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The Griffin

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WELCOME

Emma Lang, Executive Director



Shetland. These early forays into various aspects of heritage work taught her the value of a holistic approach to heritage conservation.

Emma's job as Executive Director is a multi-faceted one that will include facilitating projects initiated by the Board, expanding the variety of resources put out by the Trust to preserve and protect built heritage, continuing the development of a strong internship program to support the training of a new generation of heritage professionals, and educating about and advocating for at-risk built heritage across the province.

Please do not hesitate to reach out to Emma if she can be of help. She can be reached by phone at 902-423-4807 or by email at emmalang@htns.ca

— Sandra Barss

I'm delighted to welcome Emma as our new Executive Director.

Emma comes to us with more than a decade of experience as a heritage professional in a career that has taken her across the United States and Atlantic Canada. Most recently, she served as the Members Services Coordinator for the Association of Nova Scotia Museums and, previous to that, as the Assistant Curator/Registrar at the Fisheries Museum of the Atlantic. She has also been part of interpretive development projects for institutions and communities in Newfoundland and Labrador.

Emma holds an MA in Museum Studies from George Washington University in Washington DC and an MA in Folklore from Memorial University of Newfoundland and Labrador.

Emma began her work in heritage as a teenager, volunteering as a costumed interpreter at the historic houses of Concord, Massachusetts. Following the completion of an interdisciplinary heritage-focused undergraduate degree at the University of Massachusetts Amherst, where her project-based thesis was completed in the campus's special collections and archives, she spent a summer as an intern at the Shetland Museum and Archive in Lerwick,

The Griffin

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ONS, QC,
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Unless otherwise indicated, the opinions expressed in these pages are those of the contributors and do not necessarily reflect the views of Heritage Trust of Nova Scotia.

We welcome submissions but reserve the right to edit for publication. Contributions appear in both print and web editions.

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Cover image: To Falkland Street with Love, by Andrea Crouse, paper collage on wood panel, 5"x7" (© courtesy of the artist)

Heritage Trust of Nova Scotia

Annual General Meeting

Thursday 23 June 2022
7:00 pm

Cambridge Military Library
Royal Artillery Park (Building #3)
5460 Royal Artillery Court
Halifax NS

(see insert for detailed directions)

The meeting will begin with a talk by Jane Henson, recipient of the Trust's Joyce McCulloch Residential Built Heritage Award, on her 18th century Riverport home, Fairhaven, which she and her husband have painstakingly restored over the past 30 years.

ARTIST

Andrea Crouse

Andrea Crouse is a paper collage artist who uses recycled print material to create her artwork. She feels fortunate to have an ever-growing collection of donated material to work with. Inspired by the colourful houses in her neighbourhood, many of her pieces are of homes seen throughout the North End of Halifax and typical of many Maritime communities.

Her process involves taking tiny paper cut-outs from magazines and gluing them onto wood panels. It is a slow and deliberate process similar to meditation that provides a sense of calm and relaxation, forcing her to truly be in the moment.

Artist Statement

Andrea Crouse is a North End Halifax-based paper collage artist who creates artwork entirely from recycled magazines. "I turn to the houses within a short walking distance of my home for inspiration. Full of energy and colour, my artwork attempts to capture the feeling of a neighbourhood walk, showcasing the vibrancy and uniqueness of the place I call home." Her creations capture the texture of Maritime communities in a detailed, yet utilitarian, way. Her original paper collages can be found at various times at Argyle Fine Art in Halifax.

In addition to originals, she sells reproduction greeting cards and prints through AC Paper Collage, supporting the belief that art should be accessible to and enjoyed by everyone.

Andrea's cards and reproductions are printed on Forest Stewardship Council certified paper containing recycled fibre. She also donates a percentage of profits to Tree Canada, with the goal of helping to green rural and urban communities across Canada.

Cards and prints can be purchased at Inkwel Modern Handmade Boutique in Halifax.

www.andreacrouseart.com
Instagram: [ac_paper_collage](https://www.instagram.com/ac_paper_collage)



Afternoon Sun on Bilby, by Andrea Crouse, paper collage on wood panel, 8"x 10" (© courtesy of the artist)



Cornwallis, by Andrea Crouse, paper collage on wood panel, 8"x 10" (© courtesy of the artist)

Reviving Halifax's George Wright House and the Local Council of Women



Joan Butcher

No. 989 Young Avenue in Halifax's South End is a gem, a Queen Anne Revival house built in 1902-03. Listed in the Register of Canada's Historic Places, it is an important piece of architecture among the surviving houses of its era in Nova Scotia. Notable features include a round tower projection and a neo-classical, high-pillared portico. Unlike most heritage homes in this area, it has retained its full complex of verandas.

But as is typical with older structures, the costs of maintaining the house became more daunting with the passing years. By 2017, the situation had become critical for its owners, the Local Council of Women Halifax (LCWH), an organization formed in 1894 to improve

the lives of local women and children. A new president, Sarah B. MacDonald, was appointed to take on the twin challenges of keeping a heritage building in repair and ensuring the future of a council that had few remaining active members. Fortunately, she brought to the job a background in advocacy and fund-raising.

The business model that she devised involved securing grants, forging alliances, undertaking renovations, overhauling the Council's bylaws to allow for greater inclusivity and flexibility, and recruiting new members.

The story of how philanthropist George Wright, the well-travelled and wealthy businessman, came to donate his house to the Local Council of Women Halifax is a poignant one. Reform-

-minded and public-spirited, Wright was supportive of the Council's work. According to the Council's web-site, "on one of his trips abroad, he changed his booking to return home on the *Titanic*. He met with his London lawyer before sailing, and at that time, with great foresight and appreciation for what women could do, he left his private home on Young Avenue to the Local Council of Women."

Today, the large rooms on the first floor remain open for community use. The second-floor apartments have been transformed into eight offices. These are available to the public for rental, with below-market rates offered to LCWH members. See: <https://lcwhalifax.ca/rentals/>

Ecclesiastical Mosaic Rescue

Scott Henderson

Scott Henderson and Dawn Oman are the owners of the former Gordon Providence United Church (originally Providence Methodist Church) in Bridgetown NS, now the Oman Gallery.¹ Recently they rescued two wall mosaics from St Peter's Roman Catholic Church in Saint John NB.² The church, originally dedicated in 1885, held its final mass in 2018, and was scheduled for demolition. This story recounts the rescue effort. – Ed.

At this point we have limited information about St Peter's and the two mosaics. It is believed, but not yet verified, that the mosaic designs and glass were imported from Italy. We do not yet have a definitive time frame or the name of the individual who installed these beautiful mosaics.

We know only a couple of individuals from a group of many who have been involved in saving various historical artefacts from this grand old church.

We were first contacted by a friend of ours, Colin Walsh, an expert pipe organ technician and restorer. He had removed the Casavant pipe organ from the church so it could be stored for safekeeping. He was aware that I had always wanted to put vintage tin ceiling in the sanctuary of our church. But after reaching out to a professional sound engineer recently, we decided against this because it would negatively affect the acoustics in our sanctuary, which is used for concerts.

In the meantime, Colin had shown us photos of the mosaics. So, of course, we quickly switched focus to attempt to save these two pieces of art. Colin put me in touch with Jody Smyth, who lived near St Peter's and had also been involved in removing and saving many architectural artefacts from St Peter's church. Jody had helped to remove the stained-glass windows, pews, bell, and pieces of trim. Monsignor Brian Henne-



The "loaves and fishes" mosaic, still in situ, with partial 2x4 frame (courtesy of the author)

berry was also very helpful. Some of the pews and stained-glass windows have been donated to other churches.

