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The Griffin

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The Griffin

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*Cover image: Pictou Station [ICR 1904], by Teresa
MacKenzie, 2021, watercolour on paper, 9" x 12"*

REPORT

President's Report



Sandra Barss

It was with no small measure of trepidation that I agreed to take on the mantle so ably held by Andrew Murphy over the past three years. I follow a series of dedicated and capable past-presidents, upon whose wise counsel I fully intend to draw during my term.

I was recently asked what do I hope to accomplish during my tenure. I hope that we can reinforce with all levels of government that our built heritage is a viable resource that deserves and requires our protection and that doing so will result in financial benefit.

My other objective is to raise awareness of what the Trust is and what we do. This comes from a conversation with a friend who, when I mentioned I'd become President, asked, "Who's Heritage Trust? What do they do?" After a brief explanation, we engaged in a lively discussion about heritage in Halifax and Nova Scotia. She asked why Halifax hasn't embraced its heritage the way the cities of Québec and Montréal have, and recounted fond memories of wandering around their historic districts one summer as a French exchange student. She lamented how different it is now in downtown Halifax, since so many of

what had been historic streetscapes now sport glass and steel towers staggered amidst the swirling wind tunnels their height has created.

I don't think I'm unusual in that, for the most part, when I travel, I don't go to see a city's shiny new towers. I want to see museums, historic homes, and have a sense of what things might have been like there in the past. I'm heartened to read comments on social media sites from all over the province concerned about losing our built heritage. One hopes the writers' (and readers') collective concern might encourage them to talk with their local and provincial officials about their wish to protect our built heritage.

Local museums and historic sites dot our towns and villages throughout Nova Scotia. Beginning in the 1960s, Fortress Louisbourg was rescued from oblivion by Parks Canada and is a major tourism draw to that area of Cape Breton.

Around the same time, Halifax's Historic Properties were saved through the foresight and perseverance of our forebears who stood up to the then "City Fathers" and prevented their destruction. Now, two blocks away, with the impending Cogswell Interchange redevelopment, we need to guard against development pressure on the adjacent, historic Granville Mall. Much like the trees blanketing our province, once gone, these buildings cannot be replaced.

The Trust began as like-minded individuals in Halifax realized the need to protect built heritage; over time, it has grown to encompass all of Nova Scotia. It is my goal to reach all areas of our province to solidify our collective role in protecting built heritage for Nova Scotians.

It's tempting to throw up our hands in frustration at what's happened recently to some historically very significant buildings. We know that we cannot turn back the clock, but I like to think we still can make a difference and help to preserve what's left.

ARTIST

Teresa MacKenzie



Post Office, Pictou, c. 1895, by Teresa MacKenzie, 2021, watercolour on paper, 12" x 9"



Customs House, Pictou, c. 1873, by Teresa MacKenzie, 2021, watercolour on paper, 12" x 9"

Teresa MacKenzie grew up in Caribou, Nova Scotia. She moved to Pictou with her husband Tim to raise their family over 35 years ago.

Artist's statement

I have always been drawn to historic architecture, particularly older homes. They overflow with warmth and individuality. We are fortunate in Pictou to live among many historic properties, standing as guardians protecting our history.

Art provides the freedom to return some of their beautiful and unique architectural elements that have been lost over time. My goal is to celebrate our historic buildings by presenting them in a joyful and whimsical light. If these illustrations have done that, then I'm happy.

www.teresamackenzie.com

Right: Pictou heritage banner, featuring an image of the post office, designed by Teresa MacKenzie (all images courtesy of the artist)



“Fairhaven” – an Early Riverport Home



Fairhaven, on a snowy day (courtesy of the author)

Jane Henson

This property, recently announced as the recipient of the Joyce McCulloch Residential Built Heritage Award, is one of the few remaining houses from the earliest years of Foreign Protestant settlement beside the LaHave River, in the village now known as Riverport. A 30-year restoration project by the owner, Jane Henson, and her husband, Ed MacDonald, it was selected by the Trust’s Awards Committee for the inspiration it provides. In this article, the author describes the painstaking care she took in preserving as much of the original fabric of the house as possible. She details the heritage features of “Fairhaven” which captivated her upon first setting foot inside the house in 1990, and the extensive research she conducted into every facet of its preservation and restoration. She also acknowledges the experience and extraordinary skills of the local craftsmen who collaborated with the homeowners in the most recent part of this three-decade odyssey. – Ed.

Beginnings

After Lunenburg was founded in 1753 by German, French, and Swiss settlers known as ‘Foreign Protestants’, the colonial authorities sent surveyors throughout the area now known as Lunenburg County to map out land grants for additional settlement. The 17-acre property that I bought in 1990, on which our house sits, forms the western part of one of the original Lunenburg Township 30-acre farm lots, known as LaHave River ‘D’, Lot #19. Ed and I were fortunate to purchase, in February 2021, the adjoining parcel of land that comprises most of the eastern part of Lot #19, with the result that almost all (except for approximately four acres) of the original 30-acre land grant, sub-divided in 1881, has now been re-united into one property.

Thanks to Winthrop P. Bell’s extensive research and documentation of the founding of Lunenburg and the early settlement of Lunenburg County by the Foreign Protestants, the first recipient of LaHave River ‘D’, Lot #19 appears to

have been Jean Nicolai, who together with his son, Christopher Nicolai, age 19, emigrated from Hesse-Darmstadt and arrived in Halifax on the ship *Murdoch* in 1751. Christopher Nicolai was a physician and surgeon in Lunenburg, where he also ran a school and practised as a “man mid-wife.” In 1779, he moved to Halifax to practise medicine and in 1787 he advertised his services in the *Nova Scotia Royal Gazette* as “conversant with the treatment of the SMALL POCKS both Natural and by Inoculation, for above thirty years.”

I was captivated by the beauty and tranquility and ... excited by the prospect of engaging in a restoration project of this scope and complexity. Little did I know!

As a result of re-registering of the land grants in 1760, Lot #19 was granted to Johannes Fuss, who arrived in Halifax on the ship *Pearl* in 1752 as part of “4 freights,” presumably himself, his wife, and two children.



House façade laid bare, displaying coulisse framing (courtesy of the author)

In 1767, Lot #19 was sold by John Daniel Heal to Philip Treffian, a German settler from Heidelberg, for the sum of three pounds, “with the buildings and other improvements thereon”. This is the first time that I saw reference to a building, presumably our house, in any deed of sale of this property. In 1751, Philip Treffian had come to Nova Scotia at the age of 20 aboard the *Pearl* with three women who, according to their dates of birth and subsequent marriages in Nova Scotia, would appear to have been his sisters, Maria, Barbara, and Catharina Treffian. In 1754, Philip married Veronica Koch (Cook), daughter of his business partner, Anton Koch. Philip Treffian and brothers Anton and Henry Koch had a timber mill at Grimm’s Brook near Lunenburg. Philip Treffian must have been a citizen of some standing in the community because his name appears as one of three trustees on the Land Grant of 1771, by which the British Crown created the LaHave Commons, now known as the Riverport Commons.

