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The Griffin

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The Griffin

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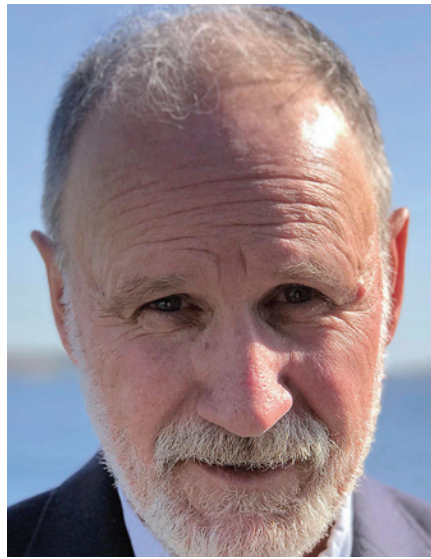
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President's Report



Andrew Murphy

Last September, I wrote of a summer full of exciting heritage events: the HTNS Awards Ceremony, the Doors Open for Churches festival, the Board's annual out-of-HRM meeting. It was certainly disappointing to postpone the adventures and celebrations we've come to anticipate. But, like the many Nova Scotians who have joyfully rediscovered their home province after their vacation plans were upended, I'm proud to report that the Trust has been able to recognize and seize upon the opportunities such unusual circumstances presented.

Chief among these was the hiring of our biggest summer work team to date. It was rewarding to provide vital work experience to talented young people at a time when so many employers were shuttering their doors. It was gratifying that the provincial and federal grant programs with whom we work recognized the special efforts the Heritage Trust was making and responded with written notes of thanks – and additional funding.

A recent Dalhousie planning graduate and former HTNS intern, Carter Beau-pré-McPhee, returned to the Trust this year to help supervise two Dal planning students, Imogen Goldie and Victoria

Hamilton. Carter passed on the skills he gained in working with the Trust last summer, training the others to use Property Online for historic research. Thanks to these three young planners, we now have a partially completed inventory of properties for the Old North Heritage Conservation District in Halifax.

Carter, Imogen, and Victoria also joined forces with a recent Dalhousie architecture grad, Colleen Briand, to work on a project initiated by Gerry Post, Executive Director of the Nova Scotia Accessibility Directorate. Their report explores best practices for making heritage properties accessible without compromising their heritage value, and it broadens understandings of accessibility and accessible experiences. This research has significant implications for tourism, in Nova Scotia and beyond, as well as for preserving historic sites in our province and sharing them with a diverse audience. Curious readers can turn to Victoria's article (page 16), which highlights an important issue – and solution – our interns came across in the course of their research.

Rounding out our roster were two NSCC Library and Information Technology students, Sharyn Larter and Tere Mullin, who joined us in June for their end-of-degree work term. Though their time with us was relatively brief, their contribution to the *Griffin* indexing project was valuable. Moreover, this was the first time the Trust had collaborated with the NSCC LIT program, an exciting broadening of our internship program to include a new institution and area of study. We hope to continue to develop opportunities for LIT students, whose skills and interests complement many Trust initiatives.

Last but not least, this summer the Trust upended the expectations of anyone who thought "working remotely" at a heritage organization would mean exchanging messages by carrier pigeon. The necessity of social distancing combined with the hiring of our biggest summer team to date created the

continued on page 6

Cover image: The Right Direction (Lunenburg, Nova Scotia), by Mark Grantham, 2017, acrylic on canvas, 24" x 36" (courtesy of the artist) \$3600

ARTIST

Mark Grantham

Biography

A fifth-generation Haligonian, Mark Grantham was born in Halifax in 1966. He grew up on Leeds Street in the city's north end. His first oil on canvas was completed at age 11.

Following Bachelor of Arts and Bachelor of Education degrees at Dalhousie University, Mark went on to study architecture at the Technical University of Nova Scotia, from which he holds a Bachelor of Environmental Design Studies degree as well as a Master's degree in Architecture.

Mark has been painting full time since 1996. For 20 years he was represented by a commercial gallery in Halifax. Mark's annual solo exhibits became legendary for the excitement they created, with gallery patrons and collectors lining up for hours to secure the painting or paintings of their choice. After 20 sell-out shows at that gallery, Mark is now pleased to be represented by 14 Bells Fine Art Gallery, where he continues to find new and exciting ways to present his work to an ever-growing audience.

Mark's work can be found in countless private and corporate collections, as well as the Nova Scotia and Canada Council Art Banks. He can be contacted at: markgranthamimages@gmail.com

Artist Statement

As an artist, I am inspired by my surroundings – the parks, streets, and buildings of Halifax, as well as the Nova Scotian countryside. These are places that I have known since I was a child, and yet my experience of them is always fresh and new, transformed as they are by changing light, weather, and the cycle of seasons.



Noble and Bright (Morris Street, Halifax), by Mark Grantham, 2019, oil on canvas, 20" x 30" (courtesy of the artist)



Some Yesterdays Always Remain (Bridgetown, Nova Scotia), by Mark Grantham, 2019, oil on board, 24" x 36" (courtesy of the artist) \$3600

Built Heritage Award - B2 Lofts, Montague Street and Bluenose Drive, Lunenburg

Brian MacKay-Lyons

This project was nominated by Arthur MacDonald, Heritage Officer for the Town of Lunenburg. It is the first award the Trust has bestowed for a combination of adaptive re-use and sympathetic insertion of an entirely new structure, but this project is outstanding in its fitness and blending of modernity and tradition. Factors that influenced the Awards Committee included showing sensitivity to the townscape, two streetscapes, and the distinctive vernacular architecture of this UNESCO World Heritage community; blending mixed use into the building; following the Standards and Guidelines for the Conservation of Historic Places in Canada; going beyond the high bar required in Lunenburg; and breathing new life into a valuable heritage waterfront building, which had not attracted much attention before. – Ed.

“A cultured and benevolent building always enters into a dialogue with its context ... A responsible work of architecture always elevates the entire setting.”

– Finnish architect Juhani Pallasmaa¹

We have forgotten how to make good towns. Good architecture starts with urban design. The best urban places consist mainly of modest buildings, aggregated to make a consistent urban fabric. For some 25 years, I have used the town of Lunenburg, Nova Scotia, as a vehicle for teaching architecture and urbanism, both at Dalhousie University and through numerous teaching chairs at universities abroad. Now it was time to practice what I preached as architect and developer.

B2 Lofts is a mixed use, urban infill development in the heart of the UNESCO World Heritage District of Lunenburg. The project consists of the renovation of an existing historic



Loft interior in new structure



Residential unit in top storey of renovated structure, with original window overlooking the town

building and an adjacent new building. It includes two street-level commercial spaces, with six loft-style apartments above. The UNESCO designation of the town means that strict design guidelines had to be observed.

B2 Lofts is a through-block project, with addresses on both the mercantile Montague Street and the waterfront-

industrial Bluenose Drive. This part of the town embodies distinctive elements of Lunenburg's particular sense of place. In approaching the design for this project, one needed only to look next door, to the existing neighbouring buildings, some of which had been there for over 200 years. The project adds one more cross-grain, gambrel-roofed warehouse



Montague Street (town side): entrance to the new Lunenburg office of MacKay-Lyons Sweetapple Architects and the residential units above

to a streetscape containing several historic gambrels. It employs traditional Montague Street shopfronts, combined with the pragmatic, industrial architectural language of the waterfront.

