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The Griffin

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President's Report

The Griffin

A quarterly newsletter
published by
**Heritage Trust of
Nova Scotia**

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

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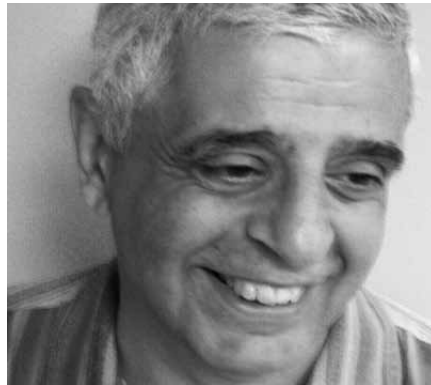
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We welcome submissions.
Deadline for the next issue:
April 23, 2012

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Peter Delefes

We're off to a busy start in 2012 with plans to move and restore the Morris Building which, for the past two years, has been temporarily situated on the NS Power Corporation lot on Hollis St. A property has been acquired in the North End of the City where the building will be permanently located, and application for federal funding has been submitted to the Homelessness Partnership Strategy. The funding will assist with the restoration of the historic Morris Building (circa 1777) which will be used as affordable housing for at-risk youth. The federal funding will not cover the entire cost of restoring the Morris Building and adding a new section to the rear of the building. The Trust has agreed to raise funds to pay to move the Morris Building to its new location. The expected cost of the move is \$35,000. We have begun soliciting donations to cover the moving costs. It is hoped that Trust members and others who see the value of saving an important historic building, and its repurposing for affordable housing, will donate to the project. Thanks, to those who have already responded to the appeal for funding. Thus far, \$4000 has been donated toward our \$35,000 goal. If all goes well, we hope to move

the Morris Building in late spring or summer, 2012.

For the past several months, the Board has been undertaking a strategic planning exercise. A draft plan has been prepared outlining the strategic directions the Trust will pursue over the next 3-5 year period. Three full-day workshop sessions for the Board have already been devoted to the strategic planning exercise. As part of the information gathering process, interviews were conducted with a number of stakeholders and an on-line survey was used to solicit community input. The January Board meeting focussed on the action plans needed to carry out the strategic directions. The final plan will be approved at the March 31 Board meeting.

Our Awards Committee presented the 2011 Built Heritage Awards at a ceremony at the Art Gallery of Nova Scotia on Heritage Day, Feb. 20. The award winners were: Kent Lodge, 654 Main St. Wolfville (Residential Category); Avondale Sky Winery, Avonport (Commercial Category); Glace Bay Heritage Museum (Institutional Category). Please check our web site (www.htns.ca) later this month, for details and photographs of the award-winning buildings.

Please note that the Religious Buildings Symposium and the Annual Trust Dinner will be held on Saturday, May 12. Registration and ticket information is provided in this issue of the Griffin.

Hanging Chimneys

Joan Flewwelling

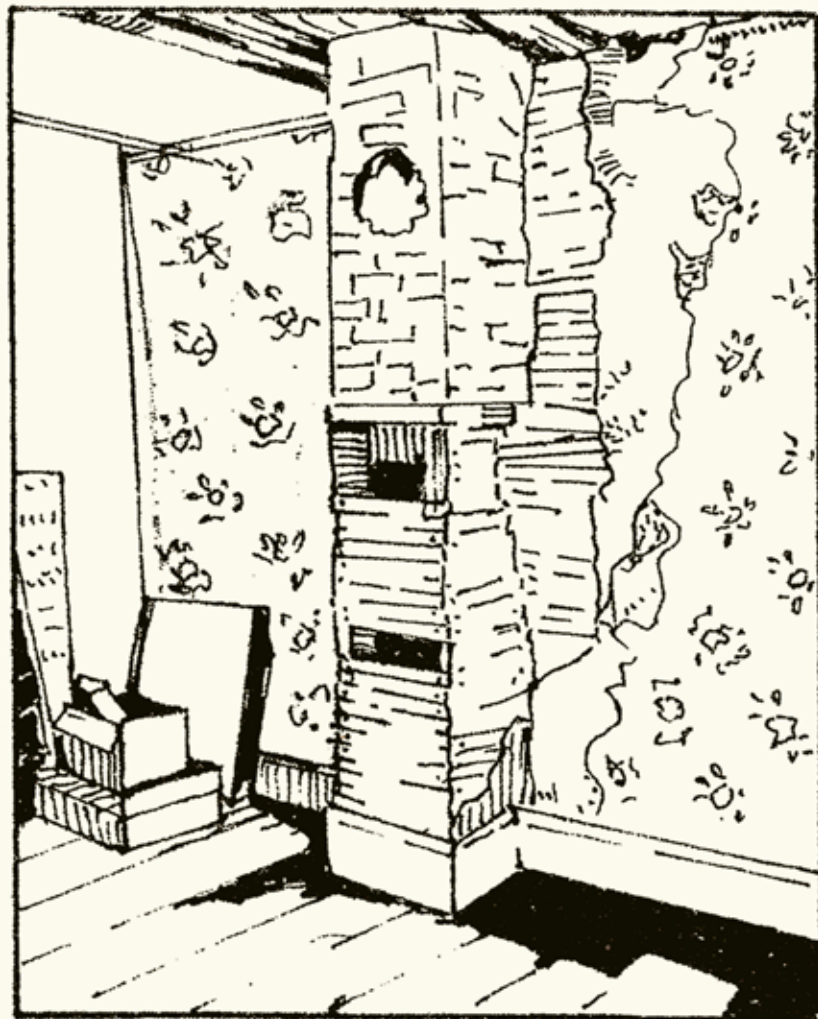
Do you know what a “hung chimney” is? Well, we discovered one in the old Smith house—the dark brown square house across from the Government wharf in East Petpeswick. Gary Young now owns this old house and has plans for renovating it. It has been empty for 35 years. The house was built before 1900.

In one of the rooms upstairs, we found one of these curious chimneys. It consisted of a wooden structure built from the floor upwards, topped with an iron plate, upon which bricks were built up and out of the roof. Heating pipes

could then be inserted into the brick portion of the chimney to conduct heat outside.

We understand that in those far-off days, brick was pretty pricey, and perhaps this explains why such rather dangerous indoor structures were used.

Joan Flewwelling has recorded many of the old buildings in the Musquodoboit Harbour area in her book Dwelling Places: Historic Houses of Musquodoboit Harbour, West Petpeswick, East Petpeswick, Meagher's Grant Road, Smith Settlement on Nova Scotia's Eastern Shore.



Pen and ink drawing by the author

REMINDER

Saturday, May 12, 2012
Places of Worship Symposium
(10 am – 4 pm)
Atlantic School of Theology,
Franklyn St. Halifax
Registration fee for Symposium \$60
(lunch and refreshment breaks
included)

**Annual Dinner of the
Heritage Trust of Nova Scotia**
(6 for 7 pm)
Lord Nelson Hotel, Halifax
(Reception at 6 pm; Dinner at 7 pm)
\$60 per person

Speaker: Mr. Jim Lindner
**Topic: When Digital Does Not
Work: An Exploration of
Heritage Conservation
in the Analog World**

Jim Lindner is an internationally respected authority on the preservation and migration of electronic media, having pioneered and received awards for many of the techniques now used for videotape restoration and migration to file workflows.

A combined price of \$110 is available for both the Symposium and the Annual Dinner.

For program information on the Symposium and ticket information on the Annual Dinner, please see the Heritage Trust website (www.htns.ca) or contact Peter Delefos (president@htns.ca or 826-2087).