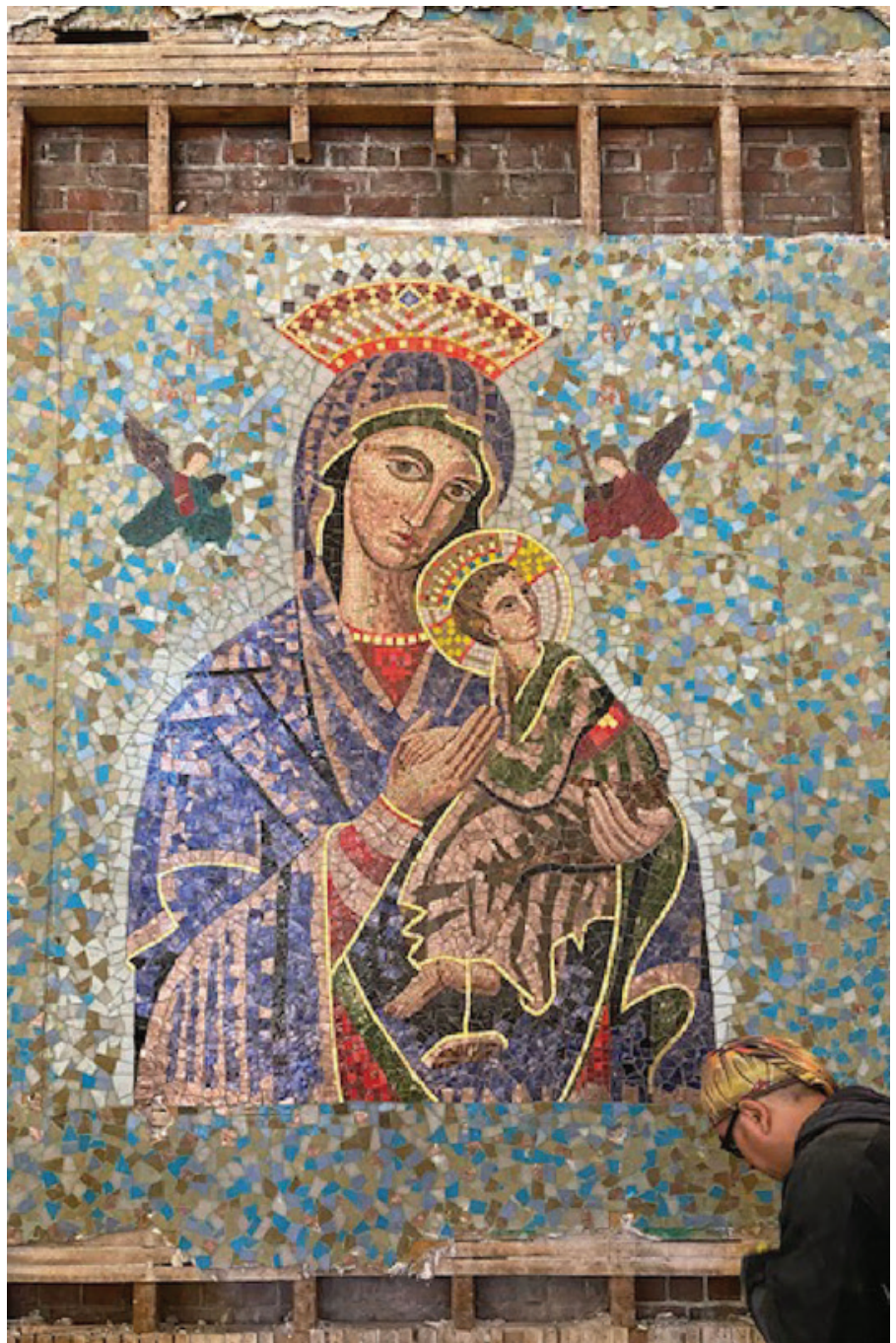
I travelled to Saint John with a couple of friends to attempt to remove the mosaic of Mary and the baby Jesus. Demolition of the building was fast approaching, so we thought we could save only this one piece. It took a day and a half to remove it.

The entire wall was covered with the glass pieces, which appeared to be attached to the plaster and lath wall with a type of epoxy adhesive. We determined how much of the background feature we wanted around the primary image and drew layout lines. It ended up being approximately 101 inches tall and 84 inches wide. We used a grinder to cut on this line through the glass and plaster to the wood lath. We then fastened 2x4s around the inner perimeter of the cut to secure the existing wall studs behind it and to help prevent vibration from the reciprocating saw we would later use to cut through all of the pieces of lath and the vertical wall studs when it came time to release it from the wall. These 2x4s also helped to stabilize the wall studs so they would not twist as we attempted to lower the mosaic four feet to the floor.

*I travelled to Saint John
with a couple of friends to attempt
to remove the mosaic ...*

After installing a header with eye-bolts at the top of the mosaic, and another header on the wall two feet above the mosaic, to act as an anchor point for a set of come-alongs, we began the process of cutting through the wood lath and vertical wall studs. Eventually the mosaic was free from the wall and suspended from the top header: with the set of come-alongs, we were able to lower it safely to the floor. I guesstimate that it weighs about 600 pounds.

With the help of a construction crew who were removing the stained-glass windows, the six of us were able to take the mosaic out of the building on a large dolly, down two flights of stairs



Mosaic showing Our Mother of Perpetual Help with the Infant Jesus, ready to be detached from the wall of St Peter's Church, Saint John; note layout lines on each side of the image (courtesy of the author)



The "loaves and fishes" ready to roll (courtesy of the author)

to my truck. We loaded it in a vertical position with lots of bracing and some plywood to help deflect crosswinds while travelling home.

After we returned home, we were contacted by Jody to say that the demolition had been temporarily delayed. Another construction crew had been hired to save some of the exterior sandstone trim around the main entrance doors. We realized we had time to go back for the second mosaic, which was of the "loaves and fishes" theme, recalling when Jesus fed the multitude with only a few loaves of bread and a few fish.

My two friends and I loaded up the truck and headed back, this time with a trailer, as it would be a safer journey home not having to load such a heavy piece in a vertical position again and deal with crosswinds.

This has certainly been an adventure and a learning experience for us!

¹The Griffin, 45, no. 4 (December 2020)

²St Peter's RC Church, Casavant Opus 160, 1902/ Opus 2133, 1952/ Hill & Son, Norman & Beard, 1966, <https://www.musiqueorguequebec.ca/orgues/canada/sjohnsp.html#English>

Truro Highlights Heritage!

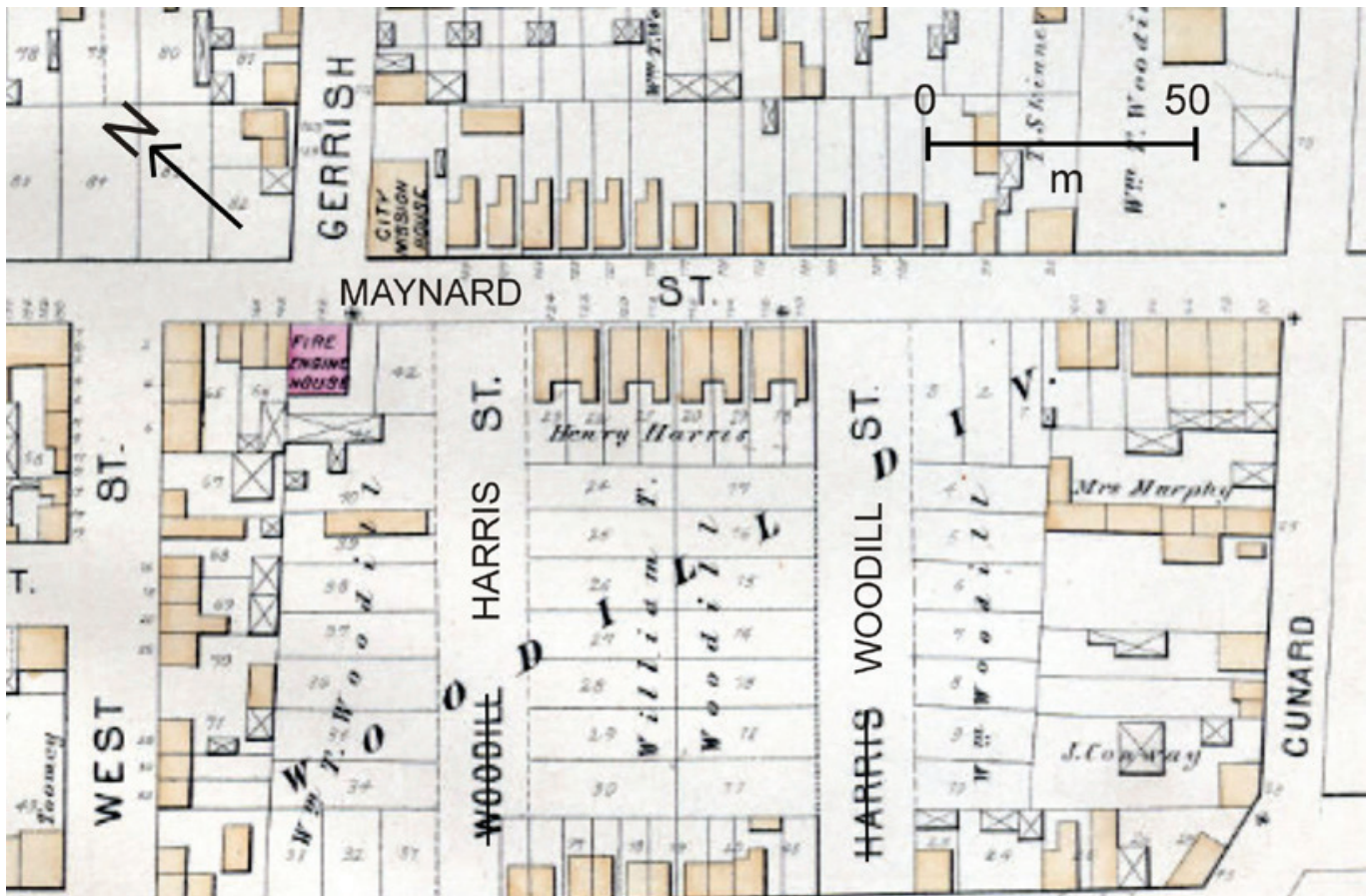
The Town of Truro is showing an enlightened approach to its heritage resources, recognizing their economic and cultural value as attractions, to encourage travellers to tarry or even to make the town their destination. This distinctive welcome sign, highlighting both vernacular and iconic structures in the town, appeared recently on highway approaches. In the centre of the design is the former Provincial Normal School, now the Truro Public Library, which received a Built Heritage Award from the Trust in 2018 (see cover of the HTNS 2022 calendar).

Our thanks to His Worship Bill Mills, Mayor of Truro; Jason Fox, Director of Planning; and graphic designer Andrea Bent, who designed the sign and kindly provided the digital file.

– Michal Crowe



To the Place of Beginning: the Halifax Houses of Henry J. Harris



Detail from Hopkins' atlas, Plate F (1878) showing the row of eight houses with Henry Harris marked as owner, with other houses he built across the street; many properties still owned by Woodills; all buildings (yellow) and sheds/stables (white with X) are wood frame, except the pink building, indicating brick construction (the "Fire Engine House" facing Gerrish); Harris and Woodill streets interchanged and positions approximate (missing lot at north end of row of eight) (source: Nova Scotia Archives, <https://archives.novascotia.ca/maps/hopkins/archives/?ID-8>)

Mimi Fautley

My home is one of an octet, eight semi-detached Victorian row houses, which occupy the west side of Maynard Street, one block north of Cunard Street, in Halifax's old North End. The houses were recorded on plan F of the 1878 Hopkins City Atlas,¹ looking much as they do now. Last year, I set out to determine their precise ages, and the identities of as many of their former owners and residents as I could.

From the outset, it was clear that the houses were likely built as a group. Using the McAlpine directories,² I was able to determine that the first four houses (then numbered 110–116, now

2344–2356) were completed in 1876. The other four were completed the following year, just in time to be recorded in the Atlas, in which the name "Henry Harris" is printed across the lots.

The city directories, census and genealogical records yielded a wealth of data about the people who had lived in the houses over the first century of their existence. But as I began to explore historic deeds and mortgages, it became clear that these eight houses were in fact the final phase of a larger subdivision Harris built between 1865 and 1877. Tracing the arc of this development opened a window not only on the age, origins, and former inhabitants of 27 houses on Maynard and Creighton

Streets, but also on the way in which residential property was developed, bought, and sold in Victorian Halifax.

Tracing the arc of this development opened a window ... on the age, origins, and former inhabitants ... [and on how] residential property was developed, bought, and sold in Victorian Halifax

In mid-19th century Nova Scotia, the dynamics of these transactions were different than they are today. Commercial banks were not generally in the real estate mortgage business. Instead, private mortgage agreements were often struck between the buyer and the

seller of the property, so the seller was also the lender. These mortgages would nearly always specify that the full principal was due one year from the date of signing. However, in practice, a Victorian mortgage term was a vague measure of time, stretching on for years, sometimes decades. When a mortgage was paid in full, the property would be released to the “new” owner (or their estate) by the seller/lender (or their estate).

Remarkably, the buyer was David McAlpine, the publisher of the McAlpine directories, which had proven essential to my research

In 1865, Henry Harris, a builder who had recently completed a few projects on Brunswick Street, purchased a parcel of approximately 2 acres of land from brothers William T. and James Woodill for \$7100. The lot was about two hundred feet wide, running from the east side of City Street (now Maynard) to the west side of Albro Street (now Creighton), along Gerrish Street (now Buddy Daye), then south about two hundred and sixty feet on the City Street side, and fifty feet less on the Albro Street side. The Woodills were butchers who had settled in Halifax from Yorkshire, buying large tracts of land near the Common, mostly from John Albro. William built a slaughterhouse on the northwest corner of Gerrish and City streets, kitty corner to the lot sold to Harris in 1865.

... every one of the houses Henry Harris built on the Woodill lots is still standing ...

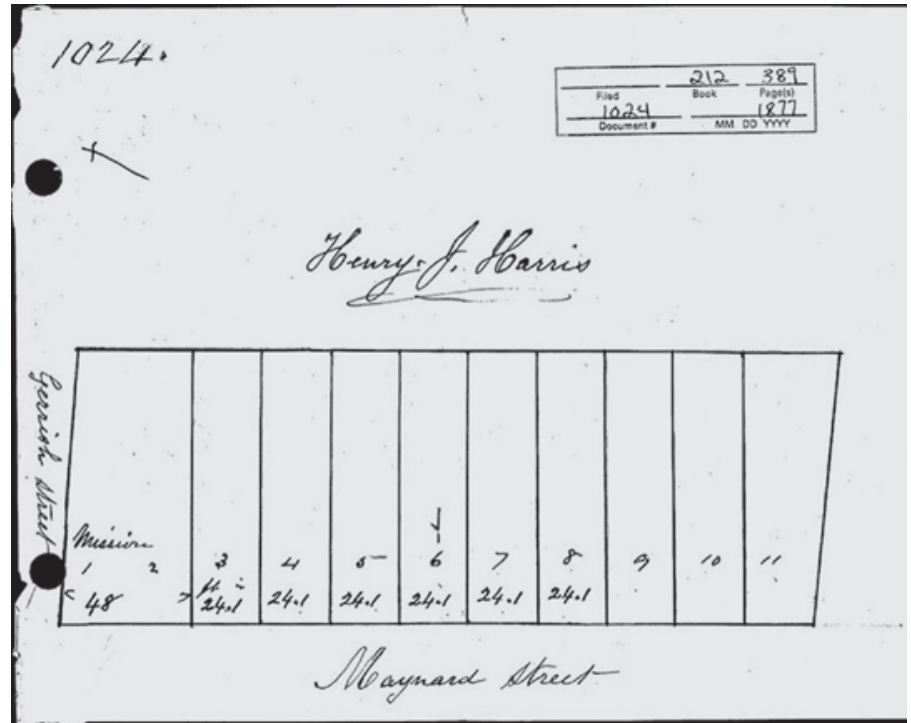
Harris took out two mortgages of \$7100 each on the parcel, one with each brother. At a total of \$14200, Harris mortgaged the parcel for double its sale price, presumably to finance the construction of the houses he planned to build. And, indeed, by January 1867, he had built at least two houses, at the southern end of the parcel's Creighton Street side. On January 31st Henry Harris paid James Woodill \$2000 toward the principal on the mortgage. Woodill then



The last eight houses built by Henry J. Harris, 2344-2368 Maynard Street, seen from the north end (Griffin photo, May 2022)

released the southernmost lot, along with the semi-detached house Harris had built on it. The following day, Harris transferred the deed to the property to a buyer for the same amount, \$2000.

Remarkably, the buyer was David McAlpine, the publisher of the McAlpine directories, which had proven essential to my research. The second edition of McAlpine's directory for the city of Hali-



Plan showing Henry J. Harris's lots on the east side of Maynard Street (opposite the row of eight), signed by Harris (source: Property Online; Halifax County; book 212, page 389, 1877, <https://novascotia.ca/sns/access/land/property-online.asp>)



2344 Maynard Street at Woodill and other buildings in the row of eight; note fire hydrant in location shown on Hopkins' 1878 map; second and third houses in the row retain much of their original window proportions and trim (Griffin photo, May 2022)

fax lists this house as his residence: 24 Albro Street (now 2356 Creighton).

Over the subsequent decade, Harris continued to build and sell (or rent) houses, along the west side of Creighton, then the east side of Maynard, gradually paying down the Woodill mortgages with the proceeds of the sales. Sometimes the Woodills would release a lot in consideration of Harris having "[erected] various houses and buildings on the remaining portion of the said lots of land and otherwise improved the said property."³

... the block occupied by the last eight houses is bounded by Harris Street to the north and Woodill Street to the south

But many things were changing. James died in 1872, with \$4000 of principal still outstanding on Harris's mortgage. In 1873, William released the remaining lots from the mortgage he and Harris had struck in 1865. By 1876, Harris had built houses on all of the lots on the east side of Maynard and the west side of Creighton—a total of 19. Most had been sold, but the market had evidently slowed. While Henry may have been collecting rents from tenants

living in the houses he had not yet sold, he nevertheless borrowed against four of these—including the one in which he and his family were living. These new mortgages were of a different character. They were with private lenders, and often demanded a higher interest than that of the gentlemen's agreements he had had with the Woodills.

In September of that year, Harris bought another undeveloped parcel from the Woodill family. This one was on the west side of Maynard Street, directly opposite the houses he had already built. The lot began at the corner of a "proposed street to be called Woodill" and continued northward 84 feet, 10 inches. He bought this parcel for \$1200. However, this time, he financed the development with \$5 000 in more third-party mortgages.

By early 1879, Henry Harris was at the peak of his indebtedness, owing his eight creditors a total of \$21200 in mortgages on 18 of the properties he had built and still owned. He appears to have switched to renting, rather than selling, either by virtue of a now-changed real estate market—by this time affluent residents preferred homes in the city's South End, far from the clamour and smoke of the docks and rail yards—or in

hope of using the rent revenues to pay down his debts. In any case, when he did manage to pay off one mortgage, he immediately secured another. Over the following decade, Harris sold only two of those remaining 18 properties.

By 1892, at 62, Harris was no longer listed as a builder in McAlpine's directories. He had taken an entry-level clerk's position at the department of Customs. Four years later, Harris's private creditors begin to lose patience. One after the next, for the remainder of his life, and then in the years immediately following his death in 1911, his remaining properties—including two which he had nominally "transferred" to his daughters—were either hastily divested to his creditors, or seized by the sheriff and sold at auction.

Remarkably, every one of the houses Henry Harris built on the Woodill lots is still standing, and the block occupied by the last eight town houses is bounded by Harris Street to the north and Woodill Street to the south. Whatever vagaries of fortune and poor judgement plagued Henry Harris, his sound, simple houses have been home to hundreds—probably thousands—since he built them.

Mimi Fautley is a small-business owner with a passion for the social history of Halifax's old North End. This article is based on her virtual lecture in the Heritage Trust of Nova Scotia illustrated lecture series, 18 November 2021.

¹Plate F – Part of Ward 5, City Atlas of Halifax, Nova Scotia, from Actual Surveys and Records by and under the supervision of H.W. Hopkins, civil engineer. Provincial Survey and Pub. Co., G.B. Vandervoort, manager. Nova Scotia Archives Library O/S G 1129 H3 H67 (1878), <https://archives.novascotia.ca/maps/hopkins/archives/?ID=8>.

²Nova Scotia Archives. 'Let Your Fingers Do the Walking', Directories from Nova Scotia Archives Holdings, McAlpines Halifax City Directories 1869-1870 to 1899-1900 (Library and Archives Canada), <https://archives.novascotia.ca/directories/list/>.

³Government of Nova Scotia, Property Online; Halifax County; book 160, page 1. May 5, 1868, <https://novascotia.ca/sns/access/land/property-online.asp>

Is There a 'Right to Demolish'?

"Disenchanted Haligonian"

Too many streetscapes enjoyed by passersby for decades – even a century – are now being demolished for redevelopment ... or parking lots.

A few years ago, there was a much-publicized campaign to save buildings on May Street – simple buildings dating from circa 1895 – but they were not registered heritage buildings, and the "Homes not Hondas" campaign failed to save them. Last month we saw a row of dignified homes on Robie Street demolished, notwithstanding a campaign to save them. As I write, there is a petition circulating with more than 5000 signatures to save 1245 Edward Street, set to be demolished for no planned (or admitted) purpose. Besides the loss of our 'sense of place', this seems wasteful, dare I say immoral, in the face of our present affordable housing crisis, the environmental crisis, and inflation. The building on Edward Street would be cost-prohibitive to reproduce today. Anyone who has purchased a 2 x 4 recently would appreciate the folly of putting all these materials, let alone the craftsmanship, into the dump.

... under section 18 of our Heritage Property Act, an owner can apply to de-register a municipally registered property without showing cause ...

What can be done to reverse this destructive behaviour? The first answer that comes to mind is mass heritage registration. This is a slow process, creates a backlog at the City, and is not the best protection anyway; under section 18 of our Heritage Property Act, an owner can apply to de-register a municipally registered property without showing cause why it should be de-registered.

In 1978, under the direction of Heritage Trust, Maud Rosinski and John Devlin researched and mapped out 3100 buildings on the Halifax Peninsula which

were constructed pre-1896. The map is on file at the Nova Scotia Archives. Of course, many have been demolished since then, but this is an important inventory of what needs recognition in our city. This resource has not prompted any action by the municipality in the 44 years since the buildings were identified.

Other cities have taken steps to prevent unthinking demolition of their architectural heritage. Richmond, British Columbia, winner of the 2016 Prince of Wales Prize for municipal heritage,¹ has required that any building predating 1945 that is the subject of a demolition application must go through a process to determine its cultural value, and the city can refuse to grant the permit.

HRM has taken the position that, unless the building is registered as a heritage property, the Municipal Government Act (MGA) does not permit a heritage or neighbourhood impact evaluation of the building considered for demolition; the permit must be issued upon application and payment of the appropriate fee. Well, if the MGA says the city can issue a demolition permit, I would say it is implied that the city can deny a demolition permit. Certainly Richmond, BC, has interpreted its enabling legislation to include the right to challenge a demolition. Alternatively, we could put pressure on our provincial legislature to specifically require evaluation of buildings of a certain vintage before granting a demolition permit. This would at least create a pause for consideration.

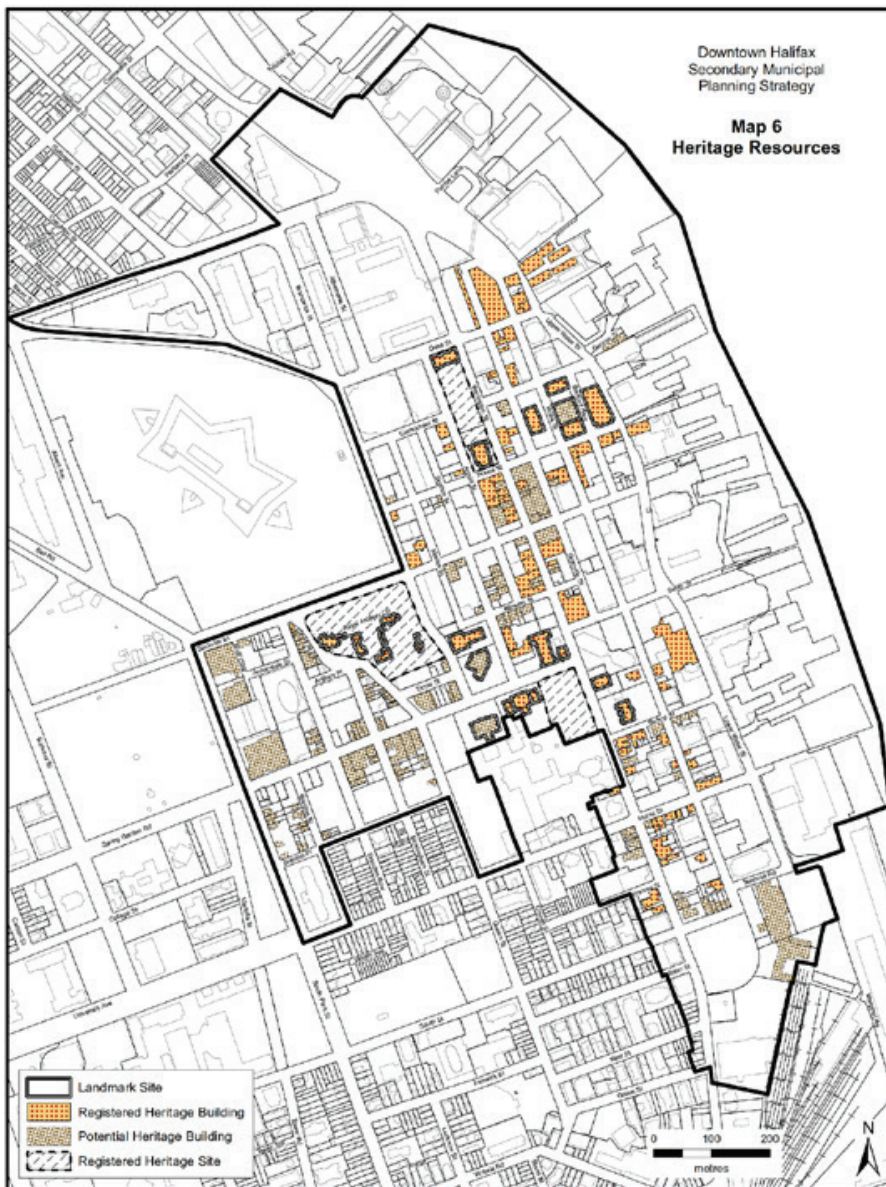
Some might remember that the Downtown Plan passed in 2009² incorporated a map of "potential heritage buildings" – Index Map 6 – which suggests that there was an intention to preserve these buildings. In 2016 the Heritage Advisory Committee requested a staff report to proceed with heritage designation for these structures. Thirty months later the staff report was produced, recommending heritage

streetscapes incorporating the proposed heritage buildings. There was quite a stir, as it was found that more than 30% of the buildings had been demolished in the 10 years since the plan had identified them as "potential heritage."

... quite a stir, as it was found that more than 30% of the buildings had been demolished in the 10 years since the plan had identified them as "potential heritage"

When the staff report went to municipal Council in March 2020 – in the last in-person meeting before the Covid-19 pandemic forced meetings online – Council declined to hear public input, and disallowed the presentation of a petition in support of registration for these buildings. Several proposed streetscapes were under consideration – with others to follow in a subsequent meeting. The hearing was quite a charade. All councillors who spoke expressed their adamant support for heritage, but each one suggested removal of a certain building from the proposal. The only real debate came when legal counsel was asked to decide whether the single building left standing could be registered as a "streetscape". The decision was that it could not, and hence the Downtown Plan's intent to recognize and protect heritage in the city core failed. Following this debacle, the other proposed streetscapes have never come to council for consideration. Meanwhile, it remains a free-for-all for unregistered heritage properties in the downtown.

There was no effort to identify potential heritage buildings in the more recent Centre Plan. Instead, the city recommended creation of a dozen heritage districts. There was no moratorium on demolitions pending the creation of the districts, even though this could have been incorporated easily, given the Plan went to the Province for approval. Pressure should be placed on the Province



Map 6, Heritage Resources (source: HRM, Downtown Plan, 2009)²

to protect the buildings in the proposed heritage districts pending district implementation.

However helpful the proposed districts will be in protecting our city's heritage, they would have done nothing to stop the May Street demolitions, the Robie Street demolitions, or the Edward Street proposed demolition. This is because there are various nooks and crannies in the city that lie under the radar. It is often these undistinguished heritage assets that are most in need of recognition and protection. That is why a broad

approach – e.g., giving some level of protection to all pre-1945 buildings – might be the best place to start. Such an approach would have captured the May Street houses, the Robie-Bliss block, and the Edward Street building.

The present Edward Street controversy could have been avoided had the city followed the advice of the consultants in HRM-by-Design. They had recommended a heritage district encompassing the “tree streets” neighbourhood (north of Dalhousie University and south of Quinpool) for its architectural signifi-

cance, but this 2009 recommendation was not adopted.

Public pressure must be directed to put heritage – perhaps our strongest tourist draw – in the forefront, instead of always running to catch up. The municipal Council has changed since the 2019 hearing that dumped the downtown streetscapes. Should we seek a motion of reconsideration?

Pressure should be placed on the Province to protect the buildings in the proposed heritage districts pending district implementation

To its credit, the municipality has formally requested an amendment to the Heritage Property Act to eliminate clause 18(3), which permits a heritage registration to be reversed. That said, it is largely a matter of chance whether a building comes before the municipality for heritage registration. Most applications are initiated by caring owners. If an owner feels registration might compromise his eventual value upon sale, the registration application seldom happens; if a third party initiates the registration (which is permissible), and the owner objects, the registration may not happen (although the municipality recently favoured one heritage registration over the owner's objections).

It is time for the City – with or without specific enabling legislation from the Province – to broaden the scope of its powers to stand in the way of demolition applications. The failure to define parameters, or even to consider the possibility that a demolition should be disallowed, is costing our city its treasured heritage, unravelling residents' sense of place, and endangering our vital tourism economy.

¹<https://nationaltrustcanada.ca/nt-awards/city-of-richmond>

²Halifax Regional Municipality, Downtown Plan, https://www.halifax.ca/sites/default/files/documents/transportation/transportation-projects/Cogswell-DowntownHalifax_MunicipalPlanning-Strategy.pdf

A Snapshot of the Kentville Research and Development Centre



An early view of the grounds, showing several of the early buildings, including the Main Barn (source: Farm Reports 1913, courtesy of Agriculture and Agrifoods Canada)

Joan Butcher

Nova Scotia has a proud history of scientific investment and innovation, from the seabed mapping led by J.F.W. DesBarres from his estate at 'Castle Frederick' in the 18th century, and the discovery of kerosene by Nova Scotia medical doctor Abraham Gesner in the 1840s, to world-leading marine science advances, spurred by establishment of the Bedford Institute of Oceanography in 1962, among others. Less well known, perhaps, are the investments by the then Dominion government in agricultural development, by creation of the experimental farms system in 1886 and the designation of the Nappan Experimental Farm in 1887. The experimental station in Kentville, established later, came to be the largest centre of agricultural and horticultural research in the region. In this article, the author takes us behind the scenes of this important heritage site and cultural landscape.

The Kentville Research and Development Centre was established in 1911 near the eastern limits of the town of Kentville, in Nova Scotia's Annapolis Valley. It was one of the sites in a network of agricultural stations, first established in 1886 by the Government of Canada,

to develop new agricultural methods and crops. The goal was to provide expertise to farmers so they could grow a greater range of products, raise better livestock, and increase agricultural output. The Kentville location was originally designed to be a horticultural research



Blair House, also known as Building 18, 1912 (author photo)



The grounds today, with just a few of the rhododendrons and azaleas (author photo)

station that emphasized enhancing Nova Scotia's apple production.

Over the years, it has had various names, e.g., Dominion Experimental Research Farm, the Kentville Research Station, the Kentville Experimental Station, and the Atlantic Food and Horticulture Research Centre.

In 1910, two hundred and fifty acres of land were purchased by the Province of Nova Scotia and provided to the federal government to be the site of the Station. During the winter of 1911 and 1912, lumbering operations were carried on. Considerable timber for the dairy barn and the superintendent's house came from a forested ravine located on the site. This area now is frequented by walkers and nature lovers, who enjoy hiking through its forest trails and along its stream. There are hemlock trees here that are over 250 years old, as well as a waterfall, and rare plant species.

Two Notable Buildings

Construction on the site began in the summer of 1912, with a building boom that resulted in the raising of eight structures – the foreman's house, a double tenement house for a herdsman and gardener, a dairy building, a poultry building, a greenhouse with a potting and workroom attached, a carriage house, a barn to accommodate horses

and cattle, and the superintendent's residence. The latter two buildings are Recognized Federal Heritage Buildings because of their historical associations and architectural and environmental value.

The Blair House

This charming residence was constructed for Dr W. Saxby Blair, Director of the Station from 1912 to 1938. The house was built in the Arts and Crafts style. It is a white, two-storey, wood-frame house, with a hipped roof featuring large dormer windows on three sides. Its design is that of a typical foursquare,

with a symmetrical main façade that includes the central entrance, and a wide veranda on two sides. Inside, the house has maintained some of its original features, including a fine staircase. The wood trim and panelling on the main floor still feature a natural blonde oak finish. With 400 m² (4300 sq. ft) of finished floor space, the residence cost \$8500 to build.

The Main Barn

Originally used as a dairy barn, this landmark to Nova Scotia agriculture was built into the sloping terrain at the Station. It is a large, timber-frame structure, with a metal, gabled roof and shed-roofed additions on one side. The building features a striking red-painted exterior of narrow-gauge clapboarded pine siding, small six-over-six wood sash windows and white trim. Originally, the barn had an upright silo and a root cellar.

Its type is known as a bank barn, commonly built in Ontario at that time. These barns tended to be constructed into a hillside (or bank) for increased insulation. As a further advantage, the different elevations at the front and the back of the barn allowed the upper storage level and the lower floor area to be accessed from ground level, i.e., one entrance at the top of the hill and the other at the bottom.



Clearing land with oxen and a "brush breaker", Kentville experimental station, c. 1911 (source: Farm Reports 1913, courtesy of Agriculture and Agrifoods Canada?)



The Main Barn, also known as the Research Station or Building 5 (author photo)

The Grounds

In January 1912, William T. Macoun, the Dominion Horticulturist, assured members of the Nova Scotia Fruit Growers Association, an organization instrumental in the establishment of the research station, that ornamental plantings would be a prominent feature of the farm. In an address entitled “The Work of a Horticultural Station, With Special Reference to the Station at Kentville, N.S.” he said “Experiments should be tried at Kentville to determine what ornamental plants will succeed best, and the grounds should also be laid out so that they will offer suggestions for their own places to farmers and fruit growers who visit the Station.”

The Station was fortunate in its first superintendent, Dr Saxby Blair, who was an outstanding horticulturist with great

expertise in landscaping and a love for ornamentals.

Hard labour was required to transform hilly brushland and fields full of tree stumps into the park-like research centre grounds that are now such a notable feature of the town of Kentville. Although teams of oxen were used for ridding the ground of roots and rocks, some dynamite also had to be employed. By 1913, staff had two hectares cleared and seeded for lawn. Shrubs and trees were sent from the Central Experimental Farm in Ottawa. The tree plantings included butternut, heartnut, Phellodendron (cork tree), Japanese maple, and catalpa.

By 1915, the grounds were beginning to flourish and grew to feature beds of perennials and roses, as well as shrubs and hedges. These were not

only ornamental; they helped separate the residential section of the station from the working farm. These plantings are largely gone now, but the beautiful native and non-native trees and the extensive lawns remain. The hillside at the front of the centre is like a mini-arboretum and the display gardens highlight the station’s horticultural achievements.

The grounds feature Atlantic Canada’s largest collection of rhododendrons and azaleas. First planted by Saxby Blair in the 1920s, the collection was enhanced over the years as the result of the extensive and painstaking research into ornamentals that took place at the station for nearly 40 years. Flowering shrub research officially began at the station in 1958 under acclaimed plant breeder, Donald L. Craig. The varieties developed in Kentville went on to win 16 major awards and 200 ribbons at national and regional flower shows.

For many years, on Rhododendron Sunday (the second Sunday in June¹), thousands of people flocked to Kentville to admire the showpiece collection of rhododendrons and azaleas that include more than a dozen varieties developed in Kentville. The flower colours range from vivid oranges and reds to softer pinks and whites.

The Centre is no longer involved in ornamentals research, now that this activity has been transferred to the horticulture industry. But the annual Kentville display is a testament to the research program that provided the hardy, flowering shrubs that to this day beautify Canadian gardens.

Joan Butcher is an active member of the Friends of the Central Experimental Farm in Ottawa and Publications Chair on the Board of HTNS

¹There is no official Rhododendron Sunday in 2022 because of increasing unpredictability of bloom date, but a visit to Kentville at this time of year is likely to be rewarding.

Source material: *Advancing Agriculture, A History, Kentville Research Station 1911-1986.* (Agriculture Canada, 1986).

Heritage Updates from Around the Province

Here we present excerpts from regional updates contributed by Dr Laurie Stanley-Blackwell, regional representative on the Trust Board for the counties of Pictou, Antigonish, and Guysborough, and Patricia Nicoll, regional representative on the Board for the South Shore. Our thanks to both for keeping us abreast of heritage matters in these areas of the province. There is much activity and positive news in Nova Scotia's towns and rural areas, and we hope to include more in future issues.

» Pictou, Antigonish, Guysborough Counties «

Laurie Stanley-Blackwell

This region continues to experience an unprecedented number of real estate sales, with many new residents coming from Ontario. This phenomenon has its benefits, such as the financial windfall from title transfer taxes. However, Nova Scotian architectural historians such as Dr Meghann Jack question what the long-term consequences of this boom will be. On one hand, it may provide a welcome stimulus to the preservation of heritage homes, although there is also anecdotal evidence that some houses are being torn down for new builds. Similarly, on a negative note, this immigration may have "real consequences for rural community dynamics and the affordability of housing for the local population." Nova Scotians should be concerned about the potential side-effects of gentrification, rural decline, and changing community dynamics, and the provincial government's lack of a policy response to these issues.

Sutherland's River

For many years, while driving between New Glasgow and Antigonish, I have watched the increasing dilapidation of the house at 8078 Highway 4, Sutherland's River. Several months ago, the



McQueen House at Sutherland's River (credit: Laurie Stanley-Blackwell)

house and land (6 acres) were posted online for sale. The real estate ad read, "Believed to once be an old homestead..." The backstory of this house is *not* shrouded in mystery. It originally belonged to Daniel McQueen, who along with his brother, Angus, both "qualified joiners", built this 1½ -storey clapboard residence around 1853. It was handsome construction with its massive stone chimney, multi-paned windows, front door with transom and sidelights, and ground-level basement entrance; the dormer windows (with a central Gothic Revival window), front porch, ell kitchen, and brick chimney came later. This house served as the home of Daniel McQueen, his wife, Catherine Olding, six daughters and one son, a remarkable family whose lives have been extensively recounted in Relief Mackay's *Simple Annals: The Story of The McQueens of Sutherland's River* and Jean Barman's *Sojourning Sisters: The Lives of Jessie and Annie McQueen*.

At one time, Daniel McQueen planned to convert the house into a stagecoach inn, but this idea was quashed by Catherine, who denounced

the presence of alcohol under her roof. In the late 1950s, one-time school teacher Relief Williams MacKay moved into the house built by her great-grandfather, and inherited a vast family archive of McQueen letters, diaries, poems, minute-books, account books, sketch books, autograph albums, and photographs.

Today, as one wonders about the uncertain fate of this once loved house, Mackay's words are especially poignant. In 1986, she wrote: "Their [the McQueens'] legacy] is all around us. There is the house itself, with its low ceilings, its enclosed staircase, and even George's name scratched with a diamond on one of the small windowpanes ... And in the garden there are the lilacs, the gooseberry and currant bushes, the hop-vine, and the apples, especially the Duchess, which makes the best jelly and pies in the world." None of these details appears in the real estate ad, which shrugs off the significance of this run-down old house as "Believed to once be an old homestead..."



Storefront façade and side elevation of the Stonehouse, Pictou (credit: Laurie Stanley-Blackwell)

Town of Pictou

Over the past year, several heritage buildings in Pictou have been sold to new owners. These include the old Pictou Post Office (1895), Seabank House (c. 1853, currently Seabank House B&B), and the YMCA (1874). At the moment, the following historic town properties are on the market: William Davies house (1855, currently Heritage Quay B&B) at 90 Front Street; the Fisher house (c. 1858) at 67 Church Street; and the Fraser house at 86 High Street.

Visitors to Water Street, Pictou, will be impressed by the new lease on life at a popular landmark known locally

as “the Stonehouse”. This 2½-storey sandstone building projects a solid permanence with its well-defined quoins, two five-sided dormers (sometimes called “Scottish dormers”), and end-wall chimneys. After serving in its previous incarnations as a bakery, wholesale shoe business, Public Health Office, and pizzeria and café, this building now houses Tabitha + Co., which produces unique, hand-crafted leather bags and other accessories (<https://youtu.be/1m7x3eFSlcc>). Renovations at 13 Water Street have been undertaken with methodical precision, guided by the creative vision of its owner, Tabitha

Coleman, in consultation with Allison Gaudett Interiors in Stellarton.

Pictou MLA Karla M. MacFarlane undertook an extensive refurbishment of the second floor during her ownership of the Stonehouse from 2009 to 2020. The building’s ground floor has now been transformed into a spacious store and artisanal studio, with special focus on such features as the textured sandstone masonry, hardwood floors, Douglas fir wainscoting, and panelled doors. Particular attention was given to the concealment of the heat pumps and other installations in order to minimize the intrusion of modern infrastructure



Interior of Tabitha + Co. store and studio (credit: Laurie Stanley-Blackwell)

both inside and outside the building. Francis Arsenault Masonry, Inc., of Lower South River, Antigonish, carried out extensive stone restoration on the front exterior of Tabitha + Co.

During the renovations, Ms Coleman discovered an array of names and dates (undoubtedly left behind by former workmen) pencilled on the Douglas fir wainscoting near the basement entrance. It is hoped that a closer analysis of these names and dates may help pinpoint the building's date of construction, which has been variously cited as 1815, 1829 and 1832. Two horseshoes uncovered during the renovations have also been incorporated into the refurbished building as decorative features. The sign for the Stonehouse Pizzeria and Café now hangs in an accessible washroom, at the back of the store, as a reminder of the building's evolution and numerous iterations. I am grateful to Ms Coleman for sharing her experiences and challenges during the renovation process at her Water Street store and studio. She has transformed it into a pleasing and airy working and merchandising space.

Town of Antigonish

At the request of Antigonish town councillor Andrew Murray, Antigonish Heritage Museum staff are currently

researching background information about the evolving streetscape of Antigonish's Main Street. They are assembling historic photographs and compiling brief summaries for three interpretive panels which will be located along the street. These vignettes will highlight the history of such buildings as the Foster Brothers Drug Store, established in 1896 (now site of "The Plum Tree" gift shop), the J.H. Stewart building constructed in 1937 (later the setting for the iconic "Oak Manor Menswear", and currently the site of the beer store and tap room, "Spindrift"), and Sobeys supermarket, which opened in 1954 (location of "The People's Place": Antigonish Town & County Library).

The interpretive panels will also feature photographs of buildings, now long gone, such as the old Western Union Telegraph Office. Local residents and tourists alike will learn about the physical transformation over time of "The Main", the commercial heart of the town and county, and will make the acquaintance of such remarkable local entrepreneurs as J.H. Stewart, nicknamed Jimmy Hen, who masterminded the technique of shipping fresh eggs to Great Britain and built himself the sprawling 1888 Victorian house which now serves as Maclaasac Funeral Home.

Sherbrooke

One of Sherbrooke's most attractive heritage homes, a large, five-bedroom, clapboard frame house, is enjoying a new lease on life. The Rim-born Hugh McDonald (1789-1877), merchant, Justice of the Peace, postmaster, and one-time MLA for Guysborough County, has been tentatively identified as one of the early owners of this house. In 1866, the house and land were purchased by Joseph McLane, a blacksmith and carriage maker. He was the first owner of a blacksmith shop in Sherbrooke, and his shop, with its distinctive sign "JOE. McLANE. BLACKSMITH", can be seen today at Sherbrooke Village.

As a retirement project, the new owner is planning to undertake a complete restoration of this dwelling. Two of the most striking character-defining elements of the house are the second-storey Gothic Revival window and the ornate porch, which features decorative brackets and three doors. Although the house interior retains such features as its handsome curving staircase banister, it has been stripped of its fireplaces, including the double fireplace in the large sitting room, and wood panelling has been liberally applied to parts of the main floor. As well, the main floor space has been reconfigured with the original dining room being utilized as a bedroom and some of the kitchen space adapted to serve as a bedroom closet. Similarly, part of the upstairs was carved into a separate apartment with kitchen facilities. Fortunately, these physical alterations are reversible and much of the original millwork survives. It is a rare find indeed to acquire a house with its interior and exterior so intact.

The house will be restored to its former shiretown glory when Sherbrooke was an important administrative and trading centre, servicing the needs of local lumbering, shipping and gold mining operations. The new owner was recently excited to learn that his residence is a close match to a house, also undergoing renovations, in a nearby Guysborough County community.



Sherbrooke house (courtesy Meghann Jack)

If These Walls Could Talk

During recent renovations to their Water Street house, a Pictou couple discovered a wooden door sill with the date 1821 carved into it. At another local house on “Kelly’s Hill”, an electrician retrieved an 1815 Starr & Shannon halfpenny token from a wall cavity in the kitchen next to the chimney.

At New Glasgow’s Odditorium, the new owners recently found a woman’s leather shoe behind one of the lathe-covered walls. The folk custom of hiding objects, especially shoes, within the walls was widely practiced throughout Atlantic Canada. Last summer, Antigonish County’s Cape George Heritage School displayed an old leather boot which had been retrieved from the walls of an extension at the Ballantyne house. Other memorable examples of footwear being located in wall cavities can be found on the Facebook page, “*Shoes in Walls*”.

Acknowledgements: Teresa MacKenzie, Dr Meghann Jack, Dr Barry MacKenzie, Dr Edward Langille, Tabitha Coleman, and John D. Blackwell.

» South Shore «

Patricia Nicoll

Town of Lunenburg

Following the introduction on 21 September 2021 of the Town of Lunenburg’s new Municipal Planning Strategy, Land Use Bylaw, and Subdivision Bylaw, the next phase of planning work has started. Brighter Communities Planning and Consulting and EVOQ Strategies have been hired to create a revised Heritage Conservation District Plan and Bylaw that will align with the Lunenburg Comprehensive Community Plan.

The two consulting firms involved made a presentation to the Lunenburg Heritage Advisory Committee on 2 March 2022. The work involved in creating a new heritage plan and bylaw will start with a built-form analysis and background study. The approval process for the new heritage plan and bylaw includes the Town of Lunenburg as well as the Province of Nova Scotia. The presentation can be viewed at: <https://www.youtube.com/watch?v=NX3jgAxtBdw>

Village of Chester

On 11 June 2021, just as the 80-year-old Chester Playhouse was nearing the completion of an \$800,000 restoration project, it was badly damaged by fire. Since then, the Board of Directors, staff and volunteers have developed plans to rebuild the Playhouse. Work will start in April and is expected to last 12 months. The National Building Code and municipal building requirements meant that the project was considered a new construction rather than a renovation, and initially meant that the Playhouse needed to be re-constructed using non-combustible materials and incorporate a sprinkler system. As the Playhouse is a wooden structure located in a municipality that does not have a central public water supply, these requirements could not be met. Fire protection engineers were hired to develop alternative compliance solutions. According to a website update: “The goal was to provide equivalent building protection and ensure the safety of building occupants and surrounding buildings in event of fire. These proposed plans have been approved.” For more details, see: <https://chesterplayhouse.ca/about-us/updates/>

Town of Liverpool

Historic Zion United Church in Liverpool is listed for sale for \$229,900. The church was built in 1866 in the Gothic Revival style and is a municipally designated heritage building. Its character-defining elements include: a symmetrical façade with centred entrance; wood frame construction; tall lancet windows, and a steeply pitched gable roof. A dwindling congregation and increased running costs led to the decision to deconsecrate the church and put the building up for sale.

Barrington

The Cape Sable Historical Society, which owns and operates the Old Court House as part of the Barrington Museum Complex, has received a \$112,681 grant from ACOA through the Canada Community Revitalization Fund for a new roof, heritage appropriate cladding, the addition



"Street scene in Barrington, NS" with Old Court House at right, date uncertain (courtesy of Samantha Brannen and the Cape Sable Historical Society)

When the Old Court House was built, it came to be known as the Town House and Lock-up.¹

Now serving as a museum and home of the Cape Sable Historical Society, the new funding is expected to make the building accessible, improve the heating efficiency, and ensure its ongoing fitness for purpose.

Clyde River

St Matthew's United Church in Clyde River was struck by lightning and significantly damaged by fire in July 2021. Ownership of the church has now passed from the United Church of Canada to the Cape Sable Historical Society on a temporary basis, while the Clyde

of accessible doors, a commercial chair lift and a heat pump system.

The Old Court House dates back to 1843 and is the third oldest in Nova Scotia. The building is 2½ storeys, timber-framed, in a restrained New England Neoclassical design, clad in wooden shingles. The following details are taken from the entry in Canada's Historic Places.¹

Character-defining elements include: the seven-bay façade of the original building, the medium-pitch gable roof, and the large eaves with gable return, six-over-six windows, simple entablature over main floor windows, second-storey windows set directly beneath the eaves, and the front entrance protected by an overhang with decorative brackets.¹ On the interior, the original courthouse elements include the courtroom with original jury seating, judges' chambers, jury room, lawyers' robing room, and the original jail. The Old Court House is located beside the Barrington River, on the main road in the centre of the village. As the photograph shows, it was a gathering place and secular centre of the community. The court house served not only for trials, but also until 1870 as the seat of local government, represented by the Court of Common Sessions of the Peace.



Façade and entry, Old Court House, Barrington (courtesy of Samantha Brannen, Director, Barrington Museum Complex, and the Cape Sable Historical Society)



Charles Richards House, Yarmouth, front veranda (photo: D.L. Forbes, September 2005)



Charles Richards House, Yarmouth, side elevation (source: Canada's Historic Places, courtesy Heritage Division, NS Department of Communities, Culture, Tourism and Heritage, 2005, <https://www.historicplaces.ca/en/rep-reg/image-image.aspx?id=5413#i2>)

River Society and Cemetery completes the process to register as a charity. At one stage earlier this year, there was a strong possibility that the building would be demolished. However, with the assistance of the Cape Sable Histori-

cal Society, this situation has eased and the building may be saved and used as a community centre.

Town of Yarmouth

The Town of Yarmouth is undertaking a review of all its bylaws. Recently Council determined that the heritage bylaw requires no revision.

Heritage for Sale: The Charles Richards House at 17 Collins Street, Yarmouth, is valued for its Queen Anne Revival style architecture and historical associations. The following details are taken from the data in Canada's Historic Places.²

The house is thought to be one of only two brick Queen Anne style houses in Nova Scotia. It is a provincially registered heritage home, located within the Collins Heritage Conservation District in the heart of Yarmouth.

Completed in 1895, it was built by local carpenter Amos Crosby for Yarmouth entrepreneur and pharmacist, Charles C. Richards, founder of the Minard's Liniment Company Ltd and other ventures. This was the first brick house to be built in Yarmouth. From 1942 to 1946, the house served as a residence for the Canadian Women's Army Corps, after which it became the Yarmouth Public Library. The present owners undertook a comprehensive, award-winning restoration beginning in 1999.

Character-defining elements include: the steeply pitched, hipped roof with lower cross gables; the asymmetrical façade; the wrap-around veranda with turned posts, spindlework, and decorative brackets; the central, two-storey, bay window on the façade; the original staircase, and many other features.

Price: \$799,000 (<https://property-guys.com/listing/ns/yarmouth/66020>)

¹Canada's Historic Places, <https://www.historicplaces.ca/en/rep-reg/place-lieu.aspx?id=8957>

²Canada's Historic Places, <https://www.historicplaces.ca/en/rep-reg/place-lieu.aspx?id=5413&pid=0>

Sketches of Historic Truro



Joseph M.A. Ballard
Art by Minette Murphy

Authored by former HTNS President, Joe Ballard, this is an illustrated history of Truro, Nova Scotia's 'Hubtown', featuring over 90 profiles of iconic buildings. Published by Nimbus for release June 21, 2022, the book includes ink drawings by Minette Murphy, who was cover artist in The Griffin in March 2018. Following is an excerpt "sketch" reproduced by permission. Our Moment in Time on the back cover of this issue is a photograph of the same house, which was designated as a municipal heritage property earlier this year.
ISBN 9781774710760
ePub: 9781774710777
Paperback, 6.5" x 9.25", 168 pages,
\$18.95 CA

52 Dominion Street, Truro

Built circa 1882, this house is a hybrid of Italianate and Second Empire styles. It boasts what were arguably the two most sought-after architectural features of the period: bay windows and a mansard roof. All of the windows were originally round-headed. The gable-end windows were ornamented with label mouldings. The side entrance, a typical Italianate attribute, is adorned with scrollwork featuring a quatre-foil motif. Eave brackets formerly decorated the frieze on both the main body of the house and the entrance porch. A description of the "first-class cottage residence" in 1894 identifies a bathroom that was fitted with hot and cold water, a large bathtub, a basin, and a

water closet. The house was heated by steam and wired for electric light.¹ With a handful of other nearby houses, this house was part of the first neighbourhood in Canada to be heated by steam supplied through underground pipes. Both electricity and steam heat were supplied by the electric light and power utility of a fellow citizen, the innovative, S. G. Chambers.²

The early residents here were Welsh immigrant Charles P. Morgan and his wife, Elizabeth Lepper. Charles Morgan (1844–1917) was a Truro-based watch and clockmaker and silversmith with a business stand on Prince Street. He had learned his trade through an apprenticeship in Wales.³ In 1878, he was honoured with elected membership in the British Horological Institute.⁴

Morgan had an unusual astronomical apparatus behind his house—a kind of observatory in which perfect time could be determined on any clear night. Part of the mechanical workings of Morgan’s device extended below the ground into what resembled a stone-lined well. Today, all that remains of the observatory is the stonework below ground.

In 1894, Richard T. Craig, a Truro merchant and the son of former Truro mayor Richard Craig Sr., purchased the Morgan house. Six years later, the local newspaper acknowledged the bright flowers of Mr. Craig’s well-kept grounds and further lauded the property as “one of the neatest and prettiest homes on Dominion Street.”⁵ This property witnessed the raising of the next generation of Craigs. Among them was Lieutenant Alexander Fraser Craig. Lt. Craig, of the Nova Scotia Rifles (25th Battalion), was one of many young soldiers who sacrificed his life during the Somme offensive in 1916. He was just twenty-four years of age.

Later owner Dr. Kenneth Cox would have appreciated the accolades earned by the Craig family flower beds. Dr. Cox spent his retirement years here further developing the gardens after serving as Principal of the Nova Scotia Agricultural College from 1948 to 1964. Among his many accomplishments, Dr. Cox was an Honourary Life Member of the Canadian Seed Growers Association.⁶

¹ *Truro Daily News*, January 26, 1894, 2

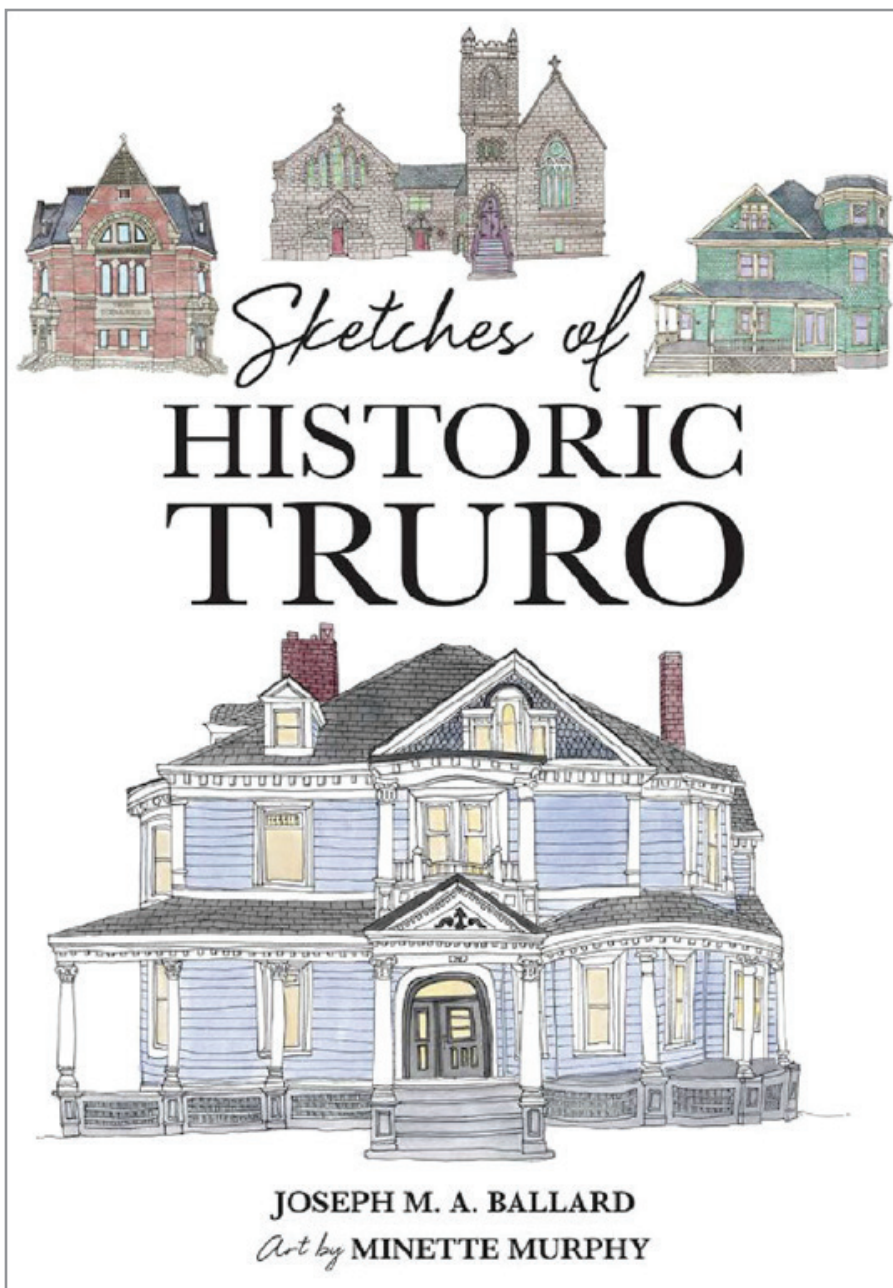
² *Truro Daily News*, October 24, 1892

³ *Truro Daily News*, February 26, 1917, 5

⁴ *The Horological Journal*, October 1878, 15

⁵ *Truro Daily News*, June 14, 1900, 5

⁶ A. Dale Ells, *Shaped Through Service*. Agrarian Development Services (ADS) Ltd., Truro, NS, 1999, 108-109

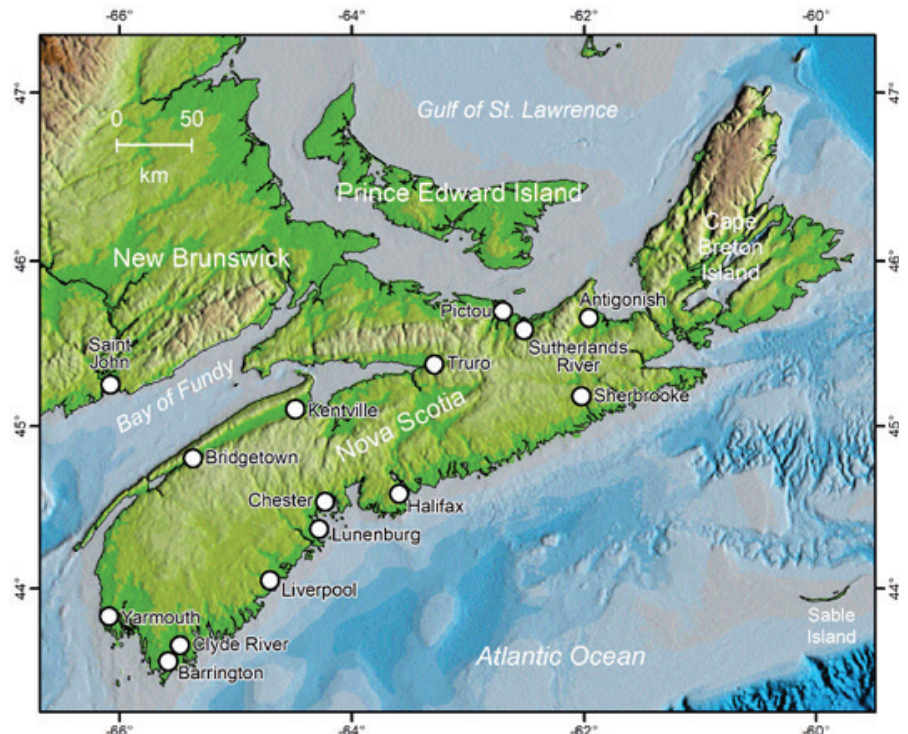




Can you name these people?

52 Dominion Street, Truro, the house described in the book excerpt on p. 22, unknown date but prior to 1897 (courtesy Joe Ballard)

Locations of subject matter in this issue



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

Have you missed one to the **Trust lectures** (or would like to see it again)? Recorded lectures are now available for viewing on the Trust youtube site: <https://www.youtube.com/channel/UCtnRCmk6WF-z9Uxkx-E886fw>