This is apple-pie urbanism. The intention was always to be a good neighbour and to honour the cultural heritage that is palpable when visiting the Town of Lunenburg. B2 Lofts is a 'fabric building' that respected design guidelines, but also pushed beyond them. A path of lesser resistance would have been to use modern materials (e.g. vinyl stamped siding) made to look like heritage materials. However, additional effort was made to argue for authentic

material, such as wood shingles, that maintain the integrity of this intervention.

We were able to trace the history of the existing structure (160 Montague Street) back as far as 1873, when Lewis Anderson left the firm of James Eisenhauer and Co. to open his own business there. Anderson has been described as a prominent businessman who contributed to the revival of the West India trade in Lunenburg.² Bill Plaskett refers to the building as the Anderson Premises. In 1910, the property was acquired by Zwicker and Company, who held it until 1977. Since that time, it has housed an electronic navigation enterprise, a

boat-building company, and two art galleries (Anderson Gallery and The Discord Gallery), before finally being purchased by Brian and Marilyn MacKay-Lyons. The existing building was not designated.

Lunenburg is a wooden town, built by shipbuilders since the 1750s. The project builds upon the material culture of this place, using wood shingle cladding for both walls and roof, and custom-crafted, traditional, wood windows. The solid-to-glazing ratio harmonizes with nearby buildings. The dynamic, pin-wheeling, asymmetrical façade compositions, consisting of pop-scaled (oversized) fenestration and barn doors, give the building a plain modern effect.



Bluenose Drive elevation with doors and sliding window covers open

Delicate, spiderweb-like roof trusses in the upper loft apartments refer to the metal trades attendant to the wooden shipbuilding tradition.

Why did we choose to refurbish the existing building in this way? At the very base, we admired the building. But the choice was driven not only by admiration; it was also by necessity. When preliminary exploration of the structure was undertaken, we discovered that there were at least three structural systems at work, tying the building together unevenly. Additionally, the structure was on a 10-foot grid, which is not amenable to a residential plan. Residential architecture functions much better on a 12-foot grid. The renovation and addition being a mixed-use development also required new two hour fire separations as per the building code.

This is a place for architectural restraint, or good manners. An intimate knowledge of place and the vernacular buildings that exist in the town informed every design decision, including roof shape, scale, proportion, and materials. Lunenburg is one of only two UNESCO World Heritage towns in North America. As such, it makes a good place to study the relationship between tradition and modernity; to prove that one can build

complementary modern architecture in a highly constrained, historic, urban context.

“Taken alone, tradition stagnates, and modernity vaporizes. When taken together, modernity breathes life into tradition, and tradition responds by providing depth and gravity.”

— Mexican poet Octavio Paz, translated from Nobel Lecture, 1990

Brian MacKay-Lyons, a well-known and respected Nova Scotia architect, is principal and senior partner in MacKay-Lyons Sweetapple Architects Ltd and Professor of Architecture at Dalhousie University.

¹Introduction to Robert McCarter, *The Work of MacKay-Lyons Sweetapple Architects: Economy as Ethic* (London: Thames and Hudson, 2017).

²Plaskett, William. *Lunenburg: an Inventory of Historic Buildings with Photographs and Historical Notes*. (Bridgewater: Lighthouse Publishing, 1984).

All photographs courtesy of MacKay-Lyons Sweetapple Architects. Thanks to Matt Jones for his assistance.

continued from page 2

perfect occasion to increase our technological capacities. With the help of these young people—especially Carter—we were able to transition to a cloud-based collaborative work environment. Our Board quickly grew used to videoconferencing, and by summer’s end we had both stayed productive, and made mental notes about whose cottages we would most like to secure invitations to next year.

What advantages do these tech upgrades have for the Trust going forward? Well, in addition to a near-seamless handover of ongoing projects, as new interns join us for the fall and our summer interns return to school, the tools we need to tackle the fresh challenges the “New Normal” presents are at our fingertips. Sharing talks online, for instance, has a value beyond current circumstances; for the first time our lectures would be accessible to HTNS members across the province, not just those within traveling distance. This would also advance our mandate of public education. I could say more—but I don’t want to spoil any surprises!

Heritage Trust of Nova Scotia Illustrated Public Talks

Given the current health situation, no in-person talks are planned for the foreseeable future.

We are working on options for virtual public presentations.

Information 902-423-4807
www.htns.ca

Built Heritage Award - Kentville Library, 440 Main Street, Kentville



Interior view from stage, looking to stained glass window on street façade, seen in exterior view on p. 9 (courtesy Janet Kimber)

Lis van Berkel

This project was nominated by Michal Crowe, a member of the Awards Committee, to recognize the completion of an ambitious, sensitive, and exciting adaptive re-use of an historic Kentville church to support another valuable community service. Factors that contributed to the award decision include the project's contribution to preserving Nova Scotia's built heritage, creating a unique space that maintains the exterior and interior character-defining elements, and providing a functional community space and educational centre. – Ed.

The building that houses the Kentville Library is the former United Church of St Paul and St Stephen (originally St Paul's Presbyterian Church), a stone and timber frame structure favourably sited on Main Street. The architect of the church has not been positively identified: it may have been W.M. Brown, Andrew Cobb or Leslie R. Fair. There is a set of complete drawings for a concept plan of the church building in the Nova Scotia Archives, dated 1911. Although the drawings are not of the church as it was built, they do bear some resemblance to it. The Nova Scotia Archives also hold a single drawing of a different concept design by a fourth architect, H. E. Gates,

which also does not match the final build. The builder was almost certainly C.H. Wright, who built a similar church in Wolfville.

The original building was constructed in 1914 and dedicated the following year. The exterior is unhewn red quartz sandstone, intermixed with local white quartzite, with grey freestone trim around the windows and doors. The style is old English and features high walls and a timber-framed peaked ceiling. Like many great cathedrals and churches in Europe, its gothic windows have a pointed arch. On the interior, the wainscoting and ceiling are made with white hemlock and the rafters are

Douglas fir, stained and polished. The windows and door casings are oak, and the floors are also hardwood. The two large stained-glass windows on the front and rear may be original. Stained-glass side windows, added in the 1960s and 1970s, were made by Cuppens Studios in New Brunswick, the artists of much of the stained glass in Atlantic Canadian churches.

The Adaptive Re-Use Project

The United Church of Canada vacated the building in recent years and it was purchased by Parsons Investments Limited, which is leasing the space to the Library. A strong community effort played a part in moving this project forward. In 2016, the project won first place and \$40,000 in *This Place Matters*, a crowdfunding competition organized by the National Trust for Canada; they then went on to raise a further \$57,000 for the adaptive re-use project. As reported in a news item in December that year (*The Griffin*, vol. 41(4), p. 15, 2016), they rang the church bells 40 times to celebrate.

In December 2016, *houdinidesign ARCHITECTS* were engaged to design the library space. The design concept was to maintain the order of the existing design of this culturally significant space by involving a simple and strategic incision. It transforms the use from church to library with minimal disruption to its impressive volume. The space is divided into six bays with a buttress at each truss. Beautiful light enters through the two large stained-glass windows on the axis of the library. There is a clear demarcation between the old and the new, but the new also serves as a backdrop for the original design. It was critical to honour the architect's original intent – to create a space for reflection where earth, wood, and people connect with sky, light, and air.