Margareta Barbara Treffian, presumably one of Philip Treffian’s sisters, married George Michael Smith of Five Houses in 1758. Interestingly, research indicates that Margareta Barbara Treffian is the maternal ancestor of two branches of the Smith family: Richard W. Smith,

one of the founders of Smith and Rhuland, the renowned shipbuilders, and Wallace W. Smith, one of the founders of National Sea Products.



Coulisse wall board with tenon (left) and stacked and inserted into corner post (right) (courtesy of the author)

The House

We do not know the exact date of its construction but believe our house was built at some time in 1754-1755, when the settlers first came to this area, or possibly within the next ten years. The original house is an asymmetrical, one-and-a-half storey, three-quarter Cape Cod measuring 30 feet by 24 feet, with a steeply pitched roof and a large central chimney. The hallmark of a three-quarter Cape is its small central front door, flanked by a single window on one side and a pair of windows on the other side, as distinct from a full Cape with two windows on each side of the front door.

There is a small addition of indeterminate age on the east end of the house. In 2014-2015, we built a new addition on the back to house the kitchen, bathrooms, and laundry room.

When I first visited the property before purchasing it in 1990, I was captivated by the beauty and tranquility of its setting and saw potential for preserving and restoring its remaining intact architectural features. Having grown up with parents who imbued in us a sense of our history and respect for our material culture, I had dreamt for many years of restoring an old house in rural Nova Scotia and was excited by the prospect of engaging in a restoration project of this scope and complexity. Little did I know! And so began my 30-year love affair with this old house and an incredible journey of learning and discovery.

The house contained some beautiful original features: the original brick and slate fireplace with bake oven in the room now used as our dining room; the built-in corner cupboard in the living room; original pine plank wainscotting (as much as 17 inches wide) as well as some original mouldings in the living room, den, and upstairs west bedroom; wide-plank, random-width hemlock floorboards in the two upstairs bedrooms; and original beams in the living room and the den downstairs and the two bedrooms upstairs. We were indeed fortunate that previous owners had not changed some key character-defining elements, such as the size and propor-

tions of windows throughout the house.

Of particular note is the exterior framing of the house using 'coulissee' construction, a method that predates post and beam construction and was used in medieval Europe but is atypical in Nova Scotia. According to the Canadian Register of Historic Places:

Although coulissee construction is unusual in Nova Scotia as a whole, there are other examples of this construction method in Lunenburg County. This method is evident in the first storey which includes unusually large corner posts with deep grooves and large planks slid in, meaning the exterior walls are held in place by the grooves without the use of pegs or nails...

Unfortunately, by the time I bought the house in 1990, there were no original doors, windows or hardware left, and the rooms on the main floor had been modified into an "open-concept" plan.

Approach to Restoration

Working with what I had and researching and learning as I went along, my approach to preservation and restoration has been four-fold:

1. To preserve and restore as much of the original fabric of the house as possible.
2. To find appropriate architectural salvage materials to use wherever possible where no original material existed.
3. To reproduce features according to 18th-century designs using 18th-century techniques, if possible, where no such materials were left in the house.
4. To make only the most essential and fewest possible structural changes in the old house to accommodate modern living.

The fireplace with bake oven is an example of preserving and restoring one of the outstanding extant features of the old house. Modern textured brick had been used to face the fireplace, bake oven, and hearth in a previous renovation. The first stage in our restoration of the fireplace was the removal of the modern bricks to return the fireplace to its unadorned slate and brick structure. Incredibly, because they are very scarce,

we were fortunate to locate antique bricks of the right size and colour from the demolition of an old chimney in an 18th-century Cape house in nearby Rose Bay.

A critical consideration with antique bricks is the type of mortar they require. Traditional lime mortar is porous and allows moisture to pass through. Modern mortar with Portland cement traps moisture in the brick, eroding it from within. My search for a stone mason willing to use lime mortar eventually led me to Colin Batten at Coastal Masonry in Halifax, an accomplished stone mason who has worked on numerous heritage projects in Nova Scotia.

... the exterior framing of the house [used] 'coulissee' construction, a method that predates post and beam construction and was used in medieval Europe

Given that some of the original features of the house had not survived, I did library, community, and online research to find sources of appropriate 18th-century designs and reproduced materials. Six-over-six window sash and storm windows and all interior doors were reproduced by hand using 18th century designs. The Georgian-style 6-panel front door was reproduced according to measurements found in Arthur Wallace's work, *An Album of Drawings of Early Buildings in Nova Scotia*. Reproduced storm doors were based on local traditional design. Wide-plank pine wainscotting was obtained and milled locally and installed in the dining room, den, back hall, and upstairs east bedroom to match the original wainscot boards in other parts of the house. Trim patterns (window/door casings, chair rail, baseboards, and cornice mouldings, fireplace/bake oven surround and mantelpiece) were developed based on some old mouldings that were uncovered in the house during the restoration, as well as on local research into Nova Scotia (particularly Lunenburg County) 18th-century precedents, and library research into colonial New England his-



Interior with floors removed (courtesy of the author)



Hearth after removal of modern brick facing (courtesy of the author)



Finished dining room with hearth, mantel, and wide-plank pine wainscoting (courtesy of the author)

torical examples at Dalhousie's School of Architecture. Staircase risers and treads were reproduced based on historical designs and proportions and installed by a master stair builder. Some exterior door latches were reproduced by local blacksmiths at Ross Farm Museum in New Ross and in the Bridgewater area.. Most of the light fixtures in the house are from antique shops and flea markets in Nova Scotia and Ontario; others were

reproduction lights purchased in the US. Just as it was important to use historically appropriate designs as well as salvaged antique building materials, where available, it was also very important to me to use, wherever possible, traditional materials and finishes similar to those which would have been used in the 18th- and early 19th-centuries. Farrow & Ball paints from England, based on traditional recipes, natural pigments,

and historical colours and containing low or zero volatile organic compounds, were used throughout the interior of the house. Allbäck linseed oil paint from Sweden was used on the exterior. New windows were glazed with Allbäck lime putty made with a traditional, centuries-old recipe. Traditional lime mortar was used to repoint the chimney block in the basement and to construct the new hearth in the fireplace in the dining

room, as mentioned. And most recently, I found a source of German mineral paint which is breathable and long-lasting for use on the exterior stone, cement, and mortar joints of the foundations of both the old house and the two modern additions.

When I began this project in 1990, these materials and companies were neither well known nor accessible here. Now, however, Farrow & Ball paints, Allbäck products, and PermaTint mineral paints, among many other products, are distributed in Canada. And, of course, the internet is a fantastic research tool to locate reference material and products across the continent and around the world.

Acknowledgements

None of this work could have been successfully completed without the experience and the extraordinary skills of a remarkable trio of Lunenburg County

contractors, Josef Loferer, Elliot Mosher, and Corey Zwicker.

Josef applied his exceptional organizational skills and brought excellence in design and finish carpentry to everything he worked on, particularly his inspired work on the kitchen and his ability as a master stair builder to solve the considerable challenges posed by the stairs, a character-defining element, in our old house.

Elliot and Corey came to us in the fall of 2017 and worked on the completion of the house until 2018 when we moved in, and again, during the summer of 2020, when they repaired and re-shingled the front of the house and the front roof. Elliot is a master craftsman in the renowned Lunenburg tradition and applied his extensive knowledge of historical architecture, materials, and construction to our project. Watching him install the fireplace mantel and surround was one of the highlights of this

project. Corey is a problem solver who applied his experience, skills, and deep knowledge of heritage restoration to all aspects of his work on our house.

These three craftsmen brought not only their exemplary skills but also their unique and much-valued abilities to work collaboratively with us as homeowners. We see this Residential Award, together with the beautiful house that has resulted from their combined work, as a heartfelt tribute to their efforts.

Throughout the 30 years in which I have owned it, this house and property have always been an anchor and a place of peace and contemplation – a “fair haven” in our lives, truly “Fairhaven”.

Thanks to Peter Delefos for editorial handling of this contribution.



Shore Road, looking north from Mott Street, Harbourview, Dartmouth Planning and Development photographs, Neighbourhood Improvement Program, 1970s (source: Halifax Municipal Archives, 101-80C-7-2-2.3) – see article on page 9

Halifax Municipal Archives: Building and Property Source Guide

Susan McClure with assistance from Elena Cremonese

Municipal Archivist, Susan McClure, was the speaker at the Trust's virtual Annual General Meeting on 21 October 2021. Focusing on archival holdings relevant to built heritage and on the new building and property source guide, she presented an informative and fascinating overview of the extensive material in the Halifax Municipal Archives' holdings. Following is a summary of material covered by the guide. – Ed.

Halifax Municipal Archives recently compiled a **Building and property source guide**¹ to help those researching specific houses or buildings, as well as those interested in long-term regional changes to our built heritage. I hope you will scroll through the entire guide, but here is a quick peek at some highlights.

Civic addressing cross-reference tool

Many municipal sources are organized by civic address, so that is a key piece of information. Between 1958 and 1966, the City of Halifax renumbered all civic addresses, moving to the current 4-digit system. Our civic addressing cross reference tool helps translate a civic address from before and after the switch. With a civic address or property owner's name in hand, you can then locate other records.

Property assessment rolls

These give a variety of information depending on the year and the time period. Aside from telling you the assessed value of a property, they can also be useful tools for determining property ownership and addresses. Occasionally those same property assessment rolls give some sense of the buildings on a given property, but they tend to be pretty vague (think "barn"). More detailed information is available in the property assessment field cards and building permit application records. Currently

we have those only for City of Halifax properties but are in the process of adding County of Halifax and Dartmouth building permit records.

Property assessors recorded features of a property on field cards in order to determine the assessed value. They noted details such as plumbing, roof type, heating, occupancy, number of rooms,

commercial or residential nature of the property. Field cards from the 1950s and 1960s sometimes include black and white photograph(s) appended to the card. Field cards were typically updated yearly and can have notes tracking ownership changes.

Erected	<i>Clinton Ave</i>		No.	<i>7</i>	Ward	<i>67</i>	Card No.	<i>2611</i>	
Owner	<i>Alvin M. Taylor</i>		Address		(Transfers on Back)				
Lot No.	<i>22</i>	Sub. Div.	Plan No.	<i>60</i>	Area	<i>40 x 127</i>	Sq. ft.	<i>5160</i>	
Size of House	<i>24 x 52 x 20</i>	Size of Ell	<i>17 x 10 x 10</i>	Size of Ell	Total	<i>26660</i>	Value	<i>1221</i>	
Coast. of House	<i>Plate</i>	Material	<i>wood</i>	Cellar	No. of Rooms	<i>5/3</i>	Finished Attic		
Heat	<i>Stove</i>	No. Baths	<i>2</i>	No. Toilets	<i>2</i>	Type of Floors	<i>con</i>	Type of Finish	<i>ord</i>
Garage	<i>40</i>	Size	<i>10 x 23 x 1</i>	Ca. ft.	Material	<i>wood</i>	Location	<i>rear</i>	
Street	Sidewalk	Sewer	<i>yes</i>	Water	<i>yes</i>	Improvement Elected	Improvement Changed	<i>none 6/1951</i>	
Mortgage:	<i>Taylor</i>	To	<i>E. G. Taylor</i>	Am't	<i>\$ 3700.</i>	Date	<i>Apr 15/50</i>	<i>Apr 15/50</i>	
YEAR	LAND	IMPROVEMENT	TOTAL	YEAR	LAND	IMPROVEMENT	TOTAL		
1947	<i>300</i>	<i>2200</i>	<i>2500</i>	1965					
1948	<i>300</i>	<i>2200</i>	<i>2500</i>	1966					
1949	<i>300</i>	<i>2200</i>	<i>2500</i>	1967					
1950	<i>300</i>	<i>2200</i>	<i>2500</i>	1968					
1951	<i>500</i>	<i>2700</i>	<i>3200</i>	1969					
1952	<i>500</i>	<i>2700</i>	<i>3200</i>	1970					
1953	<i>500</i>	<i>2700</i>	<i>3200</i>	1971					
1954	<i>500</i>	<i>2700</i>	<i>3200</i>	1972					
1955				1973					
1956				1974					
1957				1975					
1958				1976					

Assessment field card, front (detail), 1954, 7 Clinton Avenue (source: Halifax Municipal Archives, 102-198)

S Garden Rd. & No. 49		APPLICATION TO ALTER BUILDING.		No. 1488
To the Inspector of Buildings.		Halifax, N. S., 27 day of		March 1909
S12.—The undersigned hereby applies for a permit to alter and add to a building according to the following specifications and in accordance with the detailed plans and specifications submitted.				
Location	<i>Spring Garden Rd. No. 49</i>	Side	<i>west</i>	between
Owner	<i>K. N. Bushley</i>	Architect	<i>H. N. W. ...</i>	Builder
Material of old building	<i>wood</i>	of addition	<i>wood</i>	Old building used for
Height of old building to plate		to ridge		Height of addition to plate
Frontage of old		of new		Depth of old
Old roof covered with		New with		
<i>Add masonry 8 x 12 & present ell. Deepen pine gables.</i>				
Permission is also applied for, to enclose that portion of the street in front of the proposed building, extending into the street — ft.				
The undersigned hereby agrees that all work on the said building, shall be done in strict accordance with the laws and ordinances relating to the erection of buildings within the City of Halifax, and with the conditions printed on the back of the permit. Every obstacle will be removed from the street on or before the — day of — 1909 on which date this permit expires.				
HALIFAX Municipal Archives				<i>Frederic B. ...</i>
				Applicant.

Sample building permit: Application to Alter Building at 49 Spring Garden Road, 1909; civic number was changed to 161 in 1961 and is 5635 today (source: Halifax Municipal Archives, 102-391-55)



Unidentified location, Dartmouth Planning and Development Department projects and reference materials, *Unightly Premises* (source: Halifax Municipal Archives, 101-80C-2-9.9)

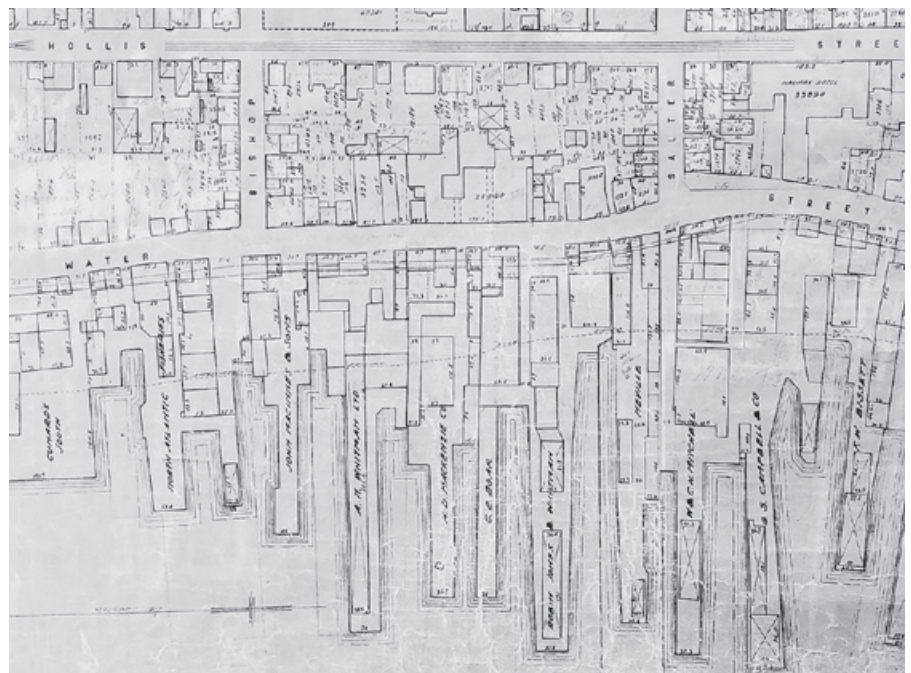
Building permit applications

Applications can give the location of the construction, name of the owner, date of application, name of architect, builder, estimated cost, type of building, and construction details, though the information required has varied over time.

Architectural plans have had to accompany building permit applications only since the 1940s. Most of these have not survived; however we recently acquired microfilm copies of approximately 15,000 City of Halifax building inspection plans.² These plans are not as-built and may not accurately represent the finished structure. We are working on an index to make this microfilm more accessible.

Property assessment plans

Assessors also used city maps to track their work. The City of Halifax's property assessment plans³ were built on a 1917



Detail of City of Halifax assessment plan, sheet 18, 1917-1962, showing ownership of wharves and fine-grained lot pattern (source: Halifax Municipal Archives, 102-19G)



Argyle Street, 1960s (detail), Pam Collins photograph (source: Halifax Municipal Archives, 1-1.13)

base map with updates made into the 1960s. Each of the 88 sheets shows property boundaries and dimensions, and the footprint of any buildings. For many properties, the property owner is penciled in and was updated over time, though it is uncertain for what time period ownership is accurate. These maps also show changes over time to street names and layouts, as well as railways, piers, wharves, tram lines, and other details. The example illustrated gives the ownership of waterfront wharves and reveals the fine-scale property division at the time.

William Gossip surveys of Halifax

Completed in 1862 by city-contracted surveyor, William Gossip Jr, these are useful in dating early buildings.⁴ This innovative, detailed street by street survey laid out street lines, showed the extent of land grants, “altitude” of streets above the harbour (with lovely mirror-image topographic profiles on each side of the street), and longitudinal bearings of all streets, public buildings, sewers, and wharves. It also showed the frontage (not the full footprint) for buildings, colour-coded to building material type.

Photographic records

Halifax Municipal Archives has thousands of photographs taken by municipal planners, building inspectors,

compliance officers, and road repair crews who were out and about doing their work and occasionally needed a photograph of a house or street or signage or shopping area or stairway.

Completed in 1862 ... this innovative, detailed street by street survey laid out street lines, ... public buildings, sewers, and wharves ... also the frontage ... for buildings, colour-coded to building material type.

Works Department staff took thousands of images to document buildings that were designated “unsightly,” or which were going to be demolished to make way for new developments, especially during Halifax’s urban renewal of the 1960s.⁵

Photographs were also taken for specific projects, such as Dartmouth’s Neighbourhood Improvement Program⁶ (NIP) in the 1970s. An initiative of the Central Mortgage and Housing Corporation, NIP aimed to rehabilitate low-income neighbourhoods nation-wide. The program funded improvements to physical amenities, such as parks, recreation facilities, sidewalks, and roads. Six areas of Dartmouth were chosen to take part in NIP: Harbourview, Notting Park, South Woodside, Tuft’s Cove, North Woodside, and Austenville.

There are also images taken and donated by residents that add to the government records. An incredible resource is the collection of more than 5000 images taken by Pam Collins in support of her work and Lou’s with heritage organizations or as slides illustrating Lou’s lectures and tours. We have not yet scanned most of them, but a small sample album can be seen at <https://www.flickr.com/photos/halifaxarchives/albums/72157707807905224>.

Invitation

I hope this gives you a glimpse of how Halifax Municipal Archives can support your built heritage research. Check out the many source guides and search tools at halifax.ca/archives. We also welcome additions to these valuable sources through donations of your own historical material. Contact us at archives@halifax.ca, 902-490-1482.

Susan McClure is Municipal Archivist for the Halifax Regional Municipality, encompassing the former City of Halifax, City of Dartmouth, Town of Bedford, and Halifax County. Elena Cremonese is Archives Assistant.

Notes and URLs

¹Building and property source guide: <https://www.halifax.ca/about-halifax/municipal-archives/source-guides/buildings-property-research>

²Microfilm of building inspection plans: <http://7046.sydneyplus.com/archive/final/Portal/Default.aspx?component=AABC&record=769056c6-1b7b-45fe-a561-09d68f1b42c8>

³Property assessment plans: <http://7046.sydneyplus.com/archive/final/Portal/Default.aspx?component=AABC&record=89c7d5b8-82e8-4c3b-8f40-90ece8b56265>

⁴William Gossip Jr. surveys: <http://7046.sydneyplus.com/archive/final/Portal/Default.aspx?component=AABC&record=1a362ed0-fcb3-4161-a76e-5114ee0add92>

⁵Halifax Works Department, urban renewal photographs: <https://www.halifax.ca/about-halifax/municipal-archives/exhibits/urban-renewal-photographs>

⁶Dartmouth Neighbourhood Improvement Program photographs: <https://www.halifax.ca/about-halifax/municipal-archives/exhibits/dartmouth-neighbourhood-improvement-program-photographs>

D.J. Smith, Pioneer Landscape Photographer



Garry D. Shutlak

As researchers and writers of architectural history, we owe a debt of gratitude to daguerreans, ambrotypists and photographers who in an instant captured an image of their community.

Daniel Joshua Smith (1819-1897) may not have been the first Nova Scotian daguerrean to take images of places and buildings, but his photographs are the earliest surviving examples, dating

from 1853-1854.

Daniel Joshua Smith was born in Windsor in 1819, one of ten children of merchant Jesse Smith (1792-1868) and Charlotte Esther McKievers (1801-1889). The family removed to Halifax in 1840. There Daniel married Caroline Robertson (1825-1908) in 1843. A carpenter by trade, he acquired his home on the east side of Lockman Street near Gerrish Street in 1847. Here they had seven girls, six of whom lived to adulthood. Lock-



Above: Southwest corner Duke and Granville Streets, Halifax, looking south, Daniel J. Smith, ambrotype, 1854 (courtesy Nova Scotia Museum, 75.70.4)

Left: Brightened version of image above, showing the corner of Granville and Duke; stone building in the far distance is the Kenny Building (first three granite-faced storeys of the Dennis Building, as built in 1841) (image enhancement by Griffin)

man Street was renamed Barrington and the house was numbered 871 in 1917. The family occupied the property until 1939. Daniel's brother, William Alexander Smith (1825-1897), was an amateur photographer in Halifax before moving to the United States in 1850. There he became a professional photographer, working his way across the country to California, where in 1854 he legally changed his name to Amor de Cosmos and was joined by his brother, Charles McK. Smith (1823-1911). In 1857, he and his brother Charles moved to Victoria, British Columbia. Amor became a journalist, founded the *British Colonist*, and went on to become a politician (MLA, MP, and Premier), while Charles, also a journalist, became a newspaper editor and a real estate agent.

Daniel may have left Halifax with his brother in 1850. On his return to Halifax, he advertised himself as "having oper-



Left: Saint Paul's Church, Halifax, viewed from Barrington Street (detail), Daniel J. Smith, daguerreotype, 1853 (courtesy of Nova Scotia Museum, 75.70.2)

Below left:
Signature on back of image 75.70.2 – "D.J. Smith/
Daguerrean Artist/ No. 11 Granville St/ 1853"

ated in some of the first establishments in the United States". In March 1853, he opened Smith's Gallery at No. 11 Granville Street in the former studio of Thomas Cleverdon. The following year, at the same location, the studio was rebranded Smith's Nova Scotia Daguerrean Gallery. He was active as a photographer until 1857, when he took up his former trade of carpentry, then became a coal and lumber merchant at Smith's Wharf, 251 Upper Water Street, and finally a grain measurer. As a young man, he was a member and officer of the Union Engine Company (see p. 19). He ran for Alderman but lost to John S. Thompson in 1871. His sister, Frances Sophia "Fanny" Smith (1833-1938), married barrister Peter Hudson Lenoir (1820-1881) in 1855 and was a well-known celebrity in her day. She had stood on Samuel Cunard's *RMS Britannia* on her maiden voyage to Halifax in July 1840 and her 1933 reminiscences were published in 1936. In 1935 Cunard/White Star presented her with a medal commemorating this event and the maiden voyage of *RMS Queen Mary*.

Garry Shutlak retired as Senior Research Archivist at the Nova Scotia Archives earlier in 2021. He is a frequent contributor to *The Griffin* and an Honorary Life Member of the Heritage Trust of Nova Scotia.

Sources:
Dictionary of Canadian Biography Vol. XII Amor de Cosmos
Photographers Identities Catalog, New York Public Library
Jim Burant, Pre-Confederation photography in Halifax, Nova Scotia. *Journal of Canadian Art History*, IV (Spring 1977), 25-44.
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Halifax newspapers: 1852-1858



Insuring Your Heritage Property

Patricia Nicoll

Insuring a heritage home in Canada can be challenging. Some homeowners in the Cabbagetown district of Toronto found this out the hard way earlier this year. They were told that their homes were no longer insurable and, in one case, the Wawanesa Mutual Insurance Company advised a home owner that it would no longer “recognize replacement costs.”¹ Closer to home, owners of registered heritage homes in various parts of Nova Scotia also report challenges in obtaining reasonably priced insurance, or in some cases, any insurance coverage at all.

To provide some guidance on this issue, two representatives from the insurance industry were invited to speak about “Insuring Older and Heritage Buildings” at the March 2021 session of the HTNS Illustrated Public Lecture Series.² The speakers were Amanda Dean, of the Insurance Bureau of Canada (IBC), and Aneill MacCaull, of the Insurance Brokers Association of Nova Scotia (IBANS).

The guest speakers provided five tips when looking for insurance:

- (1) Shop around;
- (2) Reduce your risk by updating your building’s systems;
- (3) Keep accurate and complete records and photographs;
- (4) Document unique characteristics; and
- (5) Purchase adequate insurance.

Shop around ... and shop local:

A local insurance broker is more likely to understand the unique characteristics of homes in your area and may be more likely to advocate on your behalf when looking for coverage. Also, insurance companies operate by spreading their risk and this is constantly being assessed. This makes it difficult for IBC or IBANS to provide owners with a list of companies that will insure heritage



Reconstructed part of Smith Victorian Streetscape, Halifax (Griffin photo)

properties. Insurance companies may change their ‘interest’ in what they are willing to insure. As a consumer, shop around for quotes and try using a local broker. An insurer who previously was not interested in insuring a heritage home may have re-assessed their position and vice versa.

Reduce your risk:

Keep your home in good repair. Keep your roof, foundations and windows in good repair. Plumbing, heating and electrical systems should be well maintained and updated as required. Install smoke detectors and alarms. Inquire about whether increasing the size of your deductible will lower your premium.

Keep accurate and complete records:

Copies of by-laws related to zoning, demolition, repair, and construction of your property can be valuable information for an insurer. Include information on the type of historic classification assigned to

your property if this is applicable. Create a risk prospectus with photographs of your building, maintenance and renovation records, as well as photographs of your property, including interiors, exteriors and outbuildings. An example of a risk prospectus can be found on the Insurance Brokers of Canada website at: www.abc.ca/ns/home/heritage-property/heritage-property-risk-prospectus.

Document unique characteristics:

Your building may contain unique features that set it apart from a modern structure. Record and photograph these details so your insurer can accurately assess the replacement cost in the event of a loss.

Purchase adequate insurance:

Guaranteed replacement cost coverage permits you to rebuild or replace your property even if the damage exceeds your policy’s limits. This is why it is important that your home’s insurance value is current and correct. Some

replacement cost coverage has a “same site” requirement. This means the coverage only applies to rebuilding at the same location. Insurers may not always offer guaranteed replacement cost coverage for a heritage property and it is your responsibility to ensure that you have adequate coverage to meet possible heritage regulations in your area. Check your policy to see if you have replacement cost or actual cash value insurance. It can make a difference.

Shop around; reduce your risk ...; keep accurate and complete records and photographs; document unique characteristics; and purchase adequate insurance.

After a loss, your insurer will determine the replacement cost or what it will cost to rebuild your property. Determining the replacement cost may be challenging due to the materials used to construct the building, its unique features and historic significance. There are often many steps and approvals involved in repairing or rebuilding a heritage property. Due to the craftsmanship typically associated with these properties, specialty contractors and building materials may be necessary. In addition, older properties may contain materials now known to be contaminants, such as asbestos or lead. In such cases, specialized disposal will increase the cost of a claim.

While insuring a heritage property may come with additional challenges, following the advice of IBC and IBANS may help you find the coverage you need at a reasonable cost. Much helpful information is available online from IBC (www.ibc.ca) and IBANS (<https://www.ibans.com>). Also, in Nova Scotia, IBC has a tollfree help-line: 1-844-227-5422.

Recent extreme weather, including record rainfall in British Columbia and northern Nova Scotia, highlights the growing risks that natural hazards pose



Another view of the rebuilt end of the Smith Street terrace houses (Griffin photo)

to heritage and other properties. At the same time, long-standing risks related to fire and other accidental losses remain a threat to heritage properties, as was demonstrated in the 11 December 1999 fire that destroyed six of the twelve terrace homes on Smith Street in Halifax, and severely damaged a seventh.³ These have been rebuilt. Today it requires a discerning eye to recognize which are original and which are replacements.

¹“Owners of heritage homes get an insurance surprise” *The Globe and Mail*, Toronto, 19 May 2021.

²Recording available on YouTube at: <https://www.youtube.com/watch?v=rOc0eooEpME>

³Smith Victorian Streetscape, 5214-5250 Smith Street, Halifax, www.historicplaces.ca/en/rep-reg/place-lieu.aspx?id=3851

The Return of the Big Boat Shed

David Rollinson

The evocative aroma of wood shavings and pine tar have returned to the Big Boat Shed down on the Lunenburg waterfront.

Lunenburg was founded in 1753, and some form of boatbuilding would have begun soon after, if only for local transportation and fishing. From these early beginnings a more ambitious industry must have developed; in 1787, a Halifax newspaper reported the arrival of “a handsome brig built in Lunenburg.” The economic value of offshore fishing would have been realized in the early 1800s, necessitating more vessels. It is recorded that, in the 1830s, 68 schooners, in addition to a ship and six brigs, were built and owned by the townspeople. The necessary lumber would have been plentiful around the town, and the waterfront of the inner harbour offered a sheltered and convenient place to build wooden vessels. According to a report produced by the Nova Scotia Archives, there were eighteen vessels under construction in the town in 1861. The wooden ship building boom extended into the 20th century, with *McAlpine’s Gazetteer* reporting in 1919 that there were three active shipyards in Lunenburg and five “boat building establishments,” the latter most likely involved in building dories for the fishing fleet.

There are a number of old photographs showing schooners being built outside on the Lunenburg waterfront. However, ship building exposed to the elements is not conducive to production, nor to retaining skilled men. By the 1930s, as the construction of wooden fishing boats began to decline along with the labour force that built them, getting ‘inside’ might be advantageous to both men and materials. The original *Bluenose*, built in 1921, may have been the last large vessel built entirely out in the open air on Lunenburg’s working waterfront. Sometime in the 1930s, the



The Big Boat Shed from the water (courtesy of the author)

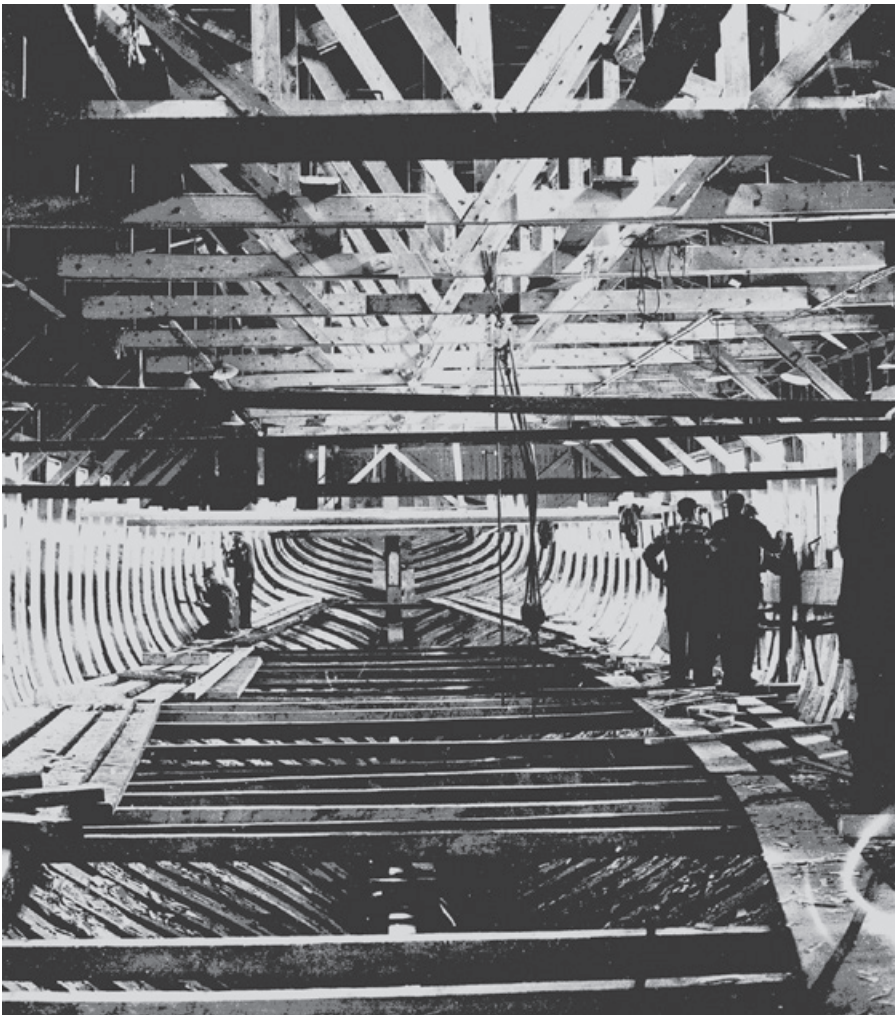
Smith and Rhuland Shipyard, which was located on the waterfront, built the “Big Boat Shed” probably to accommodate the construction of hulls for the new ‘motor’ and ‘cargo’ vessels that were beginning to provide work for the yard. The Shed was home for the construction of the replica *HMS Bounty* in 1961, *Bluenose II* in 1963, and *HMS Rose* in 1970.

Small wooden pleasure boats and fishing boats were also produced at the S&R yard and there are photographs of this work taking place in the Big Boat Shed in 1955. Smith and Rhuland closed in 1967.

The Shed lies within the former shipyard area purchased by the province in 2006 as a part of the planned ‘working waterfront’ development project being undertaken by Develop Nova Scotia. In 2019, it was announced that the prov-

ince and the federal government would invest \$1.9 million in a project to revitalize and enhance the structure for its continued use as a traditional ship and boat building facility. Additional funding was provided by ACOA, and the nearby Fisheries Museum of the Atlantic would be a partner in the project by building their new boat shop on the end of the building.

Whilst originally well built, no doubt by S&R’s own craftsmen, the Shed’s exposed waterfront location and years of deferred maintenance meant that significant remedial work was needed to ensure its survival as an iconic feature of the inner harbour. Work undertaken during the refurbishment process included restoration of the ceiling arches and a new truss system, while metal reinforcement and steel cable supports between



Bluenose II under construction in the Big Boat Shed (courtesy of Nova Scotia Archives, one of two images combined, entitled "Men working on the inside of the hull, 1963, Nova Scotia Information Service")



Interior before the refurbishment (courtesy of the author)

the arches returned structural integrity to the building. The installation of new windows throughout and repairs to the roofing shingles will keep the building dry and more comfortable for working. The refurbishment of the old concrete slipway will facilitate launchings of new vessels and massive new end doors out onto the harbour will return the Shed to its original look and use.

Today, traditional wooden boats such as dories and small inshore craft are being built in the born-again Big Boat Shed, realizing the hopes of its benefactors whilst offering visitors a window on a piece of Nova Scotian history.

David Rollinson established the Hamilton [Ontario] Museum of Steam and Technology. After years of historic preservation work in the Caribbean, he moved to Nova Scotia and is past Chair of Industrial Heritage Nova Scotia. The author of Nova Scotia's Industrial Heritage: a Guidebook, he is a strong proponent of working industrial museums.

Acknowledgement

In our last issue (September 2021), we reproduced examples of two posts from the virtual Doors Open for Churches project. We inadvertently omitted to acknowledge Laurie Stanley-Blackwell as author of the lovely description of St Anne's Church in Welnek/Summerside, Antigonish Co., posted on Saint Anne's Day (26 July). *The Griffin* regrets this oversight. The description of Old Holy Trinity Church in Middleton (Annapolis Co.), posted on 23 August, was edited from text provided by the Old Holy Trinity Church Charitable Trust. We apologize in advance to any we may have overlooked in assembling the list of volunteers who supported the project this year (see pages 18-19) – Ed.

Virtual Doors Open for Churches 2021

Margaret E. Herdman

In the spring of 2021, Heritage Trust of Nova Scotia was preparing for a “live” Doors Open for Churches event, having cancelled it in 2020 due to COVID-19. There was much uptake this year, with considerable interest from a number of communities that had not been participants previously. We were approaching total coverage of the province.

And then COVID returned. At the end of April gatherings were restricted, many businesses closed, and travel was restricted. With the release of reopening plans came the realization that an in-person event this year would not be realistic. We decided to go virtual, to host Doors Open for Churches on Facebook.

Places of worship are becoming endangered, and we wanted to honour these important community spaces. We hoped that this event would provide increased awareness of, and future visits to, these places of worship when COVID restrictions were lifted. We therefore made Doors Open for Churches a public event on Facebook and accessible to anyone, not just members of Facebook.

From early June to July 11, the date of the first scheduled Facebook post, time was spent putting in place co-ordinators for the counties. Thirteen counties in total, plus the Catholic churches of Lunenburg, Queens and Shelburne counties, agreed to participate in this new venture. Each county was assigned a week from July 11 to October 16. Each church or building (repurposed places of worship) was asked to provide three to five photos as well as text. The co-ordinators were asked to include no more than eight buildings, which would lead to a post a day.

There was much interest in the event from people near and far. Pat Keith, a participant in Annapolis County, wrote to us early in August: “I think this is a great initiative and gives many of us a chance to view heritage properties

we would not otherwise have seen.” About the same time, an elderly friend from Truro indicated that she thought this was a fabulous idea as she was no longer able to visit these spaces in person. And to think that she would be able to “visit” and learn much about the heritage of ninety places of worship in fourteen weeks!

A few comments taken from Facebook sum up the viewers’ reactions:

This has been a meaningful journey. As a United Church minister from Cape Breton (now Moncton) there were many warm memories for me and for many! Thank you! – Aaron Billard

These lovely articles about the heritage churches are truly appreciated. – Adrienne Smith

We were surprised and pleased to see that you included our church history as well as the photos. Even some of our own long-time members were not aware (or [had] forgotten) about our journey since 1873 and the how and when changes took place, where the furnishings came from, etc. We truly appreciate the effort it takes to put this Doors Open event together and it’s certainly beneficial to our churches to be highlighted this way. – Barbara Tower

Facebook statistics were shared with each individual church: the number of views for the county and for the indi-

vidual post. As well, the engagements (more than just viewings) and reactions were provided. The largest number of views was over 9,000, and this for one of our small rural churches. Compare that to the number of in-person visits that would likely have taken place!

A thank you was posted on Facebook to all the volunteers (143) who contributed to the success of Doors Open for Churches 2021. These volunteers made this event possible through their research, writing of text and submission of wonderful photos. A big thank you to these folks for helping us showcase the unique architecture and history of Nova Scotia’s places of worship.

Lunenburg County – July 11-17
Patricia Nicoll, Pastor Brooklyn Lane, Rev. Catherine Robar, Lynn Slack

Cumberland County – July 18-24
Oralee O’Byrne, Don Gamblin, John MacIntyre

Antigonish County – July 25-31
Isabel Myette, Travis Myette, Jocelyn Gillis, Father Andrew Gillies, Elder Joseph R. Prosper, Jolene Chisholm, Brendan Riley, Clarence De Young, Rev. Peter Smith,



Patsy Farrell, Andrew Murray, Father Donald MacGillivray, Leigh Phillips, Pauline Liengme, Nancy MacDonald, Laurie Stanley-Blackwell, John D. Blackwell, Barry MacKenzie, Antigonish Heritage Museum

Pictou County – August 1-7
Michelle Davey, Charlotte Musick, Jennifer Chapman

Digby County – August 8-14
Louis Comeau, Larry Peach

Lunenburg, Queens and Shelburne Counties (Catholic Churches) – August 15-21
Father Jim O'Connor, John MacDonald, Joy Liddy, Jim Liddy

Annapolis County – August 22-28
Pat Keith, Vivian Morris, Stuart Crawford, Elizabeth Sawler, LaVaughan Prall, Avery Jackson, Alan Jackson, Bill Linley, Marilyn Linley, Brenda Nimmo, Paul Wear, Clements Historical Society

Kings County – August 29-September 4
Rev. Maya Bevan, Todd Hiltz, Rev. Judy Norton, Trevor Butler, Susan Gibson, Kate Adams

Guysborough County – September 5-11
Rev. Susan Slater, Chris Cook, Evelyne Jamieson, Guysborough Historical Society, Paul Long, Susan O'Handley, Kathleen (Willie) Munroe, Fallon Conway-Boyd, Rev. Kristin MacKenzie, Ray Jordan, Ruth Legge, Lawrence Wilson, Tracy Mailman, Sharon Tibbo

Yarmouth County – September 12-18
David Sollows, Christopher Pace

Cape Breton Regional Municipality – September 19-25
Debra Curtis, John Curtis, Sadie MacNeil, Colleen MacNeil, Rev. Lydia MacKinnon, Jon Lawrence, LeRoy Peach, Rev. Dorothy Miller, Ken MacIntosh, Rev. Jackie Warren, Wanda Shepherd

Inverness County – September 26-October 2
Bill Legge, Charles Kehoe, John Morykot, Lorna MacRury, Florence MacLachlan, Adrienne Smith, Heather Richardson, Allana Richardson, Murrena Kennedy, Dannie MacInnis, Sheila MacInnis, Donald Poirier, Raymond MacArthur, Joanne Watts, John Gillies, Nolan MacDonald, Faith Welsh, Cathy Gillies, Chestico Museum, Len Tobey, Rev. Maggie Plant, Noreen MacLean, Pastor Hugh Morrison, Tracey Morrison, Mary Ross and Barbara Nielson

Richmond County – October 3-9
Rev. Corrie Stewart, Jamie MacDonald, Genora MacDonald, Louise Campbell,

Alice MacAskill, Holly MacIntosh, Richard Cook, Lorraine King, Brenda White, Michelle Hayes, Karen Walker, Frank Meagher, Odilon Boudreau, Charles Bosdet, Kelsey Marchand, Isle Madame Historical Society, Robert Fougere, Parish Council of St Joseph, Maxine David

Victoria County – October 10-16
Donnie Macaulay, Debbie MacLean, Marc LeBlanc, Carrie MacAskill, Carolyn Leal, Donnie Patterson, Barbara Tower, Don Tower, Bev Brett, Janet Dauphney, Ron Nikkel, Linda Burton, Rosemary Algar, Jamie Nicholson, Sandra Curtis, Jody Stockley, Gilles Poirier, Alice Curtis Turner

D.J. Smith, Pioneer Landscape Photographer

Another early image of the Grand Parade and St Paul's, showing the Union Engine Company on Argyle Street (right foreground). In the left background, we see the east side of Barrington Street and St Andrew's Church at the corner of Barrington and Prince (see article on p. 12).



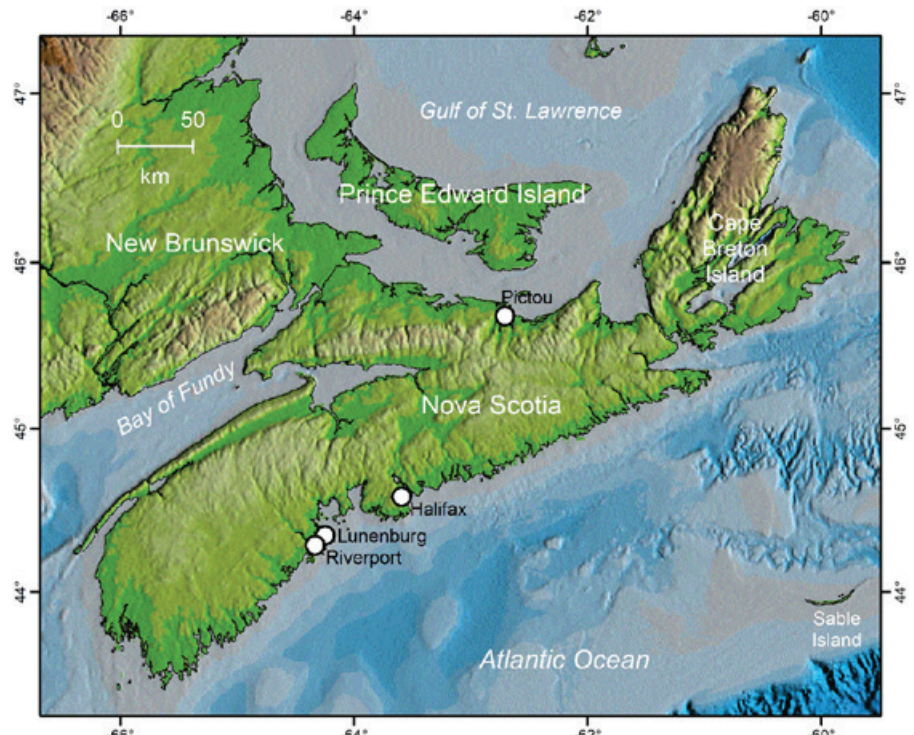
Saint Paul's Church seen from Argyle Street, Halifax (showing frame), Daniel J. Smith, daguerreotype, c. 1853 (courtesy of Nova Scotia Museum, 75.70.3)

A Quiet Summer Afternoon on the Halifax Common



A nod to the lazy days of summer as we approach mid-winter – A man walks toward the Willow Tree as a horse-drawn wagon makes its way southeastward along Bell Road, with Citadel Hill in the background. Thanks to Gary Wilson for sharing this postcard image

Locations of subject matter in this issue



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

Heritage Trust of Nova Scotia

Illustrated Public Lectures

The Trust's lecture program will resume in the New Year, continuing on Zoom until it is safe for in-person meetings. Watch for notices via email or on www.htns.ca

Membership

We cordially invite all with an interest in Nova Scotia's built heritage to become a member of the Trust. To join or renew for 2022, please see insert or go to www.htns.ca/membership.shtml