Historic Fences of Truro

Joe Ballard

Fences - a simple pattern of boards that have the uncanny ability to lend charm and order to a place, far exceeding their humble form. What is it about these enclosures that enables them to sneak into our mind's eye and form part of that mental image that we call our dream home? And how does something as seemingly simple as a white picket fence manage to evoke so much elegance anyway?

At the risk of sounding over confident, I think I can demystify some of the allure of the white picket fence. First, I believe the human mind has an affinity for order, and a white picket fence is a manifestation of order. Secondly, a fence typically possesses one very likeable attribute - humility. What I mean by that is that as beautiful as a fence may be, it really doesn't seek attention for itself; it actually aspires to accentuate and complement the structure that it encloses. Visually, a good fence does not compete with the associated house but draws the eyes upward.

Now, forget about the house - keep your eyes on the fence. I want to introduce to you the most substantial and homelike fence I have ever laid eyes on - the Truro fence. It possesses a simple elegance and beautiful proportions. Its one shame is that it no longer exists. That's right. The Truro fence unfortunately faded into extinction in the early twentieth century, a casualty of changing tastes that came to favour an open, unencumbered front lawn. Fortunately, many wonderful photographs survive to record its legacy of attractive form and yeoman service in keeping horses on the straight and narrow.

I'll tell you more about the Truro fence but first I'd like to lay my motives on the table. I'd like to see the return of historic fences. I feel they have the ability to once again lend charm and character to Truro - or any town - by

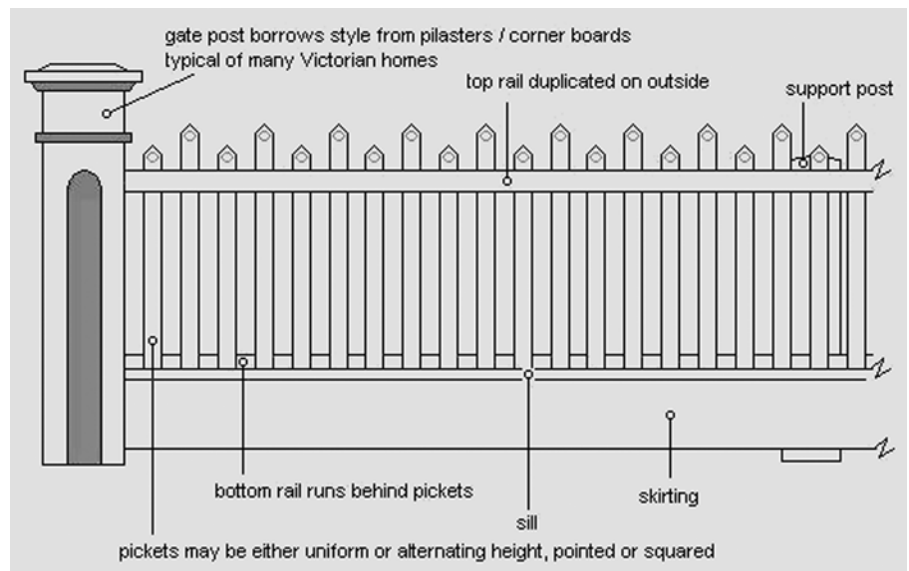


52 Dominion Street, Truro. (Courtesy of Colchester Historical Society)

renewing heritage districts to an extent that exceeds the ability of most common boards, creating a sense of community and attracting sightseers.

So, now I'll tell you what is so redeeming about Truro's style of fence. Its uniqueness comes from four components that are not integral to its structure but quietly exist for simple

aesthetics alone. These four components are: the bold square gate post, skirt, sill and duplicate top rail. All four components, along with wooden pickets, comprise a fence form that was followed in Truro with great regularity. That doesn't mean that every home had exactly the same style of fence, though, as the basic design allowed for



Truro fence components



John Logan Doggett House, Willow Street, Truro.

some expression of individuality via the pickets. Variances in width and apex produced approximately eight different picket styles. Additionally, pickets could be arranged to alternate in height with every other one slightly taller than the previous. No matter the picket style, the ubiquitous form was unmistakable. In the Truro fence, pickets securely rested on a sill with a skirt beneath, while a top rail was uncharacteristically placed on the street side of the fence, in addition to the two customary rails running along the inside of the pickets. Without

making any assumptions, these fences appear suspiciously almost to have been mass-produced by a local manufacturer who offered homeowners a menu of picket options within a basic framework – almost like saying, “Your hamburger’s ready, what would you like on it?”

What did nineteenth century Joe Truro think of these fences? The following extracts from the *Colchester Sun* in 1877 illustrate the value fences held in the community:

Our annual peregrination through the

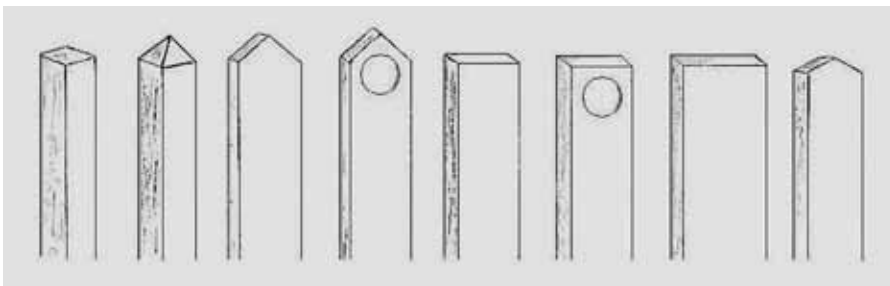
town to examine the gardens, grounds, buildings, and fences of our citizens, we have delayed somewhat this year, in order that certain tumble-down fences might be repaired, and some weather-worn palings might get a decent coat before we brought to the notice of the public those who were backward in ornamenting and improving the appearance of their residences. (July 18)

The handsome new fence around the Chambers’ property is noticeable. The grounds are much improved in appearance by this neat and substantial enclosure, and King Street by its increased width and beautiful row of shade trees will soon become a favorite promenade. (August 29)

These quotations reveal a nineteenth-century community that possessed a sense of municipal pride and recognition of the value of streetscape as well as an acknowledgement that fences were a contributing factor to both.

These fences vanished far enough in the past that there exist no nostalgic pangs or fond memories of older residents to lament their demise. Black and white photographs, though, endure and induce a sense of awe and loss. That loss has been alleviated slightly by the Town of Truro which now endorses and encourages historic Truro fence construction by residents desiring such enclosures. Let’s hope some conscientious property owners take the initiative, erect an historic fence, and in turn inspire others.

Joe Ballard is an historic preservation consultant with Vineberg & Fulton Ltd.



Documented picket styles.

Pro-Active Steps Needed to Protect Heritage Properties



Peter C. Oickle

Are heritage properties in danger of being lost to history? Are residents becoming more wary of registering properties and will there be a move to deregister more buildings over the next few years? Are municipalities ignoring their own guidelines and standards when asked to deregister a property?

As with any initiative, there is a dip that will surface after implementation of an idea or program. This dip can occur years later and can be influenced by factors happening around us. Could this be

the state of registration and deregistration in this province? Heritage Canada Foundation says: "Over the past 30 years, Canada has lost 23% of its early buildings in urban areas and 21% of building stock in rural areas. This rate of destruction is disturbing both in terms of lost heritage and increased environmental waste."

On July 11, 2011, the Bridgewater Town Council approved an application to deregister 1153 King Street (Riverview Community Centre, a Municipal Heritage Property), as required by the Heritage Property Act. The application

was made by the current owners, the Kinsmen Club, as they had an offer to purchase and the potential owners did not want any restrictions on the property.

The Riverview Community Centre was originally built as a one-room schoolhouse at the end of the nineteenth century. The modest wood-frame building is located in Bridgewater and overlooks the LaHave River. Both the building and its surrounding property were included in the heritage designation. The first of Bridgewater's heritage buildings to be registered, the Riverview

Community Centre was valued as an important link with the town's educational history.

The historical value of this property and its grounds was, and still is, in its association with activities which are significant to the development of the town. Built circa 1898-1899, it was at that time the newest addition to the town's school system. By 1925, the pressures of population growth saw the need for extra space and the school was extended, making it a two-room schoolhouse. Riverview School was the longest-lived of the three outlying one- and two-room schools, and continued to function as a school until 1976, when it was finally closed and began its new rôle as a community centre. The architectural value lies primarily in its illustration of the earlier visual character of the area's one- and two-room schoolhouses. Its simple construction and modest design provide a good example of the building technology used in turn-of-the-century small school buildings. With each addition or modification, this landmark has successfully retained consistency of style and scale appropriate to its original purpose.

A scan of Canada suggests that development is a leading cause of many buildings' being lost. For some developers, the act of tearing down a building and replacing it with newer materials, a new footprint and façade outweighs the benefits of restoring the building. Municipalities are bowing to the demands of some developers, as they strive to maintain growth patterns and building programs. Yet, with education and support, other developers are turning to adaptive re-use of older buildings.

I would like to see a community where citizens work cooperatively to preserve our heritage, encouraging careful attention to our streetscape, while still being responsive to today's economic, social and cultural needs and opportunities.

Preservation of heritage is a balancing act, one that allows us to think positively about the future while maintaining the past. By creating a balance, we

show our respect for and learn from the past. It also allows us to grow, to evolve, and to foster green communities as we recycle rather than replace.

The decision of the Bridgewater Town Council - a vote of six in favour and one against - does not mean the town does not value heritage properties. The Heritage Advisory Committee had recommended against deregistering the property. The Council chose to support the deregistration application, in light of a presentation on behalf of the Kinsman. By doing so, the town is left with one (of three) registered heritage property, as the Fairview Inn was lost to fire on June 4, 2011. Holy Trinity Church is the sole property within the town still designated.

In June 2011, the provincial website listed 1008 properties across Nova Scotia as being officially designated. With one remaining property, Bridgewater is among the incorporated towns with the lowest ranking as far as heritage properties are concerned.

A recent meeting of the Heritage Advisory Committee for the town took steps to begin to engage citizens in the process of registering their properties. By being proactive, the hope is that the committee can improve on its record of protecting properties and capitalizing on the built and other heritage it has within the town.

Far from being a financial negative, heritage listing can significantly enhance the value of privately- and publicly-held assets. It is a myth that maintaining a designated property puts an unreasonable onus on the owners. Basic maintenance costs such as painting and replacement of naturally decaying materials can be managed if spread over several years. Painting technology has evolved, thereby creating better and longer lasting products; it is important to understand how new products can be used to repair or replicate historically correct features.

Awareness of the benefits of retaining and reusing a building of heritage value should motivate heritage advocates. We must be willing to speak out

and speak up for heritage properties. Decision-makers often believe there is little interest because people do not raise their voices. Proponents of conservation must ensure a competing voice is heard. Not every site will be saved, but many sites that would fall can be saved if those who see the value speak out.

Our heritage is a precious resource, a cultural or natural asset visible to everyone. Our heritage gives identity and distinctiveness to a community. Can we do anything less than be an advocate?

Heritage Trust of Nova Scotia

Illustrated Public Lecture Series

Thursday, 15 March at 7:30 pm

Royce Walker

**~ What We Have Left Behind:
Structures Built on McNabs Island**

Thursday, 19 April at 7:30 pm

Claire Campbell

**~ Reuse, Reinvent, Relocate:
How Canadian Cities Manage
their Historic Properties**

Thursday, 17 May at 7:30 pm

Jeffrey Reed

**~ Heritage Value:
Widening and Deepening
Our Understanding**

Museum of Natural History
(Auditorium)

1747 Summer Street, Halifax

For more information,
please call 423-4807

Nostalgia Strikes at the Rollways: A Springhill Bowling Alley Stands Dark for Sixty Years

Bruce MacNab

The days of agile boys returning bowling balls and resetting pins by hand ended generations ago. Today, you'll search long and hard for a vintage bowling alley where a pin-monkey could resume his once-glorious career. But hidden inside a Springhill building called the Rollways you'll discover a pin-monkey's heaven.

A restaurant now operates in the back of this former bowling alley where waiters and cooks work on a floor installed over two bowling lanes. On the other side of the restaurant partition, time has stood still for sixty years. Inside the darkened space, now used for storage, an aged Union Jack hangs above four bowling lanes complete with gutters and ball returns. In the soft light of a single window, the lanes glow with a ghostly patina. You can almost hear the long ago thunder of bowling balls and the crash of pins together with the laughter of Hillers, Row-sers and West-enders out for a night at the Rollways.

The laminated hardwood lanes (60' long and 3'-6" wide) were installed



A ball return from atop the pin-monkey runway. Automated equipment was never installed at the Rollways.

directly on beefy rough-sawn floor joists that bear on concrete beams supported by concrete posts. The wooden gutters and ball returns are painted flat black, a complimentary contrast to the light-colored lanes. The returns were installed with an imperceptible pitch so that

when a pin-monkey dropped a ball into the return trough, it would roll all the way back to the bowlers. Remarkably, 66 years after they were installed, the ball returns still work perfectly, thanks to the solid support structure below that has prevented any settling of the bowling works above.

The Rollways' story began in 1946 when a Springhill Air Force Veteran, Bert Farnell, started building a concrete plant. After erecting the shell of the structure, he realized he'd been beaten to the punch by a rival concrete outfit that was up and running in Amherst. If Bert was dispirited, he recovered quickly with a savvy bit of recycling from a nearby military base. His great-nephew Jason Farnell recounts, "Bert was aware of the downsizing of the Debert training centre and the disassembly of the bowling lanes there. Bert and his two brothers, Si and Harold, trucked the lanes from Debert to Springhill." The bowling alley opened on May 24, 1947, enjoying a few busy years until a strong competitor opened in Amherst. In the early 1950s,



Four complete lanes remain.

Descendants of Original Grantee Selling Pictou County Farmhouse



Rollways 1949 calendar girl. (Farnell Collection, courtesy of Jason Farnell)

the Rollways ceased operating as a bowling alley. A portion of the building was then converted to a grocery store, featuring a large book and magazine section.

Almost a full 40 years after he opened the Rollways, Bert added a second floor to the building, fitting out an eleven-room motel that still accommodates visitors in 2012. Bert's nephew David Farnell now owns and operates the business along with his wife Ann and their sons, Jason and Paul. The pin-monkeys and coal mines have disappeared from Springhill, but the warmth of Nova Scotia's friendliest town remains—and you can find it to spare at the Rollways.

Bruce MacNab is a Red Seal journeyman carpenter who has taught apprenticeship and communications at NSCC.

Photos by author.

Built in 1838 on an original 1806 land grant to James Cameron, this south-facing Cape Cod-style home on Irish Mountain sits at the end of a long lane, on one of the highest viewpoints in Pictou County.

An early name for the property was Plaster Rock Farm, as a small karst deposit on the lower side of the property provided plaster for many homes and churches in the area. The plaster was known for its hardness and this reputation endures; the walls of this home are from that same original plaster from the quarry.

The wooden Georgian front door with its giant sandstone door step has a transom and side lights with pillars and a hood which create a gracious entrance to a bright and sunny interior. The wooden moulding and doors throughout are hand carved and although simple, are elegant.

The dining and livingroom windows have hand carved wooden panels underneath, each worked on at the end of the day for the time it took two tallow candles to burn before bed! A bay window in the livingroom was added

about 1900 for a Cameron daughter's wedding. The central staircase has a simple hand-carved railing and leads to four bedrooms and a fifth child's room over the kitchen. Although smaller, the latter was always popular because it was the warmest in winter. A central dormer lends light to the upstairs hall.

Other interesting features include the classic double-walled fieldstone basement where the original well is to be found, a charming parlour jam cupboard, exposed kitchen ceiling beams with original hooks and both hardwood and wide pine board floors. Exterior to the home are perennial flowerbeds with spectacular arrays of daffodils, peonies and lilies.

This is a home to be loved for its charm and character.

MLS#: 00873349

40 acres, \$229,000

Graham Hutchinson, Tradewinds Realty Inc.

graham.hutchinson@tradewindsrealty.com

902-257-2861



Early Days in Peggy's Cove



Donna McInnis

Peggy's Cove has just celebrated, amidst fanfare and fireworks, its 200th year. Overlooking the sheltered cove, perched atop an iconic granite rock in the middle of the village stands a house, which was built in 1856 and continues to wear proudly its original features. Jo Beale has installed her art gallery in this house, which she has lovingly restored, maintained and adapted to meet the needs of her retail business. The art work shows beautifully in the house where light permeates every quarter. A visitor's gaze moves easily from the canvas or photo on the wall to the spectacular view from the windows.

Because the original owner was a merchant, this house is less humble than other abodes in the Cove. Mr. Troop was one of the six original landholders

in Peggy's Cove. The house which he had built is distinguished by its sharp gable and its many double-hung six-over-six pane windows. The broad floor boards, the low wainscotting and the narrow stairwell are all typical of houses of the period. The village post office was installed in this house by Mr. Troop's grandson, Wesley Crooks, who served as postmaster in Peggy's Cove for over seventy years. The current owner has lived in the house for eleven years and has respected the heritage features in all subsequent upgrades.

The replacement of one floor joist brought the house back to square. The two tones of yellow paint on the exterior highlight the structural details—the door and the window trim showing off handsomely. The interior is heritage laid bare: the walls have been painted plain to showcase the art and the floor boards

are exposed. The space is uncluttered and facilitates the movement of clients from room to room. Unobtrusive modern lighting has been installed. What one sees is the house and the art... no personal clutter, no remnants of previous occupation, no décor to obscure the bones of the house.

Some adaptations have been required, most notably the installation of a washroom and an accessible entrance. This modification was effected by building an addition adjoined to the main house by an enclosed passageway. The style is consistent with that of other dwellings in this and other fishing villages, where woodsheds and outbuildings stand near the houses, clustered in such a way as to avoid the wind. Often, as in this case, a narrow back porch provides shelter without altering the lines of the main house



Since Peggy's Cove is such an important tourist destination, it is particularly significant to preserve the historical aspect of the buildings. Within this village, one cannot talk about a streetscape. However, one can say that the Troop house has an impressive presence from many viewpoints: from the road below, from along the coast, from across the cove, from the cove basin, from the parking lot above.

In contrast, consider the Visitor Information Centre, built and managed by the Province of Nova Scotia. Whilst it provides invaluable service to the many tourists who come to Peggy's Cove, it is housed in a building which constitutes a sorrowful aberration of style. Its proportions and its modern windows are entirely inappropriate within the setting of a 19th century fishing village. Generally, more attention to congruity of style would greatly enhance the tourist experience in Peggy's Cove. Overgrown retail facilities have expanded

to meet the needs of busloads of visitors. Even the natural landscapes are succumbing to pressure from pavement and from intrusive structures. Assorted houses where people no longer want to live and numerous wharves where people no longer fish show various indications of deterioration. In such a context the Jo Beale Gallery is an exemplary little gem of a house that respects and showcases the authentic character of its architectural heritage.

An artist from the West has recently bought the house.

All photos by author.

HRM Should Proceed with Promised Historic Conservation District in Southend Halifax

Philip Pacey

HRM leaders need to get serious about protecting Canada's built heritage.

We continue losing important buildings, including the recent bulldozing of all but one unit of the pre-Confederation Regent Terrace, which was once described as "an elegant frame" for Cornwallis Park in Southend Halifax.

These buildings provided an attractive first glimpse of Halifax for generations of travellers arriving by train, bus and ship. Recently 21 families lived in apartments at the Terrace, and many friendships were kindled and rekindled by candlelit dinners in restaurants on the lower level.

In 1986 the late Maud Rosinski, of the Heritage Trust of Nova Scotia, provided City Hall with research so Regent Terrace could be protected under the Heritage Property Act, but this was not done. In 2002 the Trust petitioned HRM to protect the Old South Suburb, including this block, by declaring it a Heritage Conservation District. By June of 2009 civic officials finally "promised" to create such a district, which would include Regent Terrace, "within 18 to 36 months," but 31 months later, no steering committee has been appointed and no public meetings have been held.

According to the city's web site, the Planning Department is working on 80 projects, most started after 2009; however, the Conservation District for the Old South End is not even mentioned.

If the city had taken action to protect Regent Terrace, funding would have been available to assist with repairs.

The architectural significance of Regent Terrace was clear. The row of townhouses was built in 1865 by Henry Peters, born in Quebec in 1824. Earlier, Peters had been involved in constructing the Wellington Barracks at Stadacona, St. Matthew's Church, and the Benjamin Weir House on Hollis

Street. He would later design St. Patrick's Church on Brunswick Street.

The Morning Chronicle of March 12, 1866, recorded that Mr. Peters had just completed "a range of elegant and commodious buildings." The basements, containing kitchens, breakfast rooms, pantries and closets, were constructed of freestone. The upper storeys were built of brick, covered on the front with mastic, marked to resemble blocks of freestone. The main floor of each unit had two large drawing rooms with marble mantels. The next floors had three large bedrooms with closets and a ten-foot-square bathroom. The top floors each had four bedrooms.

Some early occupants of the Regent Terrace included notables, such as tobacconist and alderman John H. Symonds; drygoods merchant George A. Knox and his wife, Caroline; American Consul, Judge Mortimer Jackson and his wife, Catherine; and Malachi Bowes Daly, who later became Lieutenant Governor of Nova Scotia. Early residents of the surviving unit, at 5173/5 South Street, were Mrs. Harriet Esson, Dudley Dechair, William Ivey, Mrs. Marie Augustine, and William Doull, of Doull and Miller, dry goods merchants.

The author thanks Dulcie Conrad.

Seeing Halifax through its Art

Janet Morris

"Who Owns the Past" is a question posed in a lecture series at the Public Library. During Barbara DeLory's recent talk, based on her newly minted book, *Three Centuries of Public ART: Historic Halifax Regional Municipality*, one was prompted to ask, "Who Owns Public Art?" How does one get permission (outside of special commissions) to claim public space for one's work? The cover page of the book gives one clear answer: Sandford Fleming donated land and money for the Dingle Tower, while deGarthe's Fishermen's Monument was carved in the artist's backyard at Peggy's Cove. Is it sacrilege to disturb a piece of public art? Is our architecture not just as sacrosanct?

The book covers everything from classical monuments, cenotaphs, plaques, statues and cairns, to less formal and less obvious dedications, such as the Cow Bay Moose. An ever-growing body of art could include the painted Aliant boxes, wall murals, and graffiti—the first being corporately sponsored, the second often being municipally sponsored, and the last, unsponsored and often unwanted.

Selections from the book were discussed during the Trust's September talk, together with poems relating to the commemorative events. The poetic contributions say much about the time the art was created.

The lecture gave a chronological survey of HRM art, commencing with petroglyphs in the Bedford Barrens and including the wood carving Two Seals from trees felled by Hurricane Juan, a recent addition in Point Pleasant Park.

Ms. DeLory demonstrates that architecture can be art, and art can be architecture. She has put together a guide for several wonderful walking tours in the Halifax area.

Nova Scotia's Experience of War, 1812-15

Julian Gwyn

Owing to the strength of the British Navy and the British troops posted to Nova Scotia and Cape Breton, Nova Scotians largely enjoyed the brief war with the United States. They were not subject to piratical attacks as their forefathers had been during the War against Rebel America between 1775 and 1783. Rather, in larger numbers than were available in that earlier war, they sent many privateers to prey on American merchant shipping. Not only did they capture many prize vessels, with the help of the British Navy, they kept the fisheries out of American hands for three successive seasons. Faye Kert identified 203 American vessels (16,000 measured tons) captured by privateers from Nova Scotia and New Brunswick.¹ These vessels were owned, outfitted and manned mainly in Liverpool and Halifax. The most celebrated was the privateersman, Enos Collins. As grasping and aggressive as the great Nelson himself, yet he boasts no column to his memory. Naval ships from the North American Squadron did even better taking another 491 American vessels (50,100 tons), while burning more than 200 others. Much prize money thus fell into their hands.

Privateer owners and crews were not the only group to profit by war. Merchants, except the few who went bankrupt, profited in a hitherto unprecedented manner, as they bought low in Halifax auctions and sold high in Britain. In 1814, the successful invasion of eastern Maine opened a profitable opportunity to well-placed Halifax merchants to supply northern New England with British exports. The activity of the Vice Admiralty court sustained many and enriched a few. No one profited more from such war work than Attorney General John Richard Uniacke, who built himself a mansion on the Windsor Road surrounded by 11,000 acres of woodland.

With the Naval Yard in Halifax toil-

ing, on occasion, seven days a week to refit and store the squadron, while maintaining the buildings and wharves, contractors and tradesmen did an active business. There was a sharp demand by private concerns around Halifax harbour for caulkers and shipwrights, with whose wage rates the Yard could not compete.

Farmers also profited from the war by supplying Halifax largely with hay, beef and pork. Then, Nova Scotia "might be justly described as one vast grazing round."² Though ploughing was primitive, tillage neglected, manure and crop rotation ignored, their farm income outstripped the rising cost of labour. As peace in 1815 was followed by a serious depression, the halcyon interval of war was fondly remembered. Years later in the late-1830s in the midst of a serious credit crisis the House of Assembly hoped that "Halifax may yet become in peace, what it was in the years of 1812 to 1815, during the American War."³

Not everyone prospered. There were losses at sea, both of warships and Nova Scotia-owned trading vessels. Pensioners on fixed income suffered from wartime inflation. Those seeking accommodation in Halifax faced mounting house rentals. Mercer has reminded us that some were impressed illegally into naval ships from merchant vessels where the pay was much higher.⁴ Sailors and soldiers continued to suffer brutality at the hands of their superiors. Despite the relative prosperity Blacks, Mi'kmaq and even *Acadiens* tasted little or none of it, but remained despised and distrusted minorities.

The one fact arising from the War of which Nova Scotians today are most likely to be aware relates to a British frigate, the *Shannon*. In an act of bravado Philip Broke, her captain, challenged the captain of the *Chesapeake* – one of the heavily-gunned American frigates. Off Scituate at the south end of Boston Bay an excessively bloody eleven-minute battle ended with the surrender of the fine American ship. It was a public rela-

tions coup and raised colonial morale, though it had neither tactical nor strategic value. It was excessively praised at the time. Badly wounded, Broke never again captained a ship. "Gentlemen, To an Irish river and an English brook" became a popular wardroom toast.

Monuments in Nova Scotia to this war are rare. In their continued absence, Upper Canadians might believe that the White House was burned by a Canadian army which marched from York to Washington, rather than by a British expeditionary force largely victualled, supplied and maintained by the Halifax Naval Yard. The Naval Yard is still probably the best place in the Maritimes to find sites for the War of 1812-15, though they remain unmarked. In the Yard's burying ground, neglected though it is, lie the bones, among others, of sailors from both of the *Chesapeake* and the *Shannon*. There is hallowed ground indeed!

¹ Faye Margaret Kert, *Prize and Prejudice: Privateering and Naval Prize in Atlantic Canada in the War of 1812* (1997), 106, 132.

² *The Letters of Agricola on the Principles of Vegetation and Tillage (Halifax: 1822)*, ix

³ Quoted in Julian Gwyn, *Frigates and Foremasts: The North American Squadron in Nova Scotia Waters* (2003), 128.

⁴ Keith Mercer, "Sailors and Citizens: Press Gangs and Naval-Civilian Relations in Nova Scotia, 1756-1815" *Royal Nova Scotia Historical Society Journal*, 10 (2007), 87-113.

Trim Still Tops After Two Centuries: Lequille Home Offers a Lesson in Architectural Subtlety

Bruce MacNab

Most of us remember 45 rpm singles. The little vinyl records had a hit song on one side and a throw-away track on the flipside. But nobody remembers an A-side ditty called “Thirteen Women.” That’s because the B-side of this 1954 single – “Rock around the Clock” – changed music history. What does this have to do with construction? Well, builders have always used the B-side principle, especially with interior trim.

No builder in his right mind would install expensive hardwood casing on the backside of a closet door when a low-cost softwood moulding would work just fine. Other times, the main floor is decked out with ornate trim while the entire upstairs is trimmed with plain mouldings. And somewhat like Bill Haley’s rock and roll anthem, on occasion the B-trim outshines the A-trim.

One example can be found at a home in Lequille, a village near Annapolis Royal. The main level of the grand house, built by Thomas Easson in 1809, features the lovely wide trim found in most heritage homes: a six-inch wide, two-piece casing with elaborate profiling. But once you climb the graceful curving staircase and gaze down the hallway, things change.

At first, the upstairs door casings appear to be simple flat boards—a 6-inch head-trim plunked on top of five-inch side pieces. But this trim is different. When the sun cascades through the stairwell window, flooding the hallway with afternoon light, the trim takes on a life of its own. Your eyes are compelled upwards, as if by an invisible force. The tops of each door casing seem to rise and gently fall. And they do—just barely. The head-trims (tops) have a subtle peak, like a low-pitched roof on a classic Maritime box home. The centres of the top boards are an inch wider than each



A view of Lequille head-trim detail.

of the ends. Not much of an angle, but just right to create an illusionary effect.

The head-trim is a beefy 1-3/8” thick while the side pieces are 7/8” thick. The joint between the head and side trim is likely to open as the house settles over time. Fortunately, the heavier top piece overhangs the sides by about a quarter inch, casting a constant shadow that helps cloak any errant cracks. To help hide the joint even more, carpenters carved two pockets (mortises) on the bottom edge of the head-trim to receive the tops of the side trim. This crafty detail acts like a slip-joint, allowing for seasonal house movement without exposing a crack. And it’s worked like a charm. After 202 years, there’s no gap showing on any door casing in the upstairs of this home owned by Bill O’Brien and Jane MacKay.

The Lequille trim detail might have

been specified on the house plans, or perhaps a creative carpenter simply cut the top slopes to aid in housekeeping, making the tops easier for feather dusting. After all, the trim was installed in the days of inefficient stoves that coated interiors with soot. The Lequille trim is easily replicated, making it a superb choice for a new home or renovation. And unlike most modern architectural trends that come and go like one-hit-wonders, this trim will never go out of style—just like rock and roll.

Bruce MacNab is a red seal journeyman carpenter who has taught apprenticeship and communications at NSCC. Historical details were sourced from Lequille: Chronicling a Community by Ruth Ritchie & Denise Rice.

All photos courtesy the author.

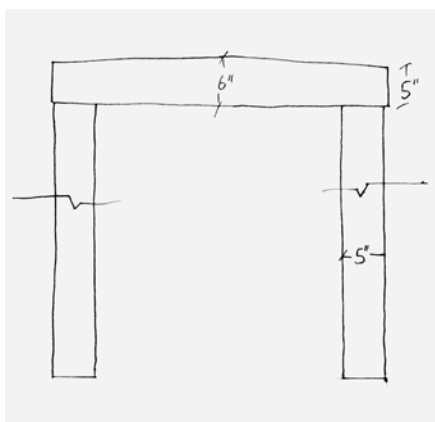
Heritage Canada Foundation



A head-trim pocket.



The side casing fits into a pocket on the underside of the head-trim. Notice the slight head-trim extension at right.



Lequille door casing detail. Head-trim is 3/8" thicker than sides. Board widths unchanged for all sizes of doors and windows.

Dear Friends:

Thank you for the opportunity to serve as Nova Scotia representative on the Board of Governors of the Heritage Canada Foundation.

My term began on October 15 in Victoria, during the Heritage Canada Foundation's annual conference, held jointly with the International National Trusts Organization (INTO).

I stepped into this role at a critical time: The HCF has been cutting expenses in order to lessen its draw on the proceeds of the endowment bequeathed to it by the federal government in 1973. At the same time, the HCF is identifying its key priorities. These will be taken into a national heritage summit in Montreal, October 11-13, 2012. That summit will not be a conventional conference. There will be intensive deliberations leading to outcomes for Canada's heritage movement.

In my early days on the HCF board, I have been exploring how the Foundation can become a more influential "national voice." I have offered to contribute to the development of policy briefs and an advocacy strategy. We need tax incentives for heritage conservation and greater incentives for heritage philanthropy. We need to reanimate the Historic Places Initiative. We need a "heritage first" policy, similar to U.S. Executive Order 13006, requiring federal real-estate investments to first methodically consider historic and downtown buildings. We need a heritage-impact assessment regime for federal subsidies.

The HCF can also provide strong "national solidarity." When emergencies afflict heritage resources in any part of Canada, we can come together as a country.

And the HCF can begin looking at ways to enhance philanthropy so that its annual investments go well beyond its current, ongoing, valued day-to-day, month-to-month services. I would like

the HCF to be in a position to offer leverage funding for innovative local heritage demonstration projects of national interest. It is encouraging to see that the HCF is bringing together partners to help more "Main Street" programs get started and sustain themselves across Canada, all in compliance with the Standards and Guidelines for the Conservation of Historic Places in Canada.

I have been asked to serve as Vice Chair of the HCF's Governance Committee and to lead the discussion on structural reforms that will be required under the new federal Non-Profit Corporations Act. We have until 2013 to make necessary changes.

I will regularly share updates at Heritage Trust of Nova Scotia board meetings and in these pages. I genuinely welcome all advice and any information or ideas that anyone wishes to share. I pledge to serve diligently.

Tom Urbaniak
Whitney Pier, NS
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Fictions, Falsehoods, Myths and Findings on the Fabled Shores of Bedford Basin

Janet Morris

Along the coves and shores of the Bedford Basin there is a storied past which has not been told comprehensively until the recent publication of *Sweet Suburb*. On October 18, the authors, Sharon and Wayne Ingalls, talked of researching Prince's Lodge, Birch Cove and Rockingham. On making an inquiry at one institution during their research, they encountered the response "...but nothing happened over there," which became the ironic subtitle of this talk.

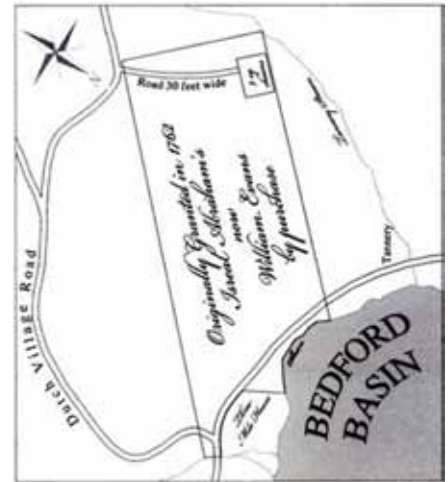
There were three eras discussed, beginning with particulars of the Duc d'Anville's army camp at Birch Cove. This French expedition, consisting of 64 ships and 10,000 men, set out in 1746 to re-take Acadia after the British/American conquest of Louisburg in 1745. The expedition was destined to fail; its leader died on the shores at Chebucto, and the third leader of the expedition, the Marquis de la Jonquière, moved the French encampment to the shores of the Bedford Basin between Fairview Cove and Birch Cove. He hoped that in this protected location the men would recover from the scurvy, typhus and typhoid which afflicted them. The Mi'kmaq assisted the French with provisions, but 1200 Frenchmen died on these shores. Debunking the myth that the dead were left on the beaches covered only with brush, the Ingalls advance the case that the dead were buried at the far reaches of the French settlement—at Birch Cove to the north and at French Cove, near the old Clayton Family home, to the south. In 1929 a monument in beachstone was erected by the Historic Sites and Monuments Board of Canada, near the former Clayton home, where some graves were found. Due to the exigencies of roads and subdivisions, the monument was moved and rebuilt in 1960 at its present location near the Rockingham rail station, close to the

centre of the French encampment.

The second part of the inquiry from this era relates to the burial of the Mi'kmaq who contacted contagious diseases from the French in 1746. It is known that the deadly devastation resulted in the retreat of the Mi'kmaq to their camp at Shubenacadie, significantly depopulating the peninsula and 'clearing the way' for the founding of Halifax. Burial mounds were located south of the French Landing, where Fairview meets present-day Clayton Park, on land formerly owned by Titus Smith. When the Smith family sold the property, the deed excluded a burying ground measuring 200 feet square. Titus Smith, Jr. was buried in this cemetery and it was long considered that the other burials were family members and other Foreign Protestants. However, the Mi'kmaq claim these burial mounds were native graves. The place of the graves identified by a native, Jerry Lonecloud, is the exact location shown on the Titus Smith map. Most of the mounds were lost in quarry excavations (where the car dealership is now situated) or in the 1967 construction of Centennial Arena on Vimy Avenue.

Following the American Revolutionary war, there was reputed to be a temporary army camp at Birch Cove. "Fact or myth?" the Ingalls asked. The encampment was to house British regulars and regulars of the disbanded army units, and the evidence proving its existence came in the form of a letter from Governor Parr to the head of the Army, asking that soldiers stationed between Halifax and Fort Sackville desist from cutting trees on the water side of the road.

Further evidence of the encampment came in the form of a letter from Rev. Mather Byles, Chaplain to the British Army, who described a walk to Birch Cove to conduct services to a battalion of 900 men. Again, in 1783-84 there is a military order for 100 men to march



Titus Smith burying ground in upper right corner of plot. (Halifax Registry of Deeds, Bk. 96, p. 132, NSARM)

from Birch Cove to Point Pleasant to build a road for an artillery placement. Wayne Ingalls described British Army camp life, which would have included about 150 women and children; the women were employed, usually as washer women. To avoid polluting streams they used a separate water system. The name of Washmill Lake survives. The army inhabited huts. A picture of the 17th Regiment of Foot showed what their huts looked like in New York—and this unit was also encamped at Birch Cove—so their huts likely looked similar. The military camp lasted from 1783 to May, 1784, during which time nine different regiments occupied the site.

In the third era discussed (1794-1800), facts and myths relating to Prince's Lodge were investigated. One myth was that Governor Wentworth built only a rustic cottage on the shore of the Basin, which he called "Friar Lawrence's Cell", and that Prince Edward tore it down and built the villa. However, it is clear that Wentworth built the villa; in 1793 (preceding Edward's arrival in Halifax) there is a letter from a French

aristocrat who mentions dining with the Governor at his Halifax country house. Wentworth's former home in Wolfeborough, New Hampshire (no longer extant but an illustration was shown), was an impressive, 100-foot by 40-foot house, which Wentworth called his "humble habitation." A large house he owned in Portsmouth, also illustrated and which still stands, he called his "small hut." Wentworth's pet name for Rockingham Lodge, "Friar Lawrence's Cell," referred to the former owner, named Lawrence, to its wilderness setting, and to a well-known Shakespearean tragedy.

Another myth related to the area concerns the heart-shaped pond, allegedly built by Edward for his mistress. An 1816 survey by Valentine Gill shows that the artificial pond built by the Prince

was about twice the size of the existing pond, and sadly, not heart-shaped. It is suspected that the pond was re-shaped in 1869 when Prince Arthur, Queen Victoria's third son, visited Halifax. There was a large picnic on the grounds; the pond had likely dried up in the intervening decades, so was possibly rebuilt in this fanciful manner to tell the tale of Arthur's grandfather.

The music rotunda was called "The Pavilion" by Edward, Duke of Kent, and this was the only building of many built by Edward on the Wentworth estate which was large enough to accommodate people—but not many. It was not a permanent music room as it was unheated, and a stringed instrument could not stay in tune in such a place. The pavilion was associated with music,

as Edward had his military band play on the porch.

Another legend relates to the paths in Hemlock Ravine Park, allegedly built by Edward to spell out his mistress's name. The Ingalls aver that these paths are not within the park but are part of the lands to the south of The Lodge, which lands were subdivided in 1870 by Wentworth's heirs. The houses in the area, particularly a J. C. Dumaresq house (1901), were sited so as not to destroy established paths. Hence, the paths alleged to be laid out by Prince Edward can still be traced on the ground.

The Ingalls have no doubt incited much further exploration of the area where, indeed, a great deal *has* happened.

AWARDS

New Year's Quiz

Janet Morris

What do a former train station in Wolfville, a former train station in Annapolis Royal, a former school in Dartmouth, and a former school in Liverpool, have in common?

You get no points for the observation that they are all in Nova Scotia. Half a point for observing that they are all old or older buildings (though one is only half a century old). And a full point for recognizing that they are all adaptive re-uses of commercial buildings, though some are public and some are in private use.

You might know that the train station in Wolfville is now a public library; the former train station in Annapolis Royal houses the Clean Annapolis River project; the former school in Dartmouth is an "outside the box" apartment building; and the former Liverpool school houses the Rossignol Cultural Centre, a surprisingly diverse collection of

Canadian artifacts, with a fascinating collecting of replica heritage lodgings in the school yard.

Given the period that the buildings span, you would likely know they are not all designed by the same architect; indeed only one of the buildings—the Dartmouth school project—has a distinguished architect associated with it, Andrew Cobb. Extra points if you know that the Wolfville Train Station was designed by Herbert Gates. Mr. Gates and Andrew Cobb were contemporaries.

Perhaps you noted that they are all brick or masonry buildings. That's a coincidence and definitely not a requirement for being singled out. Do you recognize these buildings as examples of winners, over the last two decades, in the commercial category of the Trust's Built Heritage Awards?

There will be a new Commercial Built Heritage Award presented by Heritage Trust of Nova Scotia at a ceremony on Heritage Day, February 20, 2012, for

the winners of the 2011 Awards. The organization's Awards were established in 1989 in conjunction with the Federation of Nova Scotia Heritage; after a brief hiatus, the awards have been presented solely by our organization since 1999. Our committee continues to be impressed by the number and diversity of projects being undertaken in our province. With a population of under a million people, the zeal and re-creative energy is impressive. A list of award winners in categories of residential, commercial and institutional or government-owned buildings can be viewed on our website: www.htns.ca/awards.

Nominations for 2011 are now closed and, with the presentation of the 2011 awards, we shall officially announce the opening of this year's competition. Look for the interesting and inspiring work being awarded on Heritage Day in our June *Griffin*.

Barbara DeLory, *Three Centuries of Public ART: Historic Halifax Regional Municipality* (Halifax: New World Publishing, 2011), 216 pages, \$35.00.

John Bell

Like their counterparts throughout the Empire, the leaders of Victorian Halifax were dedicated monument builders, intent on commemorating the achievements of military heroes and other great men associated with the history of their city and province. To the Victorian mind, such commemoration in public monuments and art had several purposes, including, of course, the edification of the young. Joseph Howe, who is himself celebrated in one of the city's better-known monuments, reflected on the importance of public commemoration in 1851, when he argued for the erection of a monument to the Hon. Herbert Huntington of Yarmouth. "To the dead," Howe observed, "such memorials are of little worth, but they are of value to the living. The rising generations study the history of their country in the monuments which grace its surface; they emulate the virtues which their forefathers have regarded it as a sacred obligation to record."

Today, Halifax's rising generation is more likely to embrace forms of public art and commemoration, such as graffiti and wall murals, that would be totally alien, if not exceedingly offensive, to Howe and his contemporaries. However, there is no denying that public art, in its many forms, has been important to Haligonians of all generations and that it has become an integral part of Halifax's urban landscape, albeit one that might, with continuous, sometimes daily, exposure, too often be taken for granted.

Halifax researcher Barbara DeLory, a former librarian who has just published a new survey of public art in HRM, argues that Haligonians have been raising monuments, statuary, and other forms of public art for more than three hundred years, and she is determined to make us look at this multifarious body of artwork in a more systematic fashion

-- and with fresh eyes.

Regrettably, DeLory's ambitious book, which features a somewhat prosaic and curious title, *Three Centuries of Public ART: Historic Halifax Regional Municipality* (yes, all the letters in the word "art" are, for some reason, capitalized), suffers from less-than-inspired design. Nonetheless, it is a profusely illustrated (with photographs and maps), large trade paperback that documents more than one hundred examples of monuments, cenotaphs, sculptures, and other forms of public art found within the now sprawling boundaries of HRM.

The result of more than two decades of obviously diligent research, DeLory's coverage is broad, not only in terms of time frame, but also art forms, embracing everything from small Mi'kmaq carvings to imposing structures such as the Dingle Tower and the Town Clock, from ornate brass plaques to bold, modernist sculptures such as Donna Hiebert's extremely popular (especially with children) "The Wave." She even includes a few examples of the regional municipality's many painted traffic control boxes, although she does not fully examine their connection with HRM's broader Community Arts Program, an innovative public-art initiative.

For the most part, the book is organized around HRM districts, many of which are documented in maps. The latter are ably produced by one of DeLory's daughters, Janet Soley, and are intended to guide readers wishing to see the various artworks first hand in a series of walking tours. The South End is explored in the first thirteen chapters. These are followed by six more chapters devoted to other HRM districts: the North End, Halifax-West and the Western suburbs, the Northwestern suburbs and Bedford, the Southwestern coves, Dartmouth, and Dartmouth East. The geographical chapters are followed, in turn, by three thematic chapters: the tragedies, cenotaphs and memorials, and Canadian Navy: 100th Anniversary.

taphs and memorials, and Canadian Navy: 100th Anniversary.

Overall, DeLory's arrangement is clear and logical. However, it should be noted that the book's table of contents is confusing, as the twenty-two chapters found within are not identified as such at the outset. The table of contents seems to point to either fifteen chapters -- or thirty-one, if you count sub-sections as chapters. The confusion stems from the fact that sub-sections are largely counted as chapters in the first half of the book (devoted to the South End), but not the second. Furthermore, in some instances, there are discrepancies between the chapter headings and the titles found in the table of contents. These are not major problems -- merely unnecessary annoyances.

Within each chapter, DeLory takes us on a generally engaging tour, in photos and text, of the relevant public art. This is where her book really shines, particularly as she explores the background of each piece of art and provides information (where available) relating to its creator, commissioning, financial cost, social context, unveiling or inauguration, community response, and more. Some of her descriptive texts are quite short, but many others are extended essays, providing considerable colour and detail.

Many Haligonians will likely know an anecdote or two relating to the background of a few of the artworks that DeLory documents, but only she has exhaustively examined the history of each and every one. Where else would we readily find out about the improbable contribution of "mad dog" to the city's streetscapes or the fate of Jordi Bonet's missing Halifax Explosion sculpture that stood for several decades outside the entrance of the North Branch Library? What about the curious origin of the three lovely and much-photographed goddesses found near the bandstand

Information Needed

in the Public Gardens or the numerous obstacles that confronted the Cornwallis Memorial Committee as they struggled to raise the now contested Edward Cornwallis statue found in Cornwallis Park?

In addressing these subjects – and so many others – DeLory is obliged to explore the city's social history, as well as its shifting mores. It is precisely because of all this rich detail uncovered by the author that mention must be made of her book's most glaring flaw – the absence of an index. If this was merely a picture book intended for the tourist market and not a scholarly work, this oversight would not be nearly as problematic, but for a study of this quality, brimming with information derived from long-term, serious research (which is clearly reflected in her bibliography, note on sources, and acknowledgements), this is a major drawback – not fatal, but something that will be a source of frustration for many readers.

However, despite its flaws, large and small, this is an important book that would appeal to anyone interested in the cultural and social history of Halifax and/or the development of commemoration and public art in Canada. Although it is certainly not the author's intention, this hefty volume stands, itself, as a kind of literary monument to one independent scholar's admirable drive and determination.

In Lower Five Islands, Colchester County, at #323 Highway 2, sits a hotel called *Broderick's*, built sometime around 1850. Ships' captains' families summered there as far as we can determine. More recently it has been called *Moose Lodge*. When home, several visitors have stopped in with stories of grandparents who worked there and wedding receptions held there. We would love to collect as many stories as possible, to

create a history of the place and village, especially electronic photographs, or if original, we would be happy to do that for the owner and return the original. Should anyone wish to contact us, please email: hellen.sturgeon@gmail.com. Thank you.

To see a 1905 postcard of the hotel, go to <http://museum.gov.ns.ca/imagesns/html/40954.html>



Broderick's Hotel, early 20th century (Courtesy, the author.)



Painting the front face.



Building Stories is an online, interactive inventory for historic sites in Canada. It goes beyond the Canadian Register of Historic Places to recognize any sites of historic interest, not just designated properties. The goal is to enable Canadians to take a direct role, first by identifying important community heritage assets using a standardized process and medium, and second by sharing the information that will be easily accessible online.

Building Stories will create tools and services, based on national standards such as the Canadian Inventory of Historic Buildings, to enable students, volunteers and professionals to capture, record, map, share and promote their built heritage. Users can do this using their laptops, home computers or smartphones.

Sites added to the Building Stories inventory are mapped and require an address and at least one photo. Users can then add additional commentary about the history, design and context. Entire Statements of Significance can be added if available. In addition, documentation such as photos, audio files, video files or copies of important documents (e.g. drawings, leases) can be uploaded. Characteristics of specific buildings can be entered using icons depicting simple pictures of architectural and/or design features.

The inventory is accessible online via any computer. It will also be accessible through a mobile application that will be searchable and allow limited data capture. The computer version will be launched on March 31, 2012 and the mobile application will be available on April 30, 2012.

Users will be able to select a tour of a desired destination using their computer or mobile browser. There will be three tour options: pre-load selected interpretative guides, self-created tours and event related tours. These tours will provide

Programs Sponsored by Other Societies

Built Heritage Conference

Cape Breton Regional Municipality
June 12-15, "Priceless: Profit from Your Past," for interested members of the public, HAC members, heritage staff, contact Rick McCready for details.
rgmccready@cbrm.ns.ca.

Colchester Historical Society

29 Young St., Truro
To Apr. 20, "For the Love of Our Lighthouses," paintings by Lyndia Baird-Wellwood. "Dirt and Discovery," the prehistoric peoples of Colchester, as revealed at the Debert site. "Power to Do," early 20th century science, history and architecture in Truro.
<http://colchesterhistoreum.ca>, 895-6284.

Cole Harbour Rural Heritage Society

471 Poplar Dr., off Cole Harbour Rd.
Apr. 14, Annual Fundraising Dinner and Auction, Brightwood Golf Club, 5 for 6:30 pm, \$40 in adv.
May 13, 1-4 pm, Mother's Day Tea, \$12, \$5 child.

www.coleharbourfarmmuseum.ca, 434-0222.

Dartmouth Heritage Museum

26 Newcastle St.
 Tues.-Fri., 10-5 pm, Sat. 10-1 pm and 2-5 pm, \$2.
To June 30, "Familiar Faces" – in paintings, photographs, busts and silhouettes.
www.dartmouthheritagemuseum.ns.ca, 464-2300.

DesBrisay Museum

130 Jubilee Rd., Bridgewater
March 25, 2 pm, Blair Beed, "Testing the Lifeboats: Titanic, Built in Belfast, Remembered in Halifax," \$4 non-members, \$2 members.
Apr. 1, 2 pm, John Boileau, "The War of 1812

directions between locations and will link to the building information online.

Building Stories is a joint venture of the Heritage Resources Centre (www.env.uwaterloo.ca/research/hrc) and the Computer Systems Group ([csg.uwaterloo.ca](http://www.csg.uwaterloo.ca)) at the University of Waterloo, and the Centre for Community Mapping (www.comap.ca). The project is funded by the Canadian Interactive Fund from Canadian Heritage and the Cultural Strategic Investment Fund from the Ministry of Culture, Tourism and Sport.

If you have questions, please contact Project Coordinator, Kayla Jonas at kajonas@uwaterloo.ca.

Castine Exhibition: When Nova Scotia Owned Maine," \$4 non-members, \$2 members.
Apr. 21-22, 1-5 pm, Royal Memorabilia Show and Tell, to register to show, call 543-4033.

Industrial Heritage of NS

Maritime Museum of the Atlantic
 Meets first Monday, 7:30 pm.
March 5, "Terra Nova National Park."
April 2, "Don Valley Evergreen Brickworks."
May 7, "NS Sawmills and Their Archaeology."
www.industrialheritages.ca.

Maplewood/Parkdale Community Museum

3005 Barss Corner Rd., Maplewood
March 10 and May 19, 7-10:30 am, Community Breakfast (bacon, eggs, sausages, pancakes and maple syrup), \$6, \$3 youth, under 5 free.
Apr. 21, 12:30-5:30 pm, Maple Syrup Festival, \$12, \$6 youth
<http://parkdale.ednet.ns.ca>, 644-2877.

Musée des Acadiens et Centre de recherche, West Pubnico

Thurs., 1:30-3 pm, craft demonstrations
March 15, 7 pm, Our history in stories.
March 20, 5 pm, Crepes, wine and music.
From May 1, Hand-carved ducks, Richard d'Entremont
www.museeacadien.ca, 762-3380.

NS Archaeology Society

Rm. 165, Sobey Bldg, SMU
 Meets fourth Tues., 7:30 pm,
www.novascotiarchaeologysociety.com.

Ross Farm Museum

4568 Highway # 12, New Ross
To Apr. 30, