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The Griffin

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The Griffin

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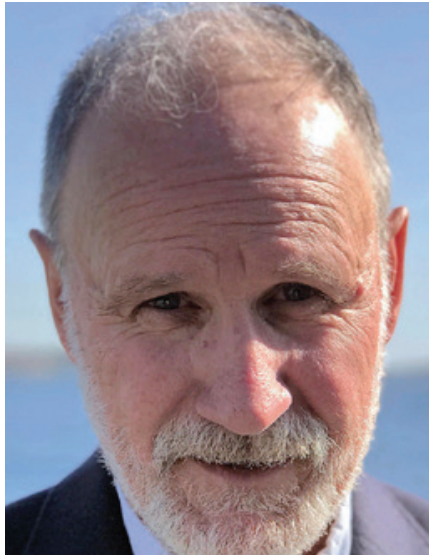
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Cover image: Goat Island Baptist Church, by
Tom Forrestall, 2010, watercolour on paper, ~18"
x ~24" (courtesy of the artist, Griffin photo)

President's Report



Andrew Murphy

So, for me, where did it all begin with the Heritage Trust? They must have made an appointment with my then-assistant, Sharon MacDonald, truly an indomitable character and not by any means a pushover. I've always run an eclectic collection of businesses: trucking, warehousing, some property development, with more than a dash of public accountant. Sharon was a great gatekeeper. Once a client told me that Sharon had charged him \$20 to move his appointment with me up five days. Such an entrepreneur, Sharon was. In any case, early one afternoon Sharon ushered two people into my office. They were Peter Delefes and Linda Forbes, two of the nicest, most sincere people who have ever walked the earth. I, of course, knew who Peter was: the first NDP MLA for the South End of Halifax (Halifax Citadel), quite an accomplishment, as his constituents were the wealthiest in Nova Scotia, and would not be expected to vote left. Linda, I did not know at all.

As a practicing chartered accountant (CPA), I've had meetings like this at least once a month for the last 30 years. Sometimes, they turn out to be with

pyramid marketers, wanting me to sign up for Amway or Melaleuca. Other times they're with individuals with intriguing business ideas, which I can try to help move forward. At least once a year I find myself meeting with someone from a non-profit hoping to recruit me to their board. All non-profits would like a CPA on their board; still, one has to make a living. I've always served on boards and commissions, but you cannot do them all.

I listened very intently to Linda and Peter's pitch. They were with the Heritage Trust of Nova Scotia. I was a developer, but also a passionate Haligonian. Frankly, at that time, the Heritage Trust had a bad rep amongst lots of people in Halifax. The Trust was seen to oppose everything. They were very principled. In disputes they seemed to have a policy of no retreat, no surrender. Lack of willingness to compromise had led to a series of defeats. This of course was not Linda and Peter at all, but an attitude often associated with the Trust. For instance, I remember a particularly spirited campaign against sidewalk cafes, which were sprouting up all around Halifax like dandelions on a June lawn. This was not an HTNS effort, but it was led by some of the same crowd. I had been lucky in life to spend time in Montreal, Quebec City, and, fabulously, Paris, and knew the glory of sidewalk cafes ... and what they can contribute to a wonderful urban existence. It was that kind of persistent, uncompromising, oppositional campaign that gave me such reservations about engaging with the Trust.

So, I had a big problem. I had two lovely people sitting in my office trying to recruit me for a board that I really did not want to join. For goodness sake, they might just as well have been asking me to drink a glass of leprosy juice. Looking to make a graceful exit from this uncomfortable ask, I used a technique I'd developed over the course of many such visits: I told them that I was intrigued, but would have to investigate the Trust; could they please drop off

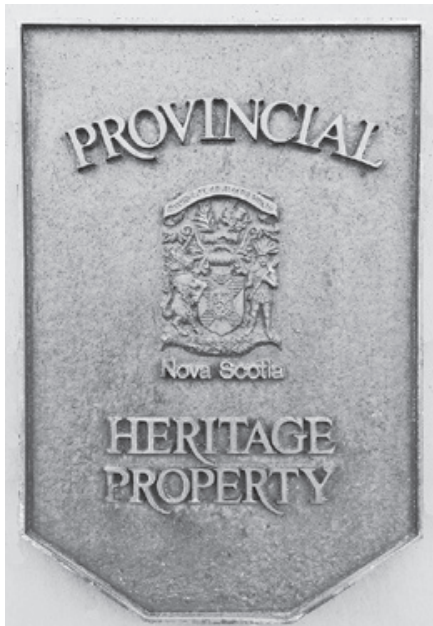
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ARTIST

Tom Forrestall

Thomas DeVany Forrestall CM, ONS, BFA, LLD, RCA was born in the Annapolis Valley and grew up in Middleton and Dartmouth. He studied fine arts at Mount Allison University under Lawren P. Harris, Alex Colville, and Ted Fulford, graduating in 1958. Tom met his wife Natalie LeBlanc there and together they raised seven children. Following a year in Europe as one of the first to receive a Canada Council grant for independent study, Forrestall became assistant curator at the Beaverbrook Art Gallery. Since 1960, he has worked as a freelance artist, living and painting in his large heritage home in downtown Dartmouth, and summering in the Valley. Formerly on the Board of Heritage Trust, Tom has been generous in support of heritage organizations, such as the Dartmouth Heritage Museum and the Goat Island Church Preservation Society. In 1983, he designed the Provincial Heritage Property plaque and says he insisted on it being cast in bronze.

Now in his 80s, Tom remains an active and productive artist. His principal media have been watercolour and egg



Provincial Heritage Property plaque, designed by Tom Forrestall, 1983



Self-portrait, 2010, ink and watercolour on paper, by Tom Forrestall (courtesy Dartmouth Heritage Museum, acc. 2012.020.001)

tempera. His profile on the AGNS website describes his art as 'Magic Realism', "an imprecise term [for] the work of a coterie of east-coast Canadian painters [such as] Alex Colville, Christopher Pratt, and Mary Pratt, ... each of whom adapted naturalism in a personal way." Tom has exhibited in major galleries worldwide; his work is found in numerous major collections and appears in histories of Canadian art, such as Paul Duval's 1974 book, *High Realism in Canada*. Tom's dealer is the Mira Godard Gallery in Toronto.

Tom's notes on our cover painting:
"Goat Island Baptist Church"
Watercolour on Arches 300 lb paper.
My plein-air watercolours are a preliminary for egg tempera that's created in the studio. They are exploratory work, done outdoors on site. Watercolours are the most enjoyable side of all my art, on location in the open for 2-3 hours turns on all my senses.

Goat Island Baptist Church

Paul Wear

On the south bank of the Annapolis River, five miles west of Annapolis Royal, nearly 100 members of the Potter family gathered with local Baptists in August 1909 for the reveal of a marble tablet commemorating the life of the Reverend Israel Potter, the founder of Goat Island Baptist Church.

While Potter and the congregation that he founded are a distant memory, the building that housed them remains as a testament to his work and the evangelical fervour that swept through early 19th century rural Nova Scotia.

Born in Worcester, Massachusetts, Israel Potter served as a soldier in the Continental Army during the American Revolution, before joining his family in Clements Township, Nova Scotia. There, in the words of his son, “[he] used to work hard all the week, farming, fishing, and brick-making, then go and preach Sundays all over the town and county, year after year.”

In 1810, Potter wrote of a “powerful reformation” in the township that spring.

“The ordinance of baptism has been administered for five Sabbaths successively. Forty-five have been admitted to this sacred rite, and a church has been constituted upon the gospel plan, consisting of sixty-five members, to which we expect further additions.”

Tradition says that the congregation built the Goat Island Baptist Church building in 1810. A more likely date, however, is 1822. In that year, another religious revival swept through the community. Potter became an ordained Baptist minister; local resident and shipbuilder, Captain John Harris, in his journal entry for 25 July 1822, wrote “Raised the meeting house.”

The Goat Island church likely started life as a much plainer structure, with architectural evidence pointing to the steeple as a later, but still early, addition. The gothic windows may also have been added at the same time as the steeple. A likely date for this work is 1843, when another great revival occurred, swelling the Goat Island congregation. A November 1843 church meeting appointed a committee to assume

oversight of the “new Chappel.”

