daunting endeavour and we can only hope the shining example of John Norman and Bonavista will inspire new thinking on how prosperity can be brought back to towns in Nova Scotia.

Elizabeth Burke is a past committee chair and board member of HTNS and a frequent contributor to The Griffin.

Since this report was prepared, Bonavista was struck by the storm of 17-19 January 2020, with winds exceeding 160 km/h and >70 cm of snow ("a hurricane inside a snowstorm," as one report described it).

The town lost 800 m of seawall, which was breached in six places, and freezing wave spray coated houses near the shore in heavy ice. The town has estimated \$10 million in damage not including private property losses, and John Norman is quoted as saying they need federal assistance if they are not to lose houses in future storms. This highlights the dilemma of vulnerability despite the dramatic progress and creative energy the town has demonstrated to date. – Ed.

Sources:

Bonavista's Master of Flip. *Atlantic Business Magazine* (November 2019).
No Regular John: How Bonavista's Mayor is Building up the Peninsula. *The Overcast*, Newfoundland's Alternative

Newspaper (25 September 2018).
John Norman: the Baron of Bonavista. *Maclean's* (March 2015).

Websites:

Bonavista Living: www.bonavistaliving.com/
Bonavista Creative: www.bonavistacreative.com/
Bonavista Creative Workshop: www.bonavistacreativeworkshop.com/
Town of Bonavista: <http://townofbonavista.com/>

Historic Wall Paintings Revealed, Saint Mary's Cathedral Basilica, Halifax



Two of the partially restored painted-wall panels in Saint Mary's Basilica as of 20 February 2020 (Griffin photo)

Tony Edwards

Places of worship are seen as places of refuge in times of strife. But at 9:05 am on 6 December 1917, the churches of Halifax provided little refuge when the French steamer *Mont-Blanc* exploded in the Narrows of Halifax Harbour. Nearly 2000 people in the city lost their lives and many more were injured by flying debris, which included shards of glass. In the Catholic Cathedral of Saint Mary's, home to the Archdiocese of Halifax (now the Archdiocese of Halifax-Yarmouth), the large stained glass windows were shattered, and the blast sent fragments of glass into the walls and art works inside the building.

As most know, a blizzard descended on Halifax that night and the defenceless buildings, including churches, were infiltrated by snow. Behind the altar at Saint Mary's were five murals depicting

the Assumption of the Blessed Virgin Mary, flanked by four angels. Each mural was over 5 metres tall and had been painted in the latter half of the 19th century. They suffered two kinds of damage: first, cuts from the flying glass embedded in the wall; and second, water damage from the snow, which froze to the art works, lifted some of the paint, and further stained them as it melted and ran down over lower parts of the murals. As the years passed, they came to look more and more bedraggled. In the 1950s, the decision was made to paint over these damaged paintings. From that time to last June, all that anyone visiting the Basilica saw were five white panels. Black and white photographs gave a hint of what was waiting there to be re-discovered if the means were ever developed to uncover these images.

The present church on Spring Garden Road near Barrington Street is

an expansion of the one that was built around 1820. It was the second on the site; the first, St Peter's, had been built in 1784. But now, to celebrate the 200th anniversary of the parish and church of St Mary's, the recent past rector, Rev. John Williams, set the wheels in motion for celebrations this summer. One of his goals was to see "rejuvenation" of the five murals. For this task, experienced conservator and art educator, Jennifer Fotheringham, a graduate of the art conservation program at Queen's University, was selected. Working along with her is portrait artist, Vernon Robertson.

After the scaffolding was in place, Ms Fotheringham began removing the white paint, working up from the bottom of the panels. She found that the usually dependable solvents for such work were not effective and she had to resort to scalpels. This involved painstakingly picking off the white, lead-based

paint, all the while hoping and praying that, by the time she progressed to the top, at least the faces would be in good condition. Mostly they were and this helped to keep the process in line with Father Williams' hope that the finished rejuvenation would not look 'photo-shopped'. He has been quoted as saying, "They should look like they've been around for a while."

As Ms Fotheringham settled into her routine, her scalpels kept "clinking" into bits of coloured glass embedded in the paintings. She says that "some of these small pieces of glass were as much as a quarter of an inch into the plaster." These were relics from the Halifax Harbour Explosion on that disastrous morning in 1917. In some cases, she didn't remove the glass, fearing that some of the plaster might come out as well. In any case, their presence records an important event in the history of this place of worship.

Jennifer noted that it is obvious the artist was well trained. This shows in the "mathematical and measured way that the facial features are plotted out and the care that was taken with them." Jennifer also spoke of "the swirling robes" of Mary, indicating the action of her Assumption into Heaven. The four angels could very well be Archangels, but the Medieval style of lettering on their pedestals is too faint to make out.

What is most important for us is that we can now see these art works again because of the foresight of those in the 1950s who decided to cover them with care. At that time, they first applied an oil-based film. This put a barrier between the art works and the covering white paint. As a result, picking off the white paint with a scalpel wasn't as destructive as it sounds. As of March 1, the staging is still in place, but the work of rejuvenation is almost complete and ready for the celebration this summer of the 200th year of Saint Mary's Cathedral Basilica.

Tony Edwards is a local historian and a former member of the Board of Heritage Trust of Nova Scotia.

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Dr Ligoure's hospital was one of 10 local hospitals providing medical aid in the immediate aftermath of the Explosion,² before numerous temporary facilities were put in place. As of January 1918, Dr Ligoure was still treating 51 cases "scattered over Hungry Hill, the Lady Hammond Road, Willow Park, etc."¹ for which he was not charging, but by then also "had the use of a motor furnished by Medical Relief".¹

The history of the house at 166 North Street begins with Heber and Isabella Hartlen, who had the houses erected on the south side of North Street between Robie and Agricola. As of 1894, Heber appears as a victualler at 116 Barrington, with his home at "166 North cnr Robie."³ This is the first year reporting his residence on this block. The following year, he appears at 168 North.⁴ As the early photograph (c. 1900) reproduced here is part of the Arthur F. Pelton album, the houses may have been designed and built by Rhodes, Curry & Company, Amherst, NS, or used material supplied by them. They opened a branch of their construction and building materials company at 300-302 Robie Street circa 1895. A. F. Pelton, the Halifax manager, lived at 28 Kempt Road (now Robie Street), around the corner from these houses.

The three houses (164-168 North) are modified Queen Ann designs and substantial in size. Nos. 164 and 166 were built as a mirror-image double, with tiered two-storey bays capped by turret roofs and substantial doorway moulding, with panel doors, sidelights, transom windows, fluted pilasters, and a shared dentil cornice at the eave, with dormers overhead.

The occupants in 1896 were:⁵

- 168 North (corner of Robie): Heber Hartlen, victualler (at 116 Barrington Street)
- 166 North: Fred W. Stevens of Wallace & Stevens
- 164 North: Harris L. Wallace of Wallace & Stevens, grocers and feed store (at 143

Agricola, corner of North Street)

F.W. Stevens remained at 166 Robie until 1898. In 1899, the home was rented by The Rev. Welcome E. Bates of Tabernacle Baptist Church. The following year, it was purchased by commission merchant, John W. Dewolf, who sold it to Ligoure in 1917. In 1921, Dr Ligoure returned the property to Mary R. Dewolf, widow.

According to some records, Dr Ligoure died in Halifax on 23 May 1922,⁶ but he is not listed in Nova Scotia Historical Vital Statistics and no one has found his obituary in the Halifax newspapers of the day. He is listed in the *Index to Declaration of Intent for Naturalization, New York County [USA], 1907-1924*.⁷ This declaration was given sometime after 28 February 1921.

Subsequent owners included Garnet A. Little, real estate broker, 1921-1926; Reverend Thomas J. Buchanan, parish priest 1926-1944; Cyril C. O'Brien, school teacher, 1944-1947; Vincent T. O'Brien, police inspector, 1947-1990. It was in the 1957 directory that the house became two units.

Garry Shutlak is Senior Research Archivist at the Nova Scotia Archives, a long-time contributor to The Griffin, and an Honorary Life Member of the Trust.

Notes:

¹Personal narrative by Dr. C.C. Ligoure, related to Archibald MacMechan, January 1918, Nova Scotia Archives, MG1 vol. 2124, no. 166 and 166a, on-line at: <https://novascotia.ca/archives/explosion/narratives.asp?ID=4>

²McAlister, C.N., Marble, A.E. and Murray, T.J. The 1917 Halifax Explosion: the first coordinated local civilian medical response to disaster in Canada. *Canadian Journal of Surgery* 60(6), 372-374 (2017), <http://doi.org/10.1503/cjs.016317>.

³McAlpine's City Directory, 1891-1892.

⁴McAlpine's City Directory, 1983-1894.

⁵McAlpine's City Directory, 1895-1896.

⁶Directory of Deceased American Physicians, 1804-1929.

⁷Ancestry.com, an index to declarations of intent for naturalization, index does not provide date; original data: New York State Supreme Court. *Declarations of Intention filed in New York County, 1907-1924*. County Clerk's Office, New York County, New York.