The restoration involved a careful transformation of the chancel into a Community Room. Steps included reconstructing parts of the stage floor, and the addition of the ramp/bookcase, a new wood beam and glazing across the



Interior looking toward the stage (former chancel), showing soaring ceilings (courtesy Janet Kimber)

front of the chancel. The wood screens adjacent to the chancel, likely added during the renovation of the church after a fire, were subtly adapted for a kitchenette, entry, and exit. A hidden window was restored. The plaster was repaired, wood restored and polished, and doors and windows replaced. The team worked to match the existing plaster, reconstruct wood details and match the wood stain, and they re-used

much of the existing hardwood for the reconstruction.

The new bookcases are aligned perpendicular to the aisle, not unlike pews. Natural light enters through the frosted glass of the east-west windows and falls seamlessly between the bookcases. The shelves create alcoves for quiet study, and frame the circulation and children's areas, as well as a teen area in another corner. Bookcase height is chosen to

maintain a human connection in the high-ceilinged room. The whole gathering space is anchored by the millwork. Furniture in antique white and natural maple plays off and accentuates the colours in the stained glass.

Contractors, trades people, and specialists

Contract management, structural, mechanical and electrical systems were handled by Parsons Investment Ltd. Furniture was crafted by Michael Deluca. Lisa Tondino and Alexander Bolen made up the design team. The project team also included Jordan Spidle, Dorian Sabone, Mathew Rodrigues, Lis van Berkel, Tristan Tondino, Jos anne Brunell, with photographer Janet Kimber.

Lis van Berkel is a writer with houdini-design ARCHITECTS and was involved in the project.



Exterior view of Kentville Library (courtesy Lisa Tondino)

UPDATE

The Morris House has finally been municipally designated!

Linda Forbes

Last winter, the Trust's Vice President Heritage, Dr Allen B Robertson, prepared an extensive report for an application for municipal designation of the Charles Morris House. In mid-summer, we learned that the HRM Heritage Advisory Committee had awarded the Morris House 77 of a possible 100 points and recommended that it be registered. This was one of the highest scores ever achieved by a building, according to one of the planners. The report sent to the HAC and Council stated, "Due to the efforts of the late Dr Phil Pacey ... the architectural integrity of the building is very high." In his presentation to Council, Senior Heritage Planner, Aaron Murnaghan, drew attention to the debt owed to Phil Pacey, who "spent the last seven years of his life" working to save the house. On September 22, council-

lors voted unanimously in favour of the designation.

The Morris House (~1764) has now been handed over to St Paul's Home. The latter had previously purchased the Creighton Street property on which the house 'landed' at the end of its famous move from Hollis Street in 2013. Affiliated with St Paul's Anglican Church, St Paul's Home was founded in 1867 "to provide and maintain properties which are used by other non-profit organizations to help young women and men in need or at risk."

The initial intention of Heritage Trust was to gift the house to Metro Non-Profit Housing, with St Paul's retaining ownership of the land. This split-ownership arrangement, while acceptable when a lot was required for the house, was not ideal in the long term. The proposal to consolidate the ownership by gifting

the house to St Paul's, which would rent to the provider of supportive housing for youth, offered a more practical arrangement. The Trust's Board agreed last December to approach St Paul's Home, as the landowner, about assuming responsibility for the building sitting on its property. At the end of January, the Board of St Paul's Home met and signed a document releasing HTNS from its lease on the land.

The Trust remains grateful to St Paul's for its willingness to enter into an agreement to 'host' a building owned by another organization. Without such help, the Morris House move would not have been possible. Currently, St Paul's Home is looking at its options for using the building to support at-risk youth.

Built Heritage Award - Bank of Montreal Building, 12 King Street, Lunenburg

Garth Turner

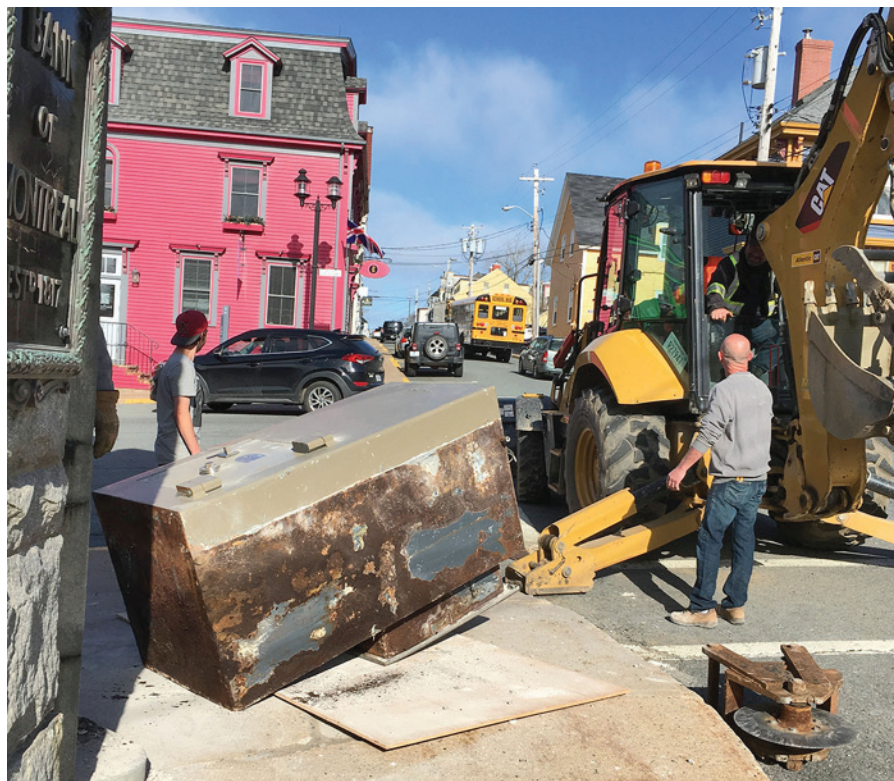
Cynthia Street, noted heritage architect, nominated this project for a Heritage Trust award. The Committee found it highly deserving for a number of reasons, including the owners' passion for the building, the careful conservation of the heritage structure (including restoration of the signature corner doorway), the philanthropic adaptive re-use providing space to community groups and local artists, and the leadership shown in maintaining local heritage. – Ed.

After 110 years of occupying an excellent, purpose-built stone icon on the main street of Lunenburg, the Bank of Montreal (BMO) pulled up stakes, abandoned town, and in its wake left an ATM and a web site. The structure at 12 King Street, designed by renowned architects Peden & McLaren, sat vacant until purchased by Garth Turner in 2017.

The original structure was completed in 1907 and is a rarity in the area, being constructed of grey Shelburne granite. In the mid-1960s, the bank expanded its footprint by buying and demolishing an adjacent hardware store and building a one-storey, stone-clad addition. Fortunately, the original structure was not seriously modified during this process.

By the time BMO left, the building was outfitted as a typical modern bank branch, with suspended ceilings, linoleum flooring, teller stations and wickets, safety deposit box booths, in-branch automated teller machines, a large vault, and extensive signage outside. The character-defining doorway at the corner of King and Pelham Streets had been converted into a night-depository. That involved cementing in a 3500 pound iron structure.