Little has changed inside the church since Israel Potter’s time. There is no electricity in the building and light is provided by a chandelier holding four oil lamps hanging from the centre of the sanctuary ceiling. Placed at intervals along the aisles are eight elegantly turned candle holders, each 24 inches high. Five additional long-stemmed candle holders line the gallery. The pews are of the boxed pattern common to those earlier days. Each set of pews has a door which helped keep the winter draft off the worshippers’ feet.

Because of changing population patterns and the construction of a Baptist church in nearby Clementsport, by the early 20th century services at Goat Island were limited to one or two a month; by mid-century there was only one annual memorial service. In recent years, the church hosted a well-attended candlelight Christmas Eve service; but, alas, the fire marshal intervened, and those services too were discontinued.

By 2006, the membership of the Clementsport United Baptist Church, which then owned the Goat Island building, was aging and dwindling in number. They turned to the Clements Historical Society for help. As a result, local residents formed the Goat Island Church Preservation Society with a mandate to maintain the old church building while the Clementsport church retained ownership. This arrangement continued until 2019, when the church, down to only a handful of members, agreed to transfer ownership of the building to the Preservation Society.

While the old church has held up well for roughly 200 years, serious structural issues have arisen and will necessitate costly repairs. Noticing problems with the floor, the Preservation Society hired an engineer to conduct a thorough investigation of the building. This uncovered issues with the framework and footings under the main floor in



Oil lamp chandelier in Goat Island Baptist Church



Goat Island Baptist Church

the crawl space beneath the structure. The large 10" x 12" timbers that carry the main load of the building, including the weight of the walls and roof, have extensive dry rot and are poorly supported. As a consequence, the lower east and west walls are bowing outward revealing daylight between where the floor ends and the walls begin. Lighter longitudinal timbers that add support to the floor joists are also succumbing to dry rot and are poorly supported, thus compromising the entire floor structure.

The engineer concluded that under present conditions, if the building were used for large meetings, there is a risk of the floor collapsing – more likely a localized collapse rather than a catastrophic failure. He therefore recommended keeping numbers within the building to a mini-

mum until at least interim work is done.

Currently, plans for the church are on hold. The society has some funds on hand, but not nearly enough to complete the required work. With the global pandemic, fundraising is a challenge. The society members, however, are determined to persevere and save this important part of our Nova Scotia history.

The province designated Goat Island Baptist Church as a registered heritage property in 1986.

Born and raised in Annapolis Royal, Paul Wear holds degrees from Acadia and the University of New Brunswick and studied Heritage Conservation at Carleton University. He is a realtor and President of the Clements Historical Society.

Our cover art this issue is a painting of the church by Tom Forrestall, who writes: I know Goat Island Church, it's about three km from our summer house. It is the oldest Baptist church in Canada. It is a beautiful church inside and out. I've painted it many times, painted on site, late in the afternoon (I never paint from a photograph, the contraption invades my creative, imaginative space).

T.F. 26.6.'10

All images courtesy of the author and Clements Historical Society

Red Row, Sydney Mines: a Brief Research Report

Gerald L. Pocius

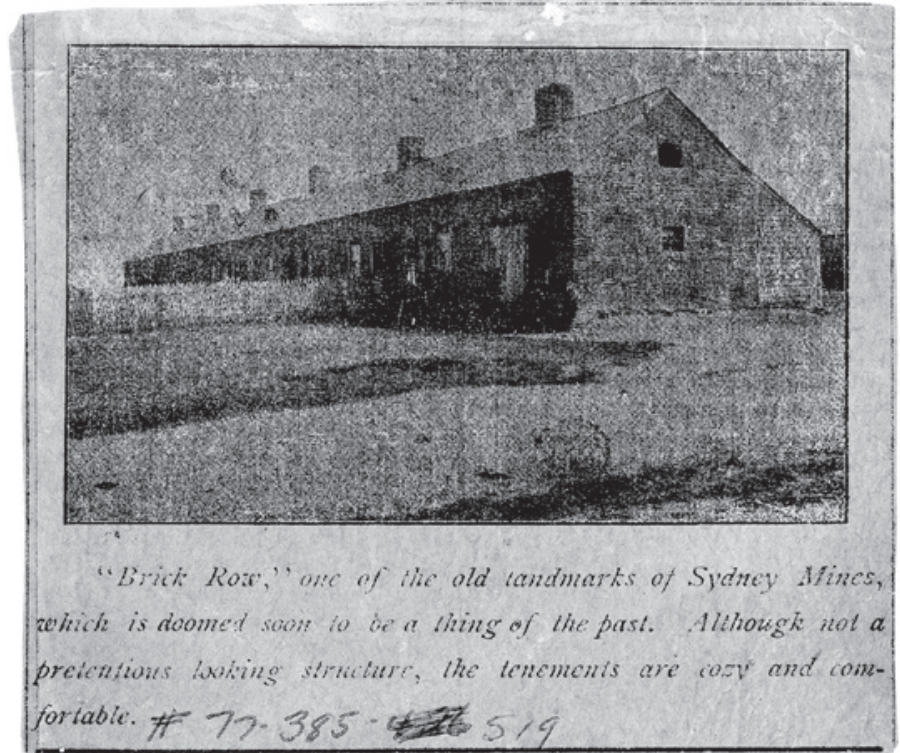
For the past five years, the Sydney Architectural Conservation Society (SACS) has been involved with researching the history of Red Row in Sydney Mines. This is a series of brick row houses connected with the General Mining Association (GMA) coal operation, which began around 1828. SACS has worked on a series of possible re-uses for three unused end units of Red Row, but no feasible plans have emerged to date.

I have personally been involved with researching the history of the complex, both through archival materials in the Beaton Institute at Cape Breton University, and through the documentation of the fabric of the building. Most recently, Colleen Briand and I recorded details in August 2020, and were joined on a subsequent visit in October by Meghann Jack. Colleen is a Dalhousie architecture graduate and Meghann is a vernacular architecture researcher with a PhD from Memorial University.

Architecture and history of the Red Row

The original Red Row house form was a series of one-and-a-half storey, single-room units, what architecturally would be referred to as a hall house or cabin plan, with a multifunctional cooking and living space on the ground floor. Above would be a half-storey sleeping loft, as evidenced by the floor-level eyebrow windows that would admit light to this upper half-storey. The surviving row contains 12 units. Recent architectural investigation indicates that the row was built in at least two phases. A break in the brick coursing clearly indicates where several later units were added onto an earlier section.

A major structural alteration occurred sometime after 1902, when the roof was raised to accommodate a full second storey, permitting more sleeping space. The design of this enlarged



Red Row as originally built (from an unidentified and undated newspaper clipping, Beaton Institute, Cape Breton University, 77-385-519)

form (as it appears today) may well have been modelled on new rows that were being built c. 1900 in other nearby mining towns – Red Row being enlarged to resemble the form of the more modern and spacious company houses of the time. When originally built, the Red Row units had only a single entrance door on the façade wall. The rear door (as well as another window or door) was later punched through the back wall, perhaps at the same time that rear linnhays were added [*linhay, linn(e)y: a shed or other farm-building open in front, usually with a lean-to roof. OED*]. It is not inconceivable that Red Row was renovated after the GMA properties were sold to the Nova Scotia Steel and Coal Company (NSSC) and the Dominion Coal Company in 1900, and that the change was modelled on the new housing being built by NSSC at the time.

Building fabric

In terms of the building fabric, the origin of the brick used in Red Row is still unknown. The brick may be local. There was a fledgling brick yard in Sydney in 1831, and Richard Smith, GMA manager, had established a brick-making facility for operations in Albion Mines by 1830. The brick used in Red Row was hand-formed in moulds. Machine-made brick became more widespread c. 1840 in the United Kingdom and North America, but hand-made brick was still being made after that date. The bricks used in Red Row are of mediocre quality, with a number of ‘inclusions’ (or impurities) in them. The brick is also of a lower quality than that used in Richard Brown’s house, and of different dimensions. Brown was the manager for the Sydney Mines operations and built a large Georgian brick house (now covered in clapboard) overlooking the Red Row site.