Programs Sponsored by Other Societies

DesBrisay Museum

130 Jubilee Road, Bridgewater, NS
Recreational Aviation in Atlantic Canada – hosted by ultralight instructor and hang glider pilot, Christopher Ball, **March 14, 2 pm**, free admission
Friends of DesBrisay Museum Annual General Meeting – **March 14, 4 pm**
The French in Lunenburg County and in Nova Scotia – narration, discussion, and some song, hosted by Hank Middleton, former history teacher of Acadian background, **March 14, 4 pm**, free-will donations
Artist's Closing Reception – with VANS In-Residence artist Marla Breton, in conjunction with her exhibition March 6-27 and studio hours on-site until March 14, cash bar and refreshments, **March 26, 7 pm**
Climate Café – Extinction Rebellion invites you to a gathering to talk about your concerns or feelings of hopelessness caused by the climate crisis, **March 28, 2 pm**, for more info on this event, email Jeannie: xrns@protonmail.com
 More info in general: www.desbrisaymuseum.ca, 902-543-4033

Friends of McNabs Island

30th Annual General Meeting
What Shaped McNabs Island and What Does the Future Hold? – 30th anniversary talk by Don Forbes, Maritime Museum of the Atlantic, **Wednesday April 22, 6:45 pm**
 More info: <https://mcnabsisland.ca/>

Hammonds Plains Historical Society

The History of Our Very Own Ghost Town: Kemptown – following the general meeting, this talk will focus on the development of Kemptown during the 1800s and its demise and disappearance in the early 1900s. **Monday March 30, 7 pm** at the Hammonds Plains Community Centre (2041 Hammonds Plains Road). Open to the general public with refreshments provided.
 More info: hammondsplainhistoricalsociety.ca

Maritime Museum of the Atlantic

1675 Lower Water Street, Halifax
The Armdale Yacht Club Past and Present – lecture by Sarah-Jane Raine, **Tuesday March 10, 7 pm**, free admission.
The Women of the SS Atlantic – talk by Bob Chaulk, **Tuesday March 31, 7 pm**, free admission.

Nova Scotia Archaeology Society

Lectures held in Burke Theatre A, Saint Mary's University, Halifax NS
Tools of the Digital Archaeologist: Applied Case Studies in Nova Scotia – lecture by Wesley Weatherbee. **March 31, 7 pm**.

Royal Nova Scotia Historical Society

Lectures held at the Public Archives, 6016 University Avenue, Halifax NS
Women Challenging the Constitution: New Evidence – lecture by Louise Carbert, based on a paper published in 'Atlantis' using the approaches identified by feminist institutionalism, focusing on the interactions between the Canadian Advisory Council on the Status of Women (CACSW) and the Canadian government during the constitutional crisis of 1980-81. **March 18, 7 pm**. Free admission.
Annual Banquet and lecture: Not Just Evangeline: A Look at Real Acadian Women – lecture by Susan Surette-Draper. Mostly everyone has heard of Evangeline but what about real Acadian women? Although most historians have not given much attention to this half of the Acadian population, their lives and contributions cannot be discounted. Inspired by her research on the subject, Susan will showcase the lives of real Acadian women, both before and after the Great Upheaval; their homes, their families, their occupations, as well as their tenacity in good and bad times. Dalhousie University Club, **April 15, 6:00 for 6:30 pm**. Fee and tickets: check website for details.
Samuel Creelman, 1808-1891: A Forgotten Father of Teacher Education in Nova Scotia – lecture by John N. Grant. Samuel Creelman of Upper Stewiacke, NS spent forty-four years in service to the people of Nova Scotia. He entered political life as a Reformer primarily concerned about schools and roads and bridges. He became a MLA, a MLC, and a member of the Executive Council. He was

equally involved in local affairs, his church, and the temperance society. History has not treated him kindly and he has been largely forgotten. Perhaps he deserves better. Nova Scotia Archives, **May 20, 7 pm**. Free admission.

More info: www.rnshs.ca or facebook.com/TheRoyalNovaScotiaHistoricalSociety

SS Atlantic Heritage Interpretation Park

178 Sandy Cove Road, Terence Bay NS
Annual General Meeting – **March 10** at Prospect Road Community Centre, 2141 Prospect Rd, Hatchet Lake.
Anniversary of the SS Atlantic loss – **March 29** at Terence Bay Community Hall, 80 Sandy Cove Road, Terence Bay.
Opening of the Heritage Centre for the season – **May 16**
 More info: <http://www.ssatlantic.com/> or <https://twitter.com/SSAtlantic>

Locations of subject matter in this issue