Restoration and renovation involved the removal of the ATMs, teller wickets, suspended ceilings, flooring, and glassed-in security areas. Exter-



Removing the night depository from the corner doorway



Restored banking hall and dome



Finished project with restored corner doorway

nally the building was stripped of bank signage, the window bars and fencing were restored, the domed copper roof cleaned and lit, the night depository box removed, and a custom door installed in the original entrance.

The character-defining doorway had been converted into a night depository ... a 3500 pound iron structure

Internally the signature banking hall was restored with the building of walls to replace originals, new wide-plank hardwood flooring installed, covered-over doorways re-opened, new office spaces constructed, and the entire area drywalled, painted, and trimmed. The electrical service and heating plant were extensively upgraded. New eaves-troughing was installed. Damaged basement walls were rebuilt and waterproofed.

The building now houses a financial services company serving clients across Canada. In addition, space is donated to several community organizations, including the Nova Scotia Sea School and the Lunenburg Doc Fest, and to Theodore Heffler, a sculptor.

All the work was financed privately by Garth and Dorothy Turner, Lunenburg residents. The general contractor was Cocks & Delaney Design and Construction, Mahone Bay, NS.

Hon. J. Garth Turner PC is an investment advisor and principal with Turner Investments at Raymond James Ltd., where he is Senior Vice President, Private Client Group. The Turners have been involved in the restoration of several heritage properties in Ontario. Now they deserve high praise and gratitude for their contribution to Nova Scotia's built heritage.

All photographs courtesy of the author



Doorway in 1920s



Restored doorway with crew

AWARDS

Built Heritage Award – White Cottage, 72 Duke Street, Chester

Philip Mitchell and Mark Narsansky

This property was nominated by Carol Nauss of the Chester Municipal Heritage Society and Suzi Fraser of the Lightfoot Tower Restoration Campaign, a project of the Chester Trust. Substantially a 'rebuild' using original materials, the building was reborn. This project was selected for leadership in heritage in Chester, devotion to local heritage craftsmen, re-use and recycling of building materials, and attention to historical detail. – Ed.

This prominent house in Chester, long named 'White Cottage', is one of the oldest remaining houses on the Front Harbour. It was built in 1795 by Anthony Thickpenny, an English lieutenant who had received a land grant here. Since then, the home has had a very colourful history.

The most famous story surrounding White Cottage involves the *Young*



White Cottage, street frontage



Front entry, exterior and interior, after restoration





White Cottage looking to dining room and restored staircase

Teazer, an American privateer schooner that was attacking British ships off the coast during the War of 1812. In 1813, the vessel was chased into Mahone Bay by HMS *Hogue*, which sent a boarding party in boats. As the boats approached, *Young Teazer* exploded. Two bodies were brought to White Cottage and a Yankee sympathizer was fatally shot while trying to retrieve something from one of the bodies.

At the time of this incident, the owner was merchant William Marvin, who acquired the home in 1810 and occupied it for almost 40 years. In 1849, it was purchased by Charles Lovett as an annex to his hotel, the Lovett House. Since then, White Cottage has changed hands numerous times and each owner

has ‘updated’ the house, incrementally stripping it of its original character. The common reason we heard was that this was the easiest route to renovate a home in the area when working with the building codes and local suppliers.

We purchased White Cottage in 2011 to save it from a developer who was going to tear the house down and divide the property into four lots. We set about restoring it to its former glory. While researching the house over the next few years, we found historic photos through the Chester Municipal Heritage Society to ensure we restored the home properly.

We began the restoration in 2015. Due to major structural issues and excessive rot in over three quarters of the

exterior, we ended up dismantling the entire house, board by board, numbering and storing all the pieces, rebuilding the infrastructure, and then replacing and re-using all the original elements that could be salvaged.

... our goal was always to set an example that might inspire others in Chester to save what they have for future generations ...

A key feature of the house was the staircase that rose gracefully through the four storeys. This was taken out in pieces and all the original treads, balusters, and railing were re-installed. Local craftsmen were hired to carve replacement newel posts to match the only remaining original one. Boards and beams that were too rotted to re-use in full were milled down for trim and decorative beams. Old glass was cut down for interior transoms. Window styles, architectural trim, cabinetry, hardware, plumbing fixtures, and light fixtures were selected either from the period when the house was built, or inspired by and complementary to its architectural heritage.

The project was completed in 2018. As well as creating a glorious home, our goal was always to set an example that might inspire others in Chester to save what they have for future generations to enjoy. It was our passion to restore White Cottage and save this important piece of Chester history.

Philip Mitchell and Mark Narsansky are owners of White Cottage and joint recipients of the award.

All photographs courtesy of the authors

Built Heritage Award – Town Clock, Citadel Hill, Halifax

Donald Forbes

This project was nominated by William Breckenridge, Chair of the Awards Committee. Undertaken by Parks Canada and managed by Jonathan Nash, it was a major restoration of a primary cultural icon. Heritage Trust of Nova Scotia played an early advisory role. The committee selected this project because of its iconic status and high visibility, its tourism value, the positive response to the consultation process, the attention to detail, the measures to prevent water infiltration, and the goal of preserving the structure for future generations.
– Ed.

The Halifax Town Clock is the most recognizable symbol of Halifax, cherished by residents and visitors alike. It was conceived by His Royal Highness, Prince Edward, Duke of Kent, as one component of an ambitious building program he initiated during his residence in Halifax as Commander-in-Chief for British forces in North America. Originally planned as a garrison clock, its three-tiered turret was designed to be placed either on top of a barrack building, or alternatively on a stand-alone structure, as ultimately decided. The site on the east side of the Citadel at the head of George Street, where it would be visible from most parts of the town (alas no longer), was decided by the Duke's successor, Lt-General Henry Bowyer, in response to Governor Wentworth's intervention and to take advantage of a public subscription to pay for construction of the building on which the turret was placed.¹

The base and the turret were designed by Capt. William Fenwick, born 1767 in Halifax to Capt. Robert Fenwick, Royal Artillery, and Ann Phillips, born in Annapolis Royal. The design reflected detailed consultation with the Duke of Kent, who continued to take an interest in this project after his departure in 1800. It was the Duke himself who ordered the clock from the House of

Vuillamy, royal clockmakers, during a visit to London in 1798 (the clock was delivered in 1802).

The one-storey, clapboard, base structure, which for a time served as residence for the clock keeper, is rectangular, symmetrical, beautifully proportioned, with "corner pilasters, ... and a sweeping, double-sided staircase" leading to double doors in the centre of the facade.¹ For the turret, described by Elizabeth Pacey as "a true architectural ornament," Fenwick designed an octagonal structure with three levels. The lower tier is encircled by 12 columns supporting a moulded frieze; the middle storey displays the four clock faces with narrow windows on the alternate diagonal sides; the upper level consists of alternating small, narrow, and high, wide arches supporting a coppered dome and surmounted by a three-foot diameter golden ball. The clock mechanism was installed behind the clock faces, with three bells in the belfry above, "three 125-pound weights, and a 12-foot pendulum [suspended in] a 45-foot shaft through the centre of the building".¹ The Town Clock was completed in October 1803, when it became the official time piece for the Garrison.