Red Row, showing post-1902 addition of upper frame full-storey (undated photo, c. 1970s, Museum of Industry, 191645 GMA SM003)

Further investigation

Searches through GMA records at the Beaton Institute have turned up no information on the building of Red Row, although there is much detail on the building of other structures related to the GMA landscape. Architectural features of Red Row, however, have permitted the building to be confidently dated. Red Row was built using a brick bond that is known as Common or American bond – one course of headers usually followed by courses of stretchers. In Red Row’s case, the front walls are built with three courses of stretchers between courses of headers (see photo), the rear walls with four courses of stretchers. The walls, however, are three bricks deep – an unusual brick bond pattern requiring further investigation.

During a visit to Red Row in September 2019, vernacular architecture expert Henry Glassie pointed out the importance of the Common bond brick pattern in dating the structure. Architectural researchers date the use of three-course Common bond to roughly the 1790-1825 period in North America. The four-course bond of the rear walls



Red Row, front façade, showing three-course, common bond, brick construction; eyebrow window in upper storey; doors and windows with decorative brick curved architraves; window with dressed stone sill – arrows point to courses of headers (September 2017, photo by author)

of Red Row was used in the nearby Richard Brown house, which has a confirmed completion date of late 1829. This Common brick bond, therefore,

indicates that Red Row was at least contemporaneous with the Richard Brown house. In fact, the three-course front walls might indicate that it pre-dates the

Dr John Robert Nicholas Lazier



Red Row, original decorative mantel, c. 1820s (October 2020, photo by author)

Brown house. The lack of any mention of the construction of Red Row in the GMA documents (which are not extensive until about 1830 onward) may suggest this earlier date for Red Row.

An additional feature recently uncovered adds evidence to this c. 1820s date. During documentation on 20 August 2020, an original fireplace mantel was uncovered under later drywall. This mantel with diamond design exhibits a style consistent with the early decades of the 19th century. Evidence was also discovered that the current dog-leg stairs in these units were a later introduction. The original upper sleeping loft was likely reached by a steep ladder, rather than a stair, which would be consistent with such one-room dwellings of the time period.

Who lived here?

Four other rows existed close to Red Row, all indicated on the insurance atlases of Sydney Mines (dating 1904 and 1914). Photographs from 1902 show these nearby rows were all built in frame – either one or one-and-a-half storeys – and likely from the mid-19th century. Architectural evidence from Red Row, however, indicates construction standards above the minimal one might expect in row housing for mine labourers. The fact that Red Row was made of brick, when the majority of houses in

the community were built using wood, in itself points to a higher-status dwelling. But there is other evidence. Curved brick arching over the window lintels, dressed window sills made from limestone with rusticated edges, large cut limestone blocks used for the foundation, and decorative brick dentils at the roof plate level are finishes beyond necessity. Who the original residents were of Red Row's more refined architectural form still remains a mystery.

Dr Gerald L. Pocius, FRSC, is University Research Professor Emeritus of Folklore at Memorial University of Newfoundland. He is currently a Senior Research Fellow at Cape Breton University. His research specialties include material culture, vernacular architecture, and cultural landscapes. He is a recipient of the Marius Barbeau Medal from the Folklore Studies Association of Canada and is a Fellow of the American Folklore Society. His books include the internationally award-winning A Place to Belong: Community Order and Everyday Space in Calvert, Newfoundland, and A Field Guide to the Vernacular Architecture of St-Pierre et Miquelon. He can be reached at gerald_pocius@cbu.ca

In March 2021, we lost a long-time and dedicated friend of the Trust. Over several decades, John served as treasurer, vice-president finance, president, editor of *The Griffin*, and ongoing supporter of HTNS. All this while pursuing a career as an internationally renowned marine scientist, raising a family, and growing a remarkable garden, the fruits of which (including his annual garlic giveaway) were prized by friends and family. More than this, as the family obituary noted, "John had wide-ranging interests and skills. He was a beekeeper, sailor, jam-maker, squash player, amateur astronomer [and more]..." He was also a strong advocate for heritage conservation.

In 1998, in the midst of John's presidency of the Trust, *The Griffin* published a profile, a portion of which we reproduce here.¹

Guru of the Labrador Sea

This was the title of Anne West's profile. She wrote:

What is the connection between seafarers and the preservation of our built heritage? Naval officers have always been well represented among the presidents of HTNS and on the Board. But our current president, Dr John Lazier, also one of those who "go down to the sea in ships and occupy their business in great waters," is a distinguished scientist ...

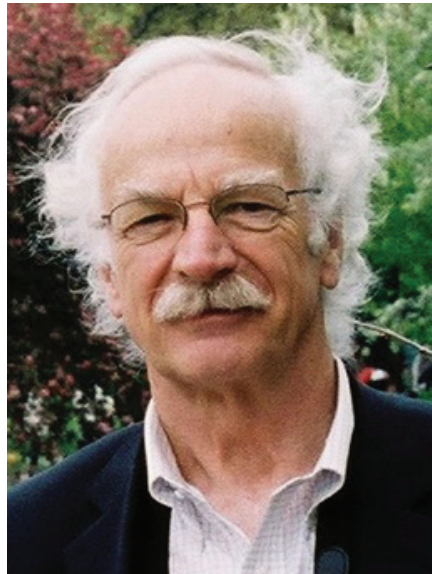
On your behalf, I recently set out to discover more about John. His first claim to fame, he declares, is that he was conceived and born during the brief reign of Edward VIII. He was happy with this and quotes the Globe & Mail as saying, "1936 was the best year to be born. We were too young to be in the [war] and millions of jobs were available when we graduated ..."

John was born in Toronto. His father was a professor of engineering ..., which perhaps accounts for his early affinity for maths and physics ... When it came time to enroll at U of T, there was no doubt about his subject. But where would it lead?

... Once again his timing was perfect. By the late 1950s, the federal government had recognized the importance of the oceans and ... the Bedford Institute of Oceanography (BIO) was already more than a gleam in Ottawa's eye. Part of the government's policy was to hire new graduates as potential oceanographers ... During his trial year, John worked in the Fisheries Research building on Terminal Road. He remembers, "We used to sail on the Sackville, which was then used as an oceanographic survey vessel." But things were changing. "When I left in 1961, the hole [for BIO] was being dug."

Confirmed in his career choice, John enrolled in a master's program at the University of British Columbia. Also enrolled, in a master's in biochemistry, was Catherine Sheldon, and on 27 December 1961 they married. In 1963, they came back to Halifax, John to the now-functioning BIO, and Catherine to begin a PhD program and teach ... at Dalhousie. John's summers ever since have been occupied by research voyages to northern waters ... This pattern was only broken during the period from 1968 to 1971, when the Laziers moved to Southampton for John to add a PhD to his qualifications ...

John has dedicated his life primarily to studying the Labrador Sea. "We knew from studies following the sinking of the Titanic that it was an important part of the ocean." This is because icebergs from Baffin Bay pass through it, and it is a unique location for renewing the deep water in the ocean [which feeds the 'ocean conveyor belt' and helps to regulate the global climate] ... "He is known around the world as the guru of the Labrador Sea," says Dr Allyn Clarke. "When oceanographers think of the variability of the deep ocean, they think of the Labrador Sea, and they think of John's work." ... [John retired in 1994] but he continues his research at BIO as a scientist emeritus; that is, he does the same work but as a volunteer! [which he continued to do until 2008].



How did this busy scientist get involved with Heritage Trust?

Back in 1975, John and Catherine bought a farmhouse in Mahone Bay. It was built in 1800 by the Morash family, who were Foreign Protestants from Lunenburg ... Catherine's colleague, Lucile Stewart, came to their first party at the farm. One thing led to another and in 1976 she asked John if he would like to be on the Board of the Trust. ... When treasurer Hugh Dakin left, John volunteered for the job ...

In 1997, a flyer about the new Community Health Board came through the door and John ... was chosen to join that Board ... But suddenly, "Don Patton asked me to be president [of the Trust]." It was one of those 'walk in the snow' situations. Over a tough weekend, John decided, "I could not leave the Trust. I had this connection going back 20-odd years ..."