... once again, the Halifax Town Clock stands proud on the slope of Citadel Hill, ... visible from the Grand Parade and the foot of George Street

By 1960, those tasked with managing the building felt that deterioration (due to water infiltration) had reduced the structure to an irreparable condition. It was decided that the only option was to replicate the original structure. This complete reconstruction was undertaken by the National Park Service, at the time a unit of the Department of Northern Affairs and National Resources. We are very fortunate that George C. Rose, a government draftsman and amateur film-maker, documented the rebuilding

on 8-mm film. Many years later, this was projected as part of a CBC television interview with Mr Rose in 2015, available on YouTube.²

Some repair work was undertaken in 2005. A decade later, it was clear that a more thorough restoration was required. Undertaken between July 2018 and October 2019, this involved some interior wall removal to dry out the structure, scaffolding over the entire turret to the top of the ball, repair of the first-tier columns, repair of chimneys, repair of windows on main floor and first tier of turret, replacement of clock-level windows, copper cladding on the first-tier platform and the column bases, the same on the upper cupola platform, gilding of the ball and clock hands, replication of the architrave and soffit details, and much more.

Now, once again, the Halifax Town Clock stands proud on the slope of Citadel Hill, just upslope from Brunswick Street (previously Garrison), and visible from the Grand Parade and the foot of George Street. Though crudely overlooked now by corporate symbols, the Town Clock remains, for Haligonians and visitors alike, one of the primary symbols and points of reference in the city. We thank Parks Canada and all involved for their careful work on this much-loved building.

¹Elizabeth Pacey. *Georgian Halifax* (Hantsport: Lancelot Press, 1987). Most of the historical details and the quotations in the first three paragraphs are drawn from Pacey's detailed account of the origins and construction of the Old Town Clock (pp. 137-146)

²Halifax Town Clock Restoration 1960-61 (Canadian Broadcasting Corporation, 24 April 2015). Interview with G.C. Rose and screening of 8-mm film, <https://www.youtube.com/watch?v=lcvs0GgW4Yk>

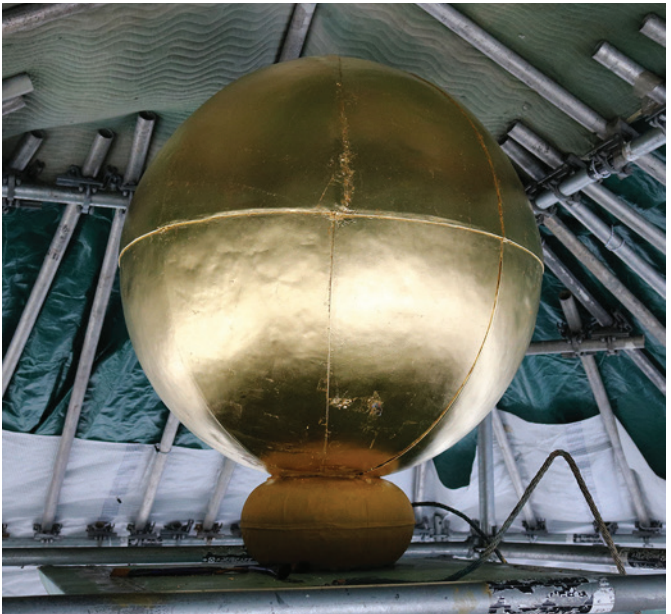
All photographs courtesy of Jonathan Nash, P.Eng., Project Manager, Parks Canada



The project completed, October 2019; despite new curtain walls and rising roof lines, the harbour can still be glimpsed (note St Paul's Church cupola peeking above the roof of the Prince George Hotel)



Scaffolding was erected over the entire turret, including the ball, December 2018 – a strange-looking tower overlooks the city's historic precinct and harbour



Under scaffold cover, the ball was dressed in gold leaf

Accessibility and Heritage

Victoria Hamilton

Having the opportunity in 2017 to visit and explore the northwestern part of the United Kingdom, I found myself walking the Roman walls and medieval Rows of Chester. At the time, I was not looking at accessibility; but today, I find myself reflecting on this experience and recognizing how seamlessly Cheshire West and Chester Council integrated accessibility into its historic street fabric.

There are several aspects that need to be considered when making accessibility adjustments to heritage buildings. Heritage policy advocates for the rehabilitation, restoration, and conservation of locations with historical or cultural significance, while accessibility focuses on making improvements to the built environment which enable more equitable access across a wide range of users. Heritage buildings or districts often face architectural constraints in making any accessible improvements. This means that creative and innovative approaches are needed to improve access to Nova Scotia's rich historic built environment. Although I could go on about the beautiful historic architecture and preserved medieval layout of Chester, this article focuses on public washrooms, an overlooked aspect of accessibility.

Heritage policy advocates for rehabilitation ... while accessibility focuses on ... improvements ... which enable more equitable access

Lezlie Lowe is a Halifax-based journalist and teaches at the University of King's College. Lowe's 2018 book, *No Place to Go: How Public Toilets Fail our Private Needs*, highlights the lack of public washrooms and the failure of policy to meet private needs of all individuals.¹ Diminishing access to public washrooms has created additional exclusionary places in cities and rural towns as a "lack of public [washrooms] kills the liveable city before it's born."¹ This is



Chester, by Tania & Artur, 2011-06-01 (<https://www.flickr.com/photos/taniaho/5943575477/in/photolist>), licensed under CC BY 2.0 (<https://creativecommons.org/licenses/by-nc-nd/2.0/>)

particularly noticeable in the way public washrooms exclude meaningful gender-neutral facilities, and in the failure in design to provide access for those living with disabilities, vulnerable populations, women, and children.²

This issue is present in Halifax, as can be seen in the lack of accessible washroom infrastructure in the city centre. A map on the Halifax web site shows only six public municipal facilities in an area extending from North to South streets and from Oxford to the Harbour.³ The associated app (allowing a click to bring up a window with the address and some details on facilities and availability) is useful only for those with internet access. The bottom line is that facilities and information are both extremely limited and difficult to find. In Halifax, many of the washrooms that are open to the public are not fully accessible.⁴ One must time a visit based on when the business, library, or park is open. This influences the choice of destination, how long someone can stay to experience a place, and even whether to attend an event or stay home. This is particularly

evident in areas with a higher concentration of historic buildings, such as the Barrington Street Heritage Conservation District, which does not address this accessibility concern in any way. This is a place that needs improved access to accessible public washrooms and could draw on the example of Chester.⁵

The National Key Scheme is a public washroom initiative in the UK.⁶ To date, there are approximately 9000 well-equipped accessible washrooms located throughout the country and every year both a printed guide and a searchable on-line map are updated.⁷ The keys cost about £5.70 including VAT (some councils give them away free) and provide independent access to any of the locked changing places or washrooms located throughout the UK. This cost ensures that the washrooms are maintained, cleaned, and stocked for individuals who require additional support to what is found in a typical washroom. Chester is just one of the many cities across the UK that operates in this system, and currently has seven changing places.⁸ The design of the accessible washrooms



Changing Places Toilet Map

Home Find Plan a Route FAQ

Login

Chester City Centre - Frodsham Street
Frodsham Street
Chester
CH1 3JJ
GB

Contact Information

Tel: 03001238123

Important Information

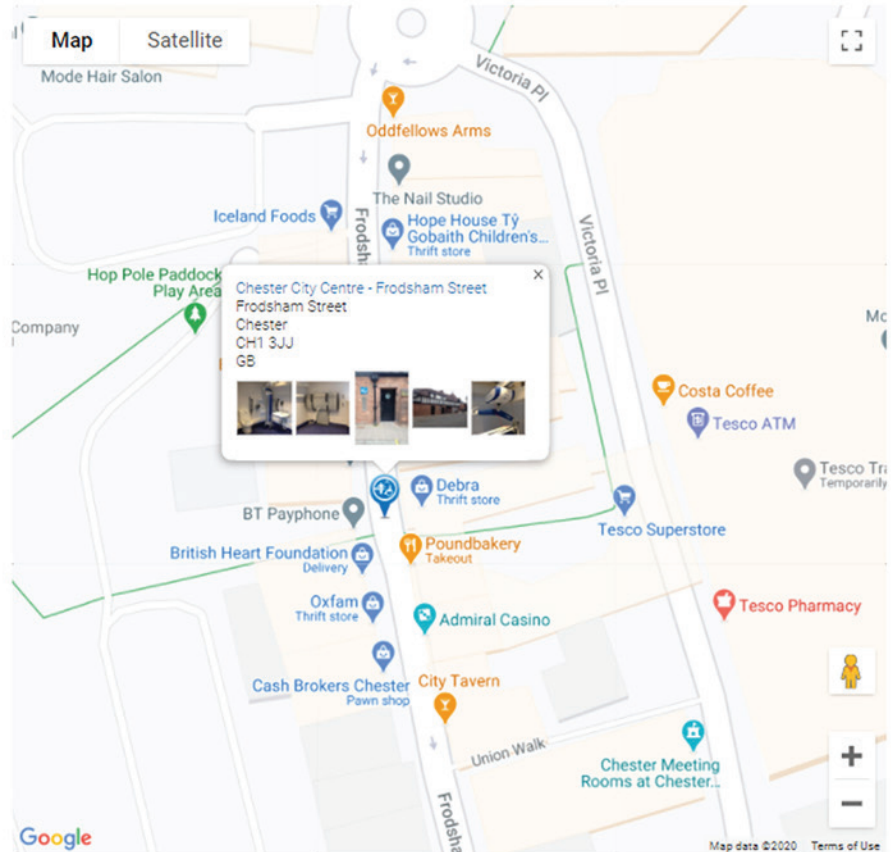
This facility is back in working order -11/10/19

Facility Features

- Bench - Height Adjustable, Adult Sized, Wall Mounted
- Hoist - Ceiling
- Peninsular Toilet
- Washbasin Height Adjustable
- Non Slip Floor
- Floor Space (sq. m) - 12
- Privacy Screen
- Managed
- Locked

Opening Hours

Monday	08:00 - 20:00
Tuesday	08:00 - 20:00
Wednesday	08:00 - 20:00
Thursday	08:00 - 20:00
Friday	08:00 - 20:00
Saturday	08:00 - 20:00
Sunday	08:00 - 20:00



Details provided in Toilet Map (courtesy Velocity42 and the Changing Places consortium) for one accessible public facility in an historic building in Chester (reproduced by permission, www.changingplaces.org)

provides more space for individuals who require additional features, such as changing places, lifts, and showers. The Changing Places initiative is sponsored by a consortium of organizations in the UK.⁹ A click on each point in the map provides detailed information on location, access, size, and fittings, with photographs of the building, doorway, and interior of the facilities, one of which is in a medieval half-timbered structure.¹⁰

Similar innovative approaches could be implemented in various locations

across Nova Scotia. Even if opened, many of the buildings in the Barrington Street area do not have an accessible washroom, let alone a changing place. Furthermore, the insertion of such facilities into historic buildings is often challenging. Creating a specifically designed, possibly stand-alone, accessible washroom somewhere in or near the Grand Parade would enable individuals with more complex needs to visit downtown Halifax for longer periods of time and to savour the heritage character of

the city centre.

In addition to participating in the National Key Scheme, Chester, has also created its own community toilet scheme at the municipal level.¹¹ This allows for local businesses or sites around the city centre, such as restaurants, bars, cafes, and shops, to advertise that anyone can use their washrooms when they are open without having to make a purchase. This simple yet important aspect of improving access to washrooms has helped accommodate more

than just physical disability, but also any individuals who visit and live in Chester, thus enabling people to experience the city and its many historic sites for longer periods of time.⁷

Improved accessibility brings not only reassurance and the necessary support to those who struggle with accessibility, but lasting economic and social benefits to the city and we will continue to place accessibility at the heart of everything we deliver
– Lord Mayor of Chester

Although Nova Scotia has a lower population density than many European countries, this does not mean that similar programs could not be implemented in our urban centres, rural town centres, and tourist destinations. The provision of more public washrooms, including fully accessible facilities, across Nova Scotia would improve equity outcomes in cities and rural towns.

Although heritage conservation and accessibility are sometimes perceived as opposing ideals, heritage can and should be made accessible. When done appropriately, accessibility improvements to heritage buildings and precincts can have lasting economic and social benefits. Improving accessibility needs to be done using creative approaches and on a case by case basis, as each heritage site or conservation district has specific character-defining elements that need to be conserved and accessibility concerns that need to be addressed. The English city of Chester can teach us the importance – and ease – of seamlessly integrating heritage and accessibility with access to public washrooms in its historic city.

Victoria Hamilton is a 2020 student intern with Heritage Trust of Nova Scotia

¹Lowe, L. *No Place to Go: How Public Toilets Fail Our Private Needs* (Toronto: Coach House Books, 2018). See also: Lezlie Lowe: Why public bathrooms are actually highly politicized and exclusionary spaces. *Quill and Quire* (2018, August 27), <https://quillandquire.com/omni/lezlie-lowe-why-public-bathrooms-are-actually-highly-politicized-and-exclusionary-spaces/>



Barrington Street Heritage Conservation District, Halifax (Griffin photo, 2019-08-23)

²Lynk, M. Dignity down the toilet: Public bathrooms as a human right. CBC Radio (2019, March 6), www.cbc.ca/radio/ideas/dignity-down-the-toilet-public-bathrooms-as-a-human-right-1.5045766

³Halifax Regional Municipality, Community and Regional Planning, Public Safety, Public Washrooms (2020), www.halifax.ca/about-halifax/regional-community-planning/public-safety

⁴Halifax Regional Municipality, Staff Report to Community Planning and Economic Development Standing Committee, *Universal Access to Municipal Washroom Facilities* (2016, March 23). Attachment 1 to Halifax Regional Council, Item 14.3.1 (2017, May 9), www.halifax.ca/sites/default/files/documents/city-hall/regional-council/170509rc1431.pdf

⁵European Commission. *Access City Award 2017: Examples of Best Practice in Making EU Cities More Accessible*, www.accessibletourism.org/resources/toolip/doc/2017/07/08/access-city-award-brochure-2017.pdf

⁶Disabled Toilets: What is a Radar key? BBC News (2013, May 21), www.bbc.com/news/blogs-guch-22602836

⁷Ryan, F. Roman holiday: how Chester became the most accessible city in Europe. *The Guardian* (2017, September 20), www.theguardian.com/cities/2017/sep/20/chester-europes-most-accessible-city

⁸<https://changingplaces.uktoiletmap.org/find?toiletLocation=Chester%20UK>

⁹Partners in the consortium include PAMIS (Promoting a More Inclusive Society), Muscular Dystrophy UK, the Centre for Accessible Environments, and the Scottish Government, <http://changingplaces.org>

¹⁰<https://changingplaces.uktoiletmap.org/toilet/view/116>

¹¹Cheshire West & Chester Council. Community toilet scheme and RADAR keys, www.cheshirewestandchester.gov.uk/residents/health-and-social-care/adult-social-care/living-independently/living-with-a-disability/getting-out-and-about/community-toilet-scheme.aspx

Galleries in historic buildings (see p. 19)

The Bread Gallery

Former general store, c. 1909
7778 Hwy 14, Brooklyn, West Hants
902-757-3377; <http://breadgallery.blogspot.com>

The Convent

Former Holy Angels Convent, 1885
170 George Street, Sydney
902-539-9560 (ext. 202); <http://theconvent.ca>

The Customs House Incubation Gallery

Former Post Office and Customs House, 1939
402 Granville Street, Port Hawkesbury
902-625-1928; <https://capebretoncraft.com/learn/customs-house>

The Ice House

Former Tatamagouche Creamery ice house, 1924
Grace Jollymore Joyce Arts Centre, Tatamagouche
902-657-3500; <http://www.gracejollymore.com/gallery>

Open for Business: Art Galleries in Historic Buildings

Michal Crowe



Gallery 215 in the Selma Community Hall, formerly the Selma School, is open for visits, as are many of the small galleries throughout the province (photo credit: Ben Ellis, Gallery 215)

During Covid-19, our world has changed forever. Schools closed, businesses were shut down, restaurants were shuttered, ... and musicians and artists could not perform or present openings. We were isolated in our homes from friends, family, offices, and business. It was a time of great stress and, for a time, the future seemed bleak.

Some found a silver lining under the dark cloud and used their down-time to develop innovative ways of sharing their art and music remotely. Some started virtual art classes, while others were inspired to create new work and arranged virtual openings on-line.

Because of the increased on-line presence of artists and art galleries, one

day in mid-June, with a slight easing of restrictions, I received three announcements of gallery openings. I was not familiar with the galleries but noticed that one was in a heritage building. Aha! The thrill of the hunt! The search was on for galleries in Nova Scotia in repurposed heritage buildings.

Sixteen sites have been identified so far. We plan to profile a few in each issue over the coming year. As this is an opportunity to promote businesses that could benefit from a growth in visitation during the still-warm days of fall, the accompanying table contains the key details on all of the sites not covered in this issue.

Other sites with galleries in historic properties

Annapolis Region Community Arts Council (ARCAC)

Former Presbyterian Church, 1860
396 Saint George St, Annapolis Royal
902-532-7069; <https://arcac-artsplace.weebly.com>

Art Gallery of Nova Scotia (AGNS)

Post Office and Customs House, 1868; also part of Provincial Building, 1935
1723 Hollis St, Halifax
902-424-5280; <https://www.artgalleryofnovascotia.ca>

Art Gallery of Nova Scotia Yarmouth

Former Royal Bank Building, 1913
341 Main Street, Yarmouth
902-749-2248;
<https://www.artgalleryofnovascotia.ca/visit-yarmouth>

Chester Art Centre

Former home
60 Queen Street, Chester
902-275-5789; <https://www.chesterartcentre.ca>

Dawn MacNutt, Sculptor

Former family home
5226 Little Harbour Rd., Little Harbour, Pictou Co.
902-752-3378; <http://www.dawnmacnutt.com>

Dawn Oman Art Gallery

Former Providence Methodist Church, 1871
298 Granville Street, Bridgetown, Annapolis Co.
902-526-3040; <https://www.dawnomanart.com>

14 Bells Gallery

Heritage-designated Hydrostone Market, 1921
5523B Young Street, Halifax
902-406-2355; www.14Bells.com

Geoff Butler House and Gallery

Former Eaton House, c. 1870
5318 Granville Road, Granville Ferry, Annapolis Co.
902-532-5707; <https://geoffbutlerartist.weebly.com>

continued on page 18

Gallery 215

Municipally-designated historic school

8247 Highway 215, Selma, near Maitland, East Hants,
NS B0N 1T0

902-261-2151; <https://gallery215.wordpress.com>

September 2020 hours Thursday-Tuesday 11 am to 5 pm

Gallery 215, run by the Maitland and District Development Association, is in the beautifully-conserved former Selma School, which now functions as a Community Centre. The association also runs a craft shop called Beyond the Wharf, at Wharf Street in Maitland. Both feature local artists and craftspeople.

The Selma School property was originally owned by the family of Anita June Duckenfield. Her great-great grandfather, Captain John Pratt, donated land adjacent to his home to build the school. Although there was a schoolhouse in Selma in 1818, provided by Edward Cole, a second school was built on the Pratt land, but it burned in 1865. The present building, a two-room schoolhouse, replaced it and opened in 1868. Several local shipbuilders, including Alfred Putnam, W.D. Lawrence, Archibald McCallum, A.A. McDougall, and others helped to build the school, which was designed to reflect the community's prosperity and the high quality of its craftsmen. Using

shipwrights and the finest materials, they erected an elegant building with a projecting centre gable for the door and transom, a steep-pitched roof with flared eaves, peaked window brows, pierced facing boards, brackets, and a belfry at the peak of the roof. The children of many of the families listed above, living at this end of the village, attended the Selma School instead of the school in Maitland.

The school was vacated in 1964. Although designated then to be a municipal community centre, funding was not available to keep it in shape and it fell to ruin. In 2002, the Maitland District Development Association (MDDA) was formed and, with small municipal and provincial grants, and a larger \$65,296 grant from the federal Strategic Community Investment Fund, began the process to restore the school. As then MP, Scott Brison, said at the time, "the Maitland District is the province's first Heritage Conservation District, and this restoration is very much about creating a critical mass of visitor value in the area to complement nearby attractions such as the Lawrence House [Nova Scotia Museum] and [the wharf at] Dawson Dowell Park."

As we go to press, the Gallery is open 6 days a week, as indicated above.



Musical entertainment for community event in Gallery 215 (Griffin photo)



Selma School, circa 1890, from interpretive panel at the site; photo on back cover (p. 24) was taken in front of the right façade window; note missing right corner door and different gable-end windows (compare with photo at left)

Round Hill Studio

Historic commercial building

280 St George Street

Annapolis Royal, NS B0S 1A0

902-955-0365; <https://www.roundhillstudio.com>

Round Hill Studio, in the heart of Annapolis Royal, provides a venue for established and emerging artists. Opened by artist Jaime Lee Lightle and her artist husband, James C.E. Lightle, in 2016, its initial success prompted a move to larger premises. Its present location has 1000 square feet of space in a commercial building known as the Fielding Property, with almost a hundred years of history behind it.

Originally built in 1922 for William Stanley Cummings, 278-286 Saint George Street was known as the Cummings Block and housed his offices, as well as those of Layton the tailor and the telephone company, with three apartments upstairs. Over time, various businesses moved to this central location, including Simpsons order office.

In 1944, Constance Fielding bought the building. Her husband Harold was in the Merchant Marine and often

away. She and her mother, Catherine Spurr, ran a very successful restaurant called The Riverside Cafe until 1952. In addition to locals, military personnel from Cornwallis were frequent visitors. Mrs Fielding died in 1961. Her son Wilfred became a prominent camera man and producer both in Canada and abroad. His obituary in *The Globe and Mail* of 12 May 2013 described how he had revolutionized broadcasting. Although not about the Fielding building, per se, it attested to a remarkable success story of a native son who loved Nova Scotia and returned to the town each summer until his death.

In 1952, Don Wong leased the old Riverside Cafe and opened The Provincial. Subsequent businesses included Emin's Super Market, Leslie's Dress Shop, Troop's Barber Shop, and a craft store.

The building today remains in the Fielding family with Wilf's partner, Anita Gordon. It still has three apartments upstairs. In addition to the art gallery, the ground floor hosts three businesses run by women: One Scoop Two Scoops Ice Cream Parlour, Chop's Hair Studio, and Huestis Insurance.



Round Hill Studio, located in the Fielding (former Cummings) property (courtesy of Jaime Lee Lightle)

The newly completed Cummings Block, 1922 (courtesy of the Annapolis Heritage Society)



The Fraser

*Former home, education centre, hospital,
and seniors' residence*

362 Main Street, Tatamagouche, NS B0K 1V0
902-657-3285; <https://www.thefraser.org>

The Fraser, formerly known as the Fraser Cultural Centre, provides gallery and meeting space in the former home of Lillian Fraser. Born in 1869 in Earltown, NS, she graduated as a nurse from Memorial Hospital, North Conway, New Hampshire. She had a successful career as the Superintendent of a few Massachusetts hospitals, including Fenway Hospital (as shown in 1930 US federal census) and Audubon Hospital, which she owned.

In about 1932, she commissioned Lawson Reid to build a small vacation home for her and her sister, Maggie. This was located at its present site, in the heart of the vil-

lage on Main Street. Upon her death in 1942, Lillian willed the property to the Village of Tatamagouche for community purposes. Initially it was used by the school board for domestic science classes. Then, in 1947, it became home to a seven-bed Red Cross Outpost Hospital and continued in this role until 1968, when the Lillian Fraser Memorial Hospital opened. In 1969, Margaret Colburn, the last Matron of the Red Cross Hospital, and other volunteers created a non-profit seniors' residence, which became Willow Lodge, named for the willow tree on the property, thought to have been planted by gardener Jack Koostra.

After the new Willow Lodge facility opened in 1980, the home was available for yet another use. In 1981, the Northumberland Arts Council was founded. Lillian Fraser's former home became the Fraser Cultural Centre (now The Fraser), with a focus on the arts of the North Shore of Nova Scotia.



The Fraser today, with ramp added (courtesy George Klass)



The Fraser house as a Red Cross Outpost Hospital (courtesy Northumberland Arts Council)



Inside the gallery, The Fraser, Tatamagouche (courtesy George Klass)

Maritime Painted Salt Box Fine Art Gallery

Vintage barn

265 Petite Rivière Road, Petite Rivière Bridge,
Lunenburg County, NS B4V 8W9
902-693-693-1544; <https://www.paintedsaltbox.com>

This year marks the 22nd season for the Maritime Painted Saltbox Gallery, which for 15 years has been housed in a converted barn near Petite Rivière.

The barn and the adjacent century home are located on former land of the Sperry family, early settlers in Petite Rivière. Former residents included Arthur (half brother of the Sperrys) and Geneva Johnson, who moved to Somerville, Massachusetts, where they ran a restaurant, Banner Lunch. Later Marshall Sperry inherited the farm from his

uncle, William Edwin Sperry. Herb Sperry recalled his father building the barn sometime in the 1950s, but the gallery website dates it to 1946. In any case, it is post-war, but even barns of this vintage are a rapidly diminishing resource and efforts to save them are laudable.

The property was sold in 1995 to Tom Grandy and Don Longton, who converted the barn into an elegant two-storey shop called Joy of Antiques. They remained there for ten years before selling to the current owners.

Tom Alway and Peter Blais, owners and artists, moved themselves and the gallery to this property in 2005 after eight years in Mahone Bay.

Examples of the artists' work and current opening hours can be found on the gallery website (see above).



The gallery in the barn, July 2020 (photo courtesy Paul Harman)



The property for sale, circa 1995 (photo courtesy Tom Grandy)

Many thanks to all those who helped by supplying ideas, interviews, inspirations, photographs, or directions. For this selection of sites, they include: Tom Alway, Tom Grandy, Don Longton, Herb Sperry and Paul Harman (Maritime Painted Saltbox Gallery); George Klass and Maralyn Driver (The Fraser); Jaime Lee Lightle, Lois Jenkins, Kalle Medeni, and Anita Gordon (Round Hill Gallery); June Duckenfield and Ben Ellis (Gallery 215). Thanks also to Linda Forbes and Marg Herdman for suggestions and advice.

Social News

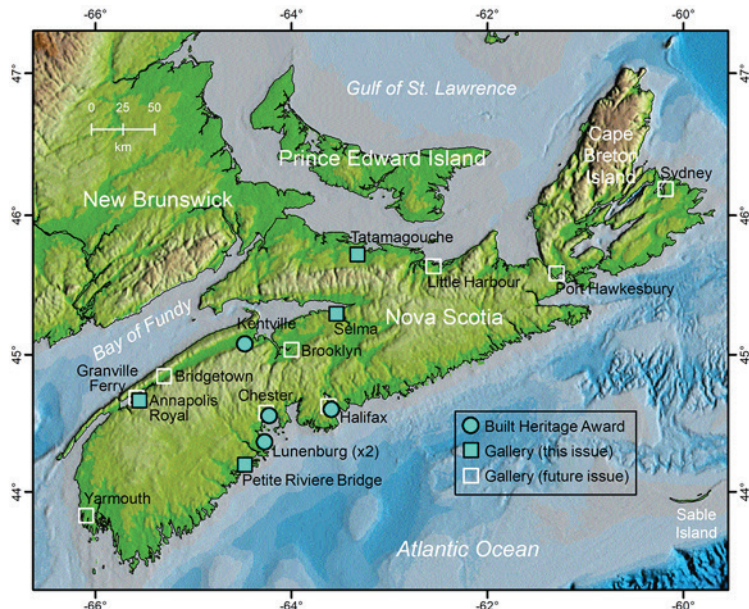
The Griffin is not usually a purveyor of social news, but in this time of pandemic distress, we are happy to announce that Editorial Committee member Melanie Ballard and former President Joe Ballard were blessed with their first child, Benjamin Patrick Joseph, on July 9th. In other good news, Board member Michelle Davey's daughter, Nina, received the Queen Elizabeth II Medal, a Scammell Bursary, and the David George Johnson Memorial Award on graduation from Pictou Academy in June 2020. Congratulations to all from your friends in HTNS!

Can you spot the window?



Class and teacher (Miss Winnifred Jordan) of the "Upper Selma School" in 1901, including children from the Lawrence, Putnam, Pratt, Blois, Whidden, Faulkner, Stairs, Smith, and other prominent local families; Abbie Lawrence (back row right, next to teacher) was the surviving heir who (many years later) arranged for the Lawrence House in Maitland to become part of the Nova Scotia Museum (photo courtesy June Duckenfield; names courtesy the late Dr Alden West Faulkner)

Locations of subject matter in this issue



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

Heritage Trust of Nova Scotia

Annual General Meeting

Short talk by David Jones to follow

Thursday October 29th at 7 pm

RSVP for Zoom instructions to:

gabrielecaras@htns.ca
(please include name and phone number)

The Board has decided to hold a virtual AGM to allow outgoing Board members to retire and incoming members to become active.