... [John] ... doesn't see himself as a fanatical fighter for heritage buildings and admits freely that he doesn't remember details ... "I like the feel of old buildings ... the connection with the past ... [The Trust] is first and foremost an advocacy group. That is how it began and that is the thread that holds it together." ... He is also a firm believer in the importance of a well-run ship ... [and setting] the groundwork for a successful transition to the 21st century. Thank you for saying 'Yes,' John. – Anne West

Colleagues remember

That was 23 years ago. In the aftermath of John's death, BIO colleagues Allyn Clarke (quoted above), John Loder, and Blair Greenan published an obituary in the *CMOS Bulletin*, from which we quote a few lines.²

They made it clear that John's research voyages were not all in the summer: "Early in his career, John was the Chief Scientist on the winter survey of the subpolar North Atlantic Ocean. This work provided the science community with the first truly winter survey of the entire subpolar gyre ... [and] resulted in a classic paper ... still being referenced today." John's work made key contributions to understanding of the ocean and global climate variability. His 1991 textbook, *Dynamics of Marine Ecosystems*, co-authored with Dr Ken Mann, went to two further editions ... In 1997, John received "the J.P. Tully Medal for his contributions to Canadian oceanography. In addition to his scientific achievements, he is fondly remembered as a congenial colleague and mentor ... John was truly a BIO pioneer and a major force in ocean climate studies."

As among his BIO colleagues, John's "congenial leadership" is fondly remembered in the Trust.

The family obituary can be found at this link: <https://www.dignitymemorial.com/obituaries/halifax-ns/john-lazier-10094304>.

Photo courtesy of the family.

¹Anne West, Guru of the Labrador Sea. *The Griffin* vol. 23 no. 4 (December 1998)

²Blair Greenan, Allyn Clarke, and John Loder, Obituary of Dr John R.N. Lazier: November 1, 1936 – March 9, 2021. Canadian Meteorological and Oceanographic Society, *CMOS Bulletin* (19 March 2021), <https://bulletin.cmos.ca/obituary-of-dr-john-r-n-lazier-november-1-1936-march-9-2021/>

Picturing Nova Scotia's Beautiful Anglican Churches

Michael G. Winters

Reproduced with kind permission from the Diocesan Times,¹ with minor editing and additional photos.

Reflecting on my life as a church-goer, I fondly remember my childhood at St George's Anglican Church in Parrsboro, Cumberland County. In that beautiful little, small-town, wooden edifice, I was christened when barely a few months old. It was also the faith community into which I was later baptized, confirmed, and partook in my first communion. As a teenager, I regularly attended worship services and sang in the church choir, before high school graduation took me

off to the big, exciting city of Halifax.

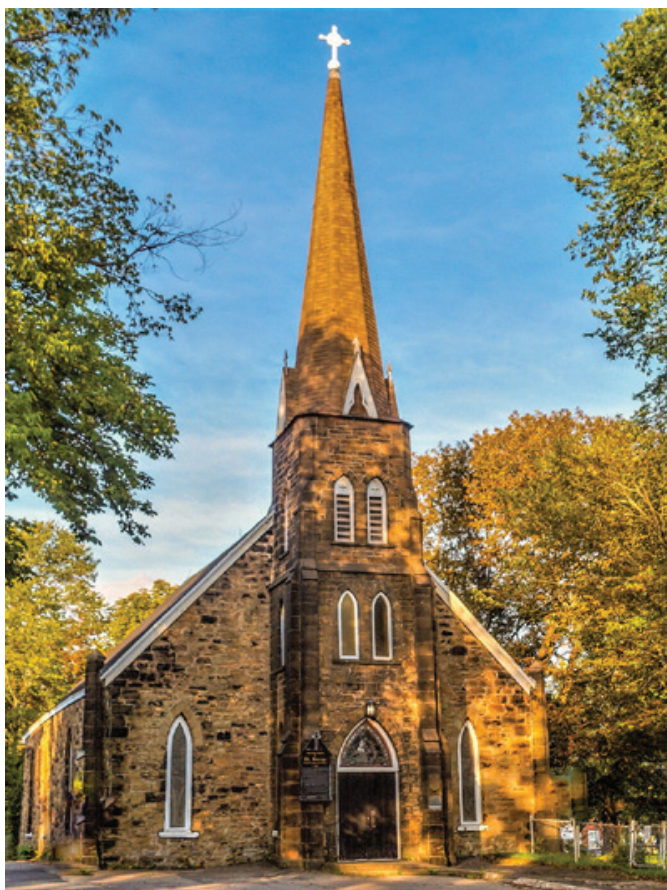
Over the ensuing years, my adult life saw me stumble and step through many significant bumps in the road of life: marriage, divorce, and a life-altering move to Toronto were but a few of my challenges. A saving grace in my life occurred when, in 1988, I discovered Metropolitan Community Church of Toronto, and chose it as my long-time, loving, church home. There, participating in and leading volunteer ministries including the church orchestra, information centre, and more, made my church and personal life both productive and meaningful.

During a 15-month period in the early 2000s, working in the part-time

staff position of Worship Coordinator solidified my love for and appreciation of how important organized worship is for participants.

... it seemed only natural for me ... to begin a project of photographing as many active and deconsecrated Anglican church structures ... as I could find.

Unfortunately, life threw yet another big curve at me when a second unsuspected relationship loss occurred. My ongoing faith, however, then took me to Vancouver, where for the next ten years the peace and serenity for which I longed materialized, and I enjoyed what were perhaps the best adult years of my life.



St George's, Sydney, Cape Breton County



St Barnabas, Head of Chezzetcook, Halifax County



St George's Round Church, Halifax

Four years ago, I retired after 47 consecutive years of work and chose to return to my native Nova Scotia, where I quietly settled in Halifax. I asked God to allow me to enjoy a simple, non-complicated, and active retirement, and God's plan for me included a return to my Anglican roots. I chose to attend St John's Anglican Church in nearby Bedford, one with a friendly congregation, led (incidentally) by its Rector, my cousin, Rev. Randy D. Townsend.

Anglican churches with tall steeples and no steeples, buildings painted white, yellow, brown, or blue ... and many situated amongst large old trees in beautiful settings, have all found themselves at the end of my camera lenses

In retirement, I wanted to enjoy an activity which would honour my love of 'church' and at the same time include



St Stephen's, Ship Harbour, Halifax County

Michael G Winters



St James, Conquerall Mills, Lunenburg County



Christ Church, West Bay (near Parrsboro), Cumberland County

my interest in architecture, travel, and photography. It therefore seemed only natural for me, two years into my retirement, to begin a project of photographing as many active and deconsecrated Anglican Church structures in Nova Scotia as I could find.

I have since driven my trusty vehicle many thousands of kilometres along roads adjacent to this province's beautiful seacoasts, inland country lanes, and busy city streets in search of Anglican churches. From lovely Neil's Harbour to Conquerall Mills, from Morden to Wallace, and from Cook's Brook to Ecum Secum, I've discovered treasured old heritage buildings and striking modern structures, beautiful community churches in states of occasional disrepair, ongoing renovation, and loving restoration.

Anglican churches with tall steeples and no steeples, buildings painted white, yellow, brown, or blue, others surrounded by attractive picket fences and graveyards, and many situated amongst large old trees in beautiful settings, have all found themselves at the end of my camera lenses.

Many of my church photographs have been regularly shared on personal and group social media pages; some have also appeared online in newspaper, television, and weather websites. It was a special honour to have two of my photographs of Anglican churches selected to appear in each of the 2020 and 2021 National Church Calendars.

I have to date taken pictures of the exteriors of more than 200 buildings. My quest continues to 'find and shoot' the remaining structures, which I hope will soon allow me to complete my project of photographing all of the existing, beautiful, Anglican churches of Nova Scotia.

¹*The Diocesan Times* v. 76 no. 2 (February 2021), p. 8

All images © and courtesy of the author

Annapolis Royal Celebrates Two Milestones in 2021

Joan Butcher

The small town of Annapolis Royal, population ~500, was once Port Royal, the first sustained European settlement in North America. It is filled with history, home to Fort Anne (Canada's oldest National Historic Site) and to some 135 registered heritage properties. So, it is not altogether surprising that two Annapolis Royal locales rich in history are celebrating anniversaries this year.

The Annapolis Royal Historic Gardens turn 40, and King's Theatre marks 100 years. Both are models of successful community projects. The gardens' establishment and the theatre's revitalization resulted from the same initiative – an ambitious heritage restoration and economic development plan for the

town that was implemented between 1978 and 1982.

Annapolis Royal Historic Gardens

441 St George Street, Annapolis Royal, NS B0S 1A0
902 532-7018; www.historicgardens.com

The 17 acres of land where the Historic Gardens now sit was shown in Samuel Champlain's 1609 map, labelled as "cultivated fields where grain was sown." There are still remnants of original dykes built by Acadians on the site. The Mi'kmaq lived on this land of dense forests and salt marsh for thousands of years.

The gardens highlight local history through representations of various periods in Nova Scotia's horticultural

past – the Pine Forest (Mi'kmaq lands prior to European settlement); la Maison acadienne (17th century French settlement); the Governor's Garden (early 18th century British settlement); the Victorian Garden (late 19th century Canada); and the Innovative Garden (modern times). The Acadian House is a reconstruction of what a pre-deportation thatched-roof dwelling might have looked like in 1671, based on local archaeological evidence.

More than 1400 plant species and cultivars can be found on the garden grounds. Whether your preference is for forest shade, roses, heather, rhododendrons, day lilies, native plants, or horticultural innovations, there is an area in the gardens that will entice you. Paths will lead you past art pieces, along a dyke, near cooling water features, and



Replica Acadian home (maison acadienne), Annapolis Royal Historic Gardens (courtesy Trish Fry)



Laburnum-draped path, Annapolis Royal Historic Gardens (courtesy Trish Fry)

under a charming trellis. In a typical year, the Gardens have a busy calendar of cultural, seasonal, and educational activities. It is no surprise that in 2015 the Annapolis Royal Historic Gardens were chosen Canada's Garden of the Year as part of the Garden Tourism Awards.

The gardens are owned and operated by a not-for-profit, charitable organization with a volunteer board of directors. They work closely with other community organizations on events and promotion and have a supportive

membership and donor base with broad geographical reach.

King's Theatre

209 St George Street, Annapolis Royal, NS B0S 1A0
902 532-7704; <https://www.kingstheatre.ca>

King's Theatre, which opened on 26 November 1921, was founded by Arthur King, an entrepreneur and later mayor of Annapolis Royal. Arthur's son Claude fol-

lowed in his father's footsteps as a businessman and public figure, also serving as the town mayor. In 1919, Arthur King served as chairman of the founding meeting of the Historical Association of Annapolis Royal, which celebrated its centennial two years ago.

King's Theatre was speedily established after the loss of the town's Bijou Dream Theatre in a September 1921 fire that destroyed many downtown buildings. The new building opened an astounding three months after the blaze. Seating 400 people, it featured an orchestra pit and dressing rooms, as well as office space, an upstairs dance hall, and the meeting place for the Oddfellows Lodge. Patrons could enjoy live music and drama performances as well as movies. The strains of the Annapolis Jazz Orchestra could be heard from the pit when silent films were screened.

The 1929 stock market crash took a tragic toll on Arthur and Claude King. In 1930, after the theatre was taken over by creditors, Claude took his own life, and Arthur died six weeks later in early December. From the 1930s to the 1970s, the theatre had several owners, and gradually fell into disrepair.

As part of the aforementioned development plan for the town, the Annapolis Royal Development Commission purchased the derelict theatre and spent \$2 million overhauling it and



Original King's Theatre before 1939, (photo from feasibility study report¹ courtesy of Wilfred Allan)



Former King's Theatre having fallen into disrepair, 1981



King's Theatre today (photo © Dan Froese, courtesy of photographer and Janet Larkman)

adding a wing with an entry lobby and green rooms. Since its reopening in March 1982, it has become a cultural centre and a hub for town social activities. Visitors can view an eclectic mix of current cinema and independent films, enjoy plays and comedy performances, and participate in a range of community events.

In 1987, the town assumed ownership of the building and the King's Theatre Society was formed to operate the facility. The Society was incorporated

on 29 January 1988 and later achieved charitable status for income tax purposes.

We are fortunate in Nova Scotia that during this time of staycations, we have Annapolis Royal, a perfect gem of a town that is full of fascinating history, culture, entertainment, nature, and horticultural display. May we all soon have the chance to travel freely and help the town celebrate these important anniversaries.

Newly returned to Nova Scotia after many years, Joan is a resident of Dartmouth, a member of HTNS, and remains active with the Friends of the Central Experimental Farm in Ottawa, writing for and editing their newsletter.

¹ Reproduced from report, *Town of Annapolis Royal - A Feasibility Study on Heritage Conservation & Development Opportunities*, Vol. 1 (J.D. Miller & Associates, March 1978).

President's Report

continued from page 2

their financial statements, which I would review as I gave due consideration to their request?

The reason I ask for financial statements is that most non-profits in Nova Scotia have no resources, at all, dooming even the worthiest of efforts to failure.

I still remember the rattle of my mail slot as, the very next day, a package was pushed through, undoubtedly by Linda. I remember opening it and skipping straight to the financials. When I saw the

statements, and the Trust's resources, I said, "Wow, we could really make a difference here."

I was already a passionate heritage guy. For at least three years I had kept a letter to the editor pinned to my fridge written by Peter McCurdy with the quote, "Halifax seems to be in a headlong rush to reconfigure itself as Mississauga by the sea." I thought about it for two days, then phoned Linda and said I would love to join. I started as Treasurer, reporting to the VP Finance; eventually, I worked up to President.

I must say being associated with

the Trust has been the best non-profit experience of my career. Not only is the joint filled with passionate, wonderfully eccentric individuals, it is an endeavour that is as easy to figure out as the Second World War: there are the good guys and there are the bad guys... and it's easy to figure out who's who. Hopefully, this is not the end of the road for me. I will endeavour to be an active, effective Past President. I look forward to stepping into this new role, and sincerely hope I can be at least half the Past President that Linda Forbes has been.

The Myers House of Salmon River Bridge

Brenda Hattie

In 1999, Heritage Trust published a book, Affairs with Old Houses, with personal accounts of the trials and rewards of bringing old houses back to life.¹ Here we have the story of another 'affair' with a much-loved old home full of memories. It is based on a virtual lecture presented by the author in April 2021 about (and from) her home on the Eastern Shore.²

It all began at the annual family barbecue in August of 2018. We were at my brother's home, eating, mingling, and generally catching up with each other, when my cousin, Roy Wilkinson, turned to me and said, "Have you seen what's on the market?" I shook my head and looked at him with a puzzled expression. He whipped out his cell phone and after a few moments held it up for me to see – and there it was: the old Myers homestead in Salmon River Bridge, built by our great grandparents in the late 1800s. A one-and-a-half storey, balloon framed building of the Classic Revival style. The house had belonged to successive generations of our family for almost 110 years, until 1993, when it had been sold out of the family. We had all been sad to lose the old place and the Red Barn that accompanied it, but at the time none of us had the resources to purchase the property and we were all busy with other commitments.

And now, it was for sale.

At first, I did not give it much thought. I was 60 years old and finishing my PhD. My mother – granddaughter of the people who had built the house – had died the previous year, and I was still grieving. But when October arrived and the Old Place was still on the market, I decided to drive to Salmon River Bridge to have a look, just out of curiosity. I called my real estate agent and asked him to meet me there. We arrived, he opened the door for me, and I walked into the old summer kitchen.



A family gathering on the front veranda, c. 1915 (courtesy of the author)

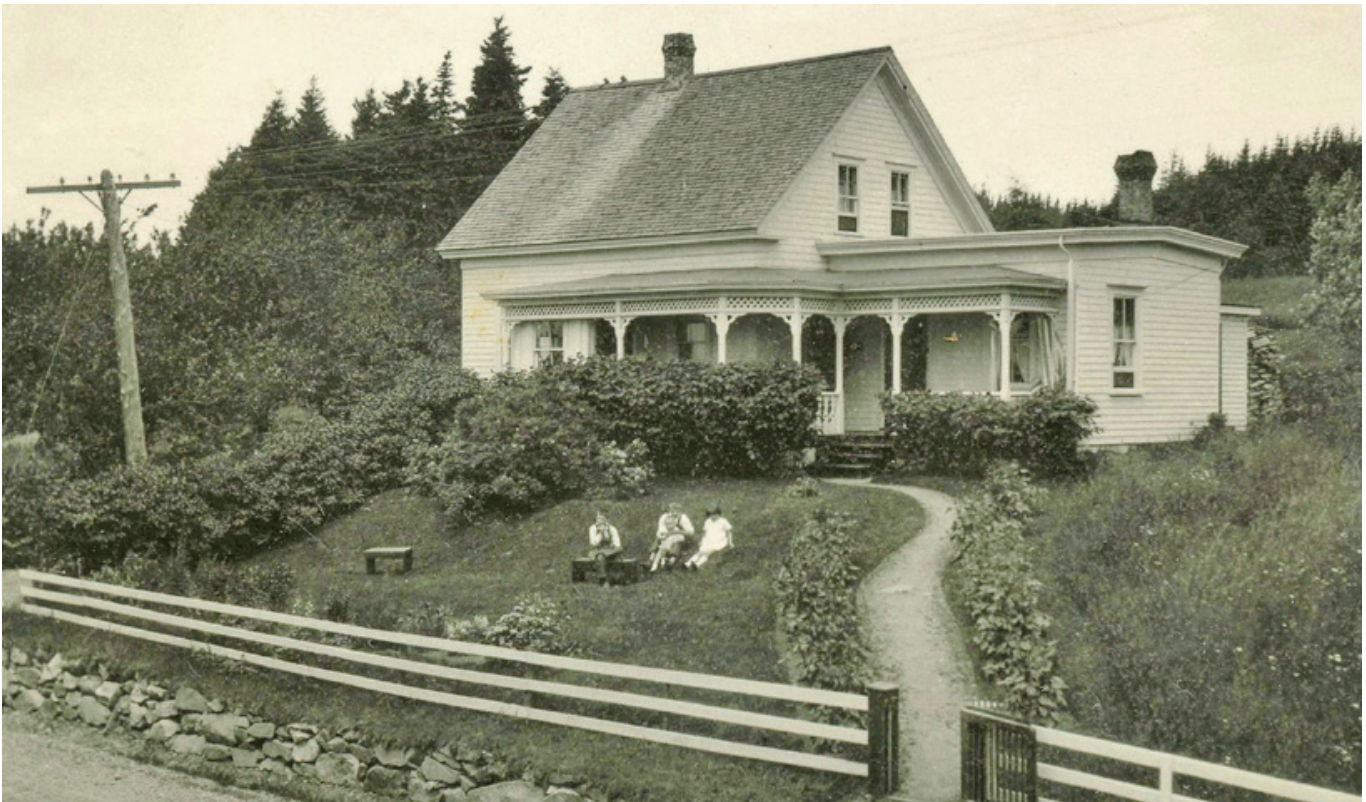


The author's mother picking flowers in the back meadow, with a panoramic view of Jeddore Harbour, looking out over the house, with the privy to the right, and the Red Barn across the road in the left background, 1934 (courtesy of the author)

Immediately, memories came flooding back to me of the many times my family and I had visited our great aunts, Nora and Annie Myers, at this house. Our grandmother, Plessa, lived in a house adjacent to the Old Place, and Uncle Bill on the other side. We had had such fun here as kids. We had played in the field behind the house, eaten berries, swung on the swing, watched the clothes flapping on the prop clothesline, and gone down to the beach to investigate crabs and other creatures swimming in tidal pools. I recalled the warm wood stove,

crackling away in the kitchen, the aroma of cookies, the smell of wood smoke, and the gorgeous view of Jeddore Harbour visible through every window on the front of the house. And then there was the Red Barn, a beloved 90-year-old structure situated on the other side of the road, just above the beach. The barn, which is really just a large storage shed, is an iconic landmark in the community, one that locals often reference when giving directions.

After walking through the house and around it, and standing on the



The house in 1929, when the road was lower, and before fuller planting of the front garden (courtesy of the author)

veranda, I went back to my car. I felt torn. I had a house in Eastern Passage, a degree to finish, and was still only a part-time faculty member at Mount Saint Vincent University. To think of buying the house seemed foolhardy. Nonetheless, somewhere between Salmon River Bridge and Musquodoboit Harbour, I had decided to take the leap; I had a gut-level feeling that I would regret not trying to secure the Old Place.

In November of 2018, the house sale was finalized – just in time for me to break the news to my family after my fall convocation. They were ecstatic.

After I bought the house, I met with my brother, John Hattie, who is a home designer, to make a list of the most urgent repairs and renovations. The house was uninsulated, so that work would have to be done right away. The floor of the central part of the house needed reinforcement, and I would need to have the exterior entry to the basement, along with the rotting sills on the rear and west side of the house, replaced. In

addition, the kitchen and vestibule roofs leaked when rain, combined with strong winds from the east, beat on that side of the house.

I had some repairs done while I was renting the house to a local historian and her partner, as I had to figure out my next steps and the timing of those steps. I finally sold my house in Eastern Passage on the last day of February 2020, just in time to beat a hasty retreat from the city. The university quickly pivoted to online course delivery, so I settled into my new home with relative ease and began plotting further renovations. In late spring, I applied to have my house designated a heritage property, and in August received the great news that my application had been successful. Since then, I have had the basement walls insulated, the floors reinforced, rotting sills and basement entrance replaced, and some work of a practical nature done to the interior of the house.

I had no coat closet, so I removed a false wall in the living room and installed

a closet using an existing old door. Removing the false wall also exposed the beautiful old basement door, which is an interesting feature of the house. For aesthetic reasons, I also had the wall facing the summer kitchen covered with pine wainscoting to cover the jumble of pieces of Douglas fir on that wall. The builders, who wasted nothing in those days, had pieced together what had apparently been leftover pieces, so the result resembled a bit of a disjointed jigsaw puzzle. The pine wainscoting smoothed out the look of the wall and makes the room look more spacious. I also had a bookshelf recessed into that wall, in a space where an alcove used to be behind a wood stove. The remaining walls in the house, most of which are in the shiplap style, feature the original Douglas fir, some unpainted, and some covered with a coat of white chalk paint. The floors in the living room, laundry room and bathroom on the main floor

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Open for Business: Art Galleries in Historic Buildings - Part IV

Michal Crowe

In the last three issues, we have featured 12 Nova Scotia galleries and small businesses located in heritage structures. The list of 16 examples was published in the September

2020 issue (The Griffin, v. 45, no. 3). This is the last in a four-part series. With the easing of travel restrictions, we hope that readers will be inspired to visit

and patronize these Nova Scotia galleries and studios. Please call ahead.

Chester Art Centre

Repurposed older home

Sue LeBlanc, Executive Director

60 Queen Street, Chester NS B0J 1J0

902-275-5789; www.chesterartcentre.ca

The Chester Art Centre is located in a small former residence on a double lot on Queen Street, in the centre of Chester. It is devoted to providing exhibition space, classrooms for workshops and lectures, and creative space for local, regional, and visiting artists. Its mission is "to stretch imaginations, awaken curiosity, and energize the inner artist, by inspiring, fostering, and sharing the thrill of self-expression." Its welcome page states that "through art we bring life, colour, and vibrancy to our community."

The centre was opened in 2007, after a successful street art fair indicated a need for a permanent space in town. Sir Christopher Ondaatje generously acquired this property and provided a nominal annual lease arrangement as an incentive. Provided the Centre could raise matching funds, he would give the property deeds to the Centre. This part of their bargain was realized in 2013, whereupon Sir Christopher generously donated the property and advised that the money raised could be put toward renovations and upgrades. Subsequently, all levels of government provided funding. The renovations and upgrades, including expansion, reflect traditional Chester architecture.



The renovated Art Centre building on Queen Street (courtesy Chester Art Centre)

ARTSPLACE

Repurposed Presbyterian church

Sophie Paskins, Gallery Director

396 St George Street, Annapolis Royal NS B0S 1A0

902-532-7069; <https://arcac-artsplace.weebly.com>

ARTSPLACE is a contemporary gallery and arts centre operated by the Annapolis Region Community Arts Council (ARCAC).

The building housing this hub of artistic activity in Annapolis Royal was built as St Andrews Presbyterian Church in 1862. It continued to serve that function until Church Union in 1925. The building had undergone extensive renovation in 1911, when it was raised on a stone foundation and the entrance porch was remodelled. Following amalgamation into the United Church of Canada, the congregation worshipped in the former Methodist church across the street but retained this building. In 1926 they removed and shipped the pews by rail to a Presbyterian congregation in Lake Ainslie, Inverness County. The St Andrews building became the United Church Hall and housed a community centre called the Culture Club.

In 1949, the building was sold and then purchased by Miss Agnes S. Munro of Bridgetown. A well known artist, she converted it to two apartments and lived there until 1953. At that time, the ownership passed to Gertrude and Keith Grimm, who used it as a family home, with an office

for Dr Grimm, an optometrist, where the Chapel Gallery is today. The Grimms' son, Ed, also became an optometrist and had his practice there until 1979, when his parents sold the building. At a younger age, Ed and his brother Brian played ping pong and hockey upstairs in the unfinished attic. The puck knocked many holes in the horsehair plaster, and the thudding and banging upstairs was a source of amusement and consternation to their father's clients.

After the Grimms sold the building, it passed through other hands, including 10 years with a branch of the Independent Order of Odd Fellows, who sold it to ARCAC in 1995.

ARCAC did major renovations using local carpenters, creating three galleries, residency and pop-up studio or gallery space, and room for workshops and performances. Despite its many reconfigurations over the years, one can discern the building's origins as an example of modest mid-19th century wood-frame, temple-style, Classic Revival ecclesiastical architecture in Nova Scotia.¹

Currently closed because of public health restrictions, the centre is expected to be open later in the summer.

¹https://annapolisroyal.com/heritage_properties/396-398-st-george-street/



St Andrew's Presbyterian Church, c. 1910, before the 1911 renovation (courtesy of Lois Jenkins, Annapolis Heritage Society)



The church building today as the ARCAC centre and gallery (courtesy Sophie Paskins)

Dawn MacNutt Studio

Repurposed historic family home

Dawn MacNutt, Sculptor

5226 Little Harbour Road, Little Harbour, Pictou Co., NS

B2H 5C4

902-752-3378; macnutt@ns.sympatico.ca

Dawn MacNutt is a graduate of Mount Allison University. During an alumni reunion, she renewed an acquaintance with another Mount Allison alum, Merle Pratt. Merle had had a successful career as an engineer with Michelin and retired to Little Harbour, Pictou County. He had purchased a very extensive parcel of land and on the land was an old house. He and Dawn had taken their friendship to a more personal level and one day, when Dawn was away at an international symposium in New Hampshire, he decided to restore the old house as a surprise engagement present for her.

As it had been abandoned for some time, mice, squirrels, raccoons, insects, and other creatures had made their home in the building and it was quite a challenge to effect changes. The roof was repaired, the main floor ceiling was removed to make space for Dawn's sculptures, and walls were taken down to the studs. The wooden floors remained in good condition, only needing to be cleaned.

Here is where the story becomes even more romantic. Written in chalk on one of the beams were the initials A.J.R.

Alexander James Reid was Dawn's great, great grandfather and a son of the builder. He was one of a number of Alexanders in the family. Alexander Reid, born 1762, and his wife, Christie, came to Nova Scotia from Mortlach, Scotland in 1784 and settled at Point 44, Little Harbour, a short distance away. In the summer, he worked as a shipbuilder

in Halifax while his wife ran the farm.

Dawn grew up in Little Harbour and had been taken to the house on Merle's land as a little girl, so she was aware of the history of the property.

The vintage photo, taken 31 May 1908, marks the occasion of the death of Jane Grant Reid, wife of Alexander James Reid (1833-1912). The empty chair and bible indicate her absence. Her husband is the old man sitting next to the chair. The house was said to be 70 years old at the time.

All photos courtesy of Dawn MacNutt



Family group including A.J. Reid at the time of his wife's funeral in 1908



Dawn in the doorway with one of her sculptures



The house, showing the same corner as the 1908 photo, with veranda added

Geoff Butler House and Gallery

Historic Eaton home

Geoff Butler, Owner

5318 Granville Road, Granville Ferry, Annapolis Co., B05 0B3
902-532-5707; <https://www.facebook.com/GranvilleGeoff/>

When the Butlers bought this c. 1870 house in 1976, it was known as the Eaton house because that was the family name of the blacksmith who had owned it originally. There had been a blacksmith forge to the west of the house, but the previous owners had it torn down. The Butlers have some horseshoes and a candlestick that were made there.

Geoff Butler was born on Fogo Island, one of the Earth's corners "according to the Flat Earth Society," but says he travelled to one of the centres, New York City, to study at the Art Students' League. An elected member of the Royal Canadian Academy, he has been settled in the village of Granville Ferry for many years, involved in music, painting, illustrating, writing, and publishing books. Using art and humour to comment on the human condition, he has produced several series of paintings and books on war and religion, the global village, and the environment. At the end of his artist's statement (in verse), he states that "in

my life's journey in and around this world, I hope to discard along the way the myriad forms of other Flat Earths I've accumulated over a lifetime."¹ Over the past year, his art has reflected a preoccupation with the world's response to pandemic.

¹Geoff Butler, <https://geoffbutlerartist.weebly.com/about.html>



Older photo of the home (courtesy Annapolis Heritage Society)



Home and studio overlooking Annapolis Basin in Granville Ferry (courtesy of Geoff Butler)

Our thanks in this fourth selection of galleries to Sophie Paskins, Lois Jenkins and the Annapolis Heritage Society (AHS), and Brian Grimm for family stories (ARTSPLACE/ARCAC); to Geoff Butler and AHS again (Geoff Butler Art Studio); to Kathleen Long and Sue LeBlanc (Chester Arts Centre); and to Dawn MacNutt for sharing her stories and genealogy (Dawn MacNutt Studio).

James O. ('Jim') St. Clair



Rodney Chaisson, Jim St. Clair, and Catherine Arseneau, 20 July 2013

It is with sadness that we share news of the recent passing of teacher and historian, James 'Jim' St. Clair. Jim was born in Massachusetts in 1930. His mother, Louise, was a MacFarlane of Mull River. After Jim completed studies at Harvard University, his family connection brought him to Cape Breton, where one of his earliest positions was working as an assistant to A.W.R. MacKenzie at Colaisde na Gàidhlig/The Gaelic College.

Jim taught in the Community Studies and Museum Studies program, influencing students to begin researching the history, genealogy, and storytelling of their communities, and to find ways to stay in Cape Breton to make their living. Jim was an early champion of Cape Breton University (CBU) and an active contributor, with columns on history and genealogy, in local community papers such as Inverness County's *Participaper*, *The Inverness Oran* and *Baddeck's Victoria Standard*.

Jim authored several books including: *Mabou Pioneer II*, *Histories of 50 Families of the Mabou Area*, *Nancy's Wedding Feast and Other Tasty Tales*, *Following the Path*, *Pride of Place: The Life and Times of Cape Breton Heritage Homes*, and *No*

Place Like Home: The Life and Times of Cape Breton Heritage Homes.

Jim worked his entire life as a champion for the heritage and culture sector on the Island, and was instrumental in establishing important infrastructure such as the Federation of Nova Scotian Heritage (now the Association of Nova Scotia Museums) and Heritage Cape Breton Connection (formerly the Iona Connection). His research and genealogical publications and presentations have helped thousands to discover their roots. Jim sat on numerous boards and participated in many valuable projects. However, he might be most fondly remembered for his storytelling skills and famous "Then and Now" column on CBC Cape Breton's Information Morning.

Jim was a mentor and teacher to many in the heritage field. His knowledge and wisdom were freely given to anyone who asked. His work to encourage and support new heritage professionals may be less well known, but just as significant as his many other achievements. A valued member of the Inverness Guysborough Presbytery of the United Church of Canada, he served the church in many capacities.

In 2000, Jim was awarded an Honorary Doctor of Letters degree by Cape Breton University, recognizing his contribution to the Island. In 2017, he was acknowledged with the Award of Excellence in Supporting Heritage Conservation by the Heritage Trust of Nova Scotia, for his "contributions to built and cultural heritage" on Cape Breton Island.

We extend our deepest condolences to Jim's family, friends, and community. He will be greatly missed but fondly remembered for all he has taught us.

This tribute and the accompanying photo were kindly provided by Catherine Arseneau, Dean of Library and Cultural Resources, Beaton Institute, Cape Breton University, and former HTNS regional representative for Cape Breton.

Doors Open for Churches

Due to COVID-19 restrictions, we have reluctantly decided to cancel a live Doors Open for Churches event once again this year.

A variation on a virtual tour is being planned. The summer and fall will be divided by regions, with each participating region having a designated time slot.

For each participating church in the region, there will be photos and a write-up to be displayed on the HTNS Facebook page.

Please check the HTNS website or the HTNS Facebook site for further information. Churches and dates will be available by June 30 for the full event.

@HeritageTrustNS
www.htns.ca

Prince Philip Came to Visit

In the early 1940s, I met Prince Philip (1921-2021) when he was a midshipman in the Royal Navy. He visited our home in Halifax with two of his colleagues, Berkeley Portman and Sir John Clerk, whom our family had met previously.

My parents would invite members of the Royal Navy for a day out when their ships were in port. My father, while serving in World War I, was royally entertained in lovely British country houses. He wished to return the hospitality.

The friends phoned after our noon-day meal – to my mother's consternation, as she wanted to feed them. My father attempted to find three women to invite along to a beach party, but only found two ladies available that afternoon.

While my father was trying to round up a group of friends, I was lying on the grass in the backyard. Philip joined me, and I remember he and I were nibbling on the grass, and he said, "Some day we are going to be eating grasses as food." This remark struck me, coming from a prince. In retrospect, the comment was a prescient expression of the need for better use of land and the need for locally grown food.

Soon, the Navy men, two local women, and my father headed to a beach east of Dartmouth for an afternoon swim.

My family remained life-long friends of the families of Berkeley Portman and Sir John Clerk. Some years later, I stayed with Sir John at Penicuik in Scotland. He had just seen Prince Philip during an event of the Royal Scottish Archers and mentioned my arrival the next day. Philip evidently remembered the ten-year-old Nancy Creighton and sent his regards.

– as recounted to Janet Morris by Nancy O'Brien (née Creighton)

Heritage Trust of Nova Scotia

We regret to announce that, due to COVID-19 restrictions, the Annual General Meeting of the Trust has been postponed to 15 October 2021. Members will receive further details at the end of the summer.

Other Societies

Isle Madame Historical Society

708 Veterans Memorial Dr. Arichat NS

Climbing Your Family Tree: a genealogy workshop presented by Anne Leavitt and Susan Marchand-Terrio. 12 June 2–4 pm, pre-registration is required, \$20.00.

Ships, Mariners and Historic Photos: a book talk and slide show presented by Merrill Boudreau.

11 July 2–4 pm, admission by donation.

Our Lady of Assumption Cemetery Tour: presented by Odilon Boudreau. 22 August 2–4 pm. This tour will start from the parking lot of the church, admission by donation.

Tea in The Museum every Wednesday in July & August 2–4 pm, \$5.00.

Blacksmithing Experiences

Walk-In Experience: Tuesday and Thursday afternoons in July and August, duration 1 hour, \$35.00 (adult) \$15.00 (youth 8-14 years).

Blacksmithing Class: Sunday 18 July, Sunday 8 August, Sunday 19 September, 1–3 pm or 3–5 pm, \$70.00 (adult) \$30.00 (youth 8-14 years), pre-registration required.

For more information or to register call 902 226 9364 or email islemadamehistoricalsociety@gmail.com

Little White Schoolhouse Museum

20 Arthur Street, Truro NS

Open for the summer season 3 June to 28 August, Tuesdays to Saturdays 1–4 pm or by appointment. Call 902-895-5170, admission by donation.

Follow us on **Facebook** for more information on activities and programs.

Scott Manor House

15 Fort Sackville Rd., Bedford NS

Celebrating the Group of Seven Centenary: Bedford and Beyond: Part 1 – 1 to 22 July; Part 2 – 23 July to 16 August, Monday 1–4 pm; Tuesday to Saturday 10 am – 4 pm, free admission, donations welcomed.

Bedford Lions 75th Anniversary – Then & Now:

20-25 August, Monday 1–4 pm; Tuesday to Saturday 10 am – 4 pm, free admission, donations welcomed.

Visit: scottmanor.ca or @ScottManorHouse; 902-832-2336 for more information.

The Myers House of Salmon River Bridge

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all feature the original Douglas fir, but the kitchen floor had been replaced with ceramic tile by the previous owner. He had also laid down plywood on the floors upstairs in the three bedrooms and hallway. Eventually, I will lift a piece to investigate the state of the floors underneath.

During the summers of 2019 and 2020, I did extensive work on the lawns and gardens around the house, uncovering the old rock wall that had become overgrown with vegetation, pruning lilac, quince, mock orange, honeysuckle, and other old bushes on the property, and re-initiating gardens in locations where they had once been. Here and there, heritage flowers still poke through, such as the old double daffodils that recently appeared on my lawn.

With the house in much better condition, I am turning my attention to the Red Barn, directly across the road from the house. In the fall of 2019, under the guidance of my home-designer brother, a crew of family and friend carpenters and labourers carefully removed the collapsing floor and braced the building for the winter. The following spring and summer of 2020, we installed a sub-floor on the main level and also in the loft. This year, I plan to have the Barn siding redone and a new roof installed. Ultimately, I hope to turn the Barn into a creative space for a studio/office, but that is entirely another adventure.

Stay tuned...

Dr Brenda Hattie is a member of HTNS and Assistant Professor of Women's Studies at Mount Saint Vincent University in Halifax.

¹Lotz, Pat (ed.), *Affairs with Old Houses: Personal Stories about Preserving Heritage Houses in Nova Scotia* (Halifax: Heritage Trust of Nova Scotia and Nimbus Publishing Limited, 1999).

²Part of the illustrated public lecture series of the Heritage Trust of Nova Scotia, recorded for virtual presentation, online at: <https://www.youtube.com/channel/UCtnRCmk6WF-z9UxkxE886fw>



The Arichat Convent in 1929 (photo by Clifford Dunphy, courtesy of his daughter, Margaret Herdman)

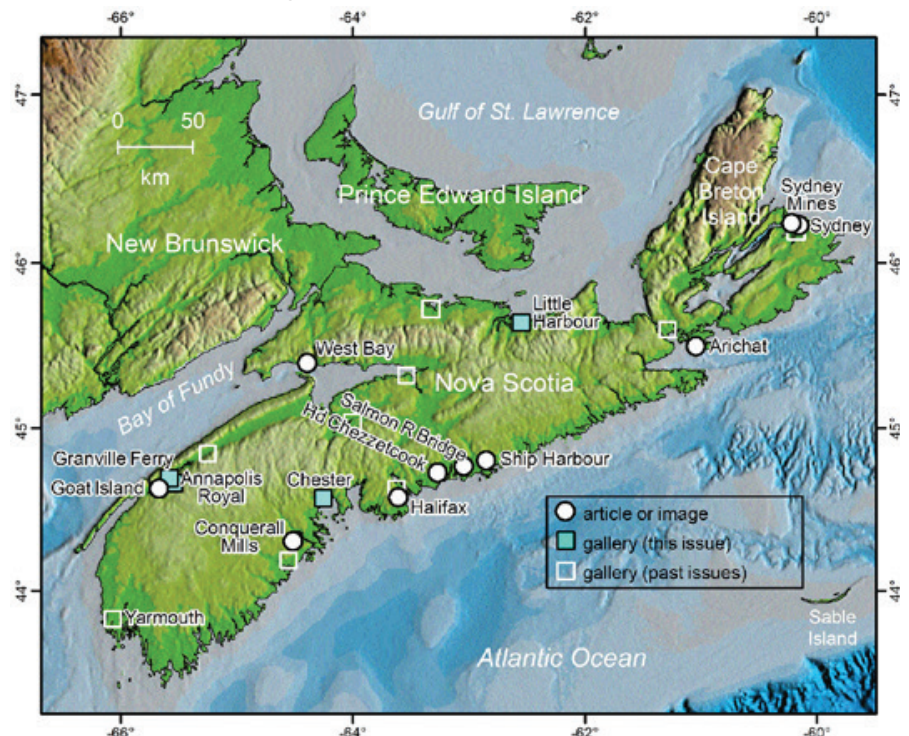
Arichat Convent

Our March article about Holy Angels Convent (1885) stated that this was the first all-girls boarding and day school east of Montreal. In fact, there was an earlier one in Arichat, opened by three nuns of the Congregation of Notre Dame in 1856. The following year, the school expanded to include boarders, with students in attendance from throughout the Atlantic region. Taken over by the order of Les Filles de Jésus in 1903, the school remained in operation until destroyed by fire in 1963.

Contributed by Margaret Herdman

Source: Douglas Somers Ormond, *A Century Ago at Arichat and Antigonish* (1885)

Locations of subject matter in this issue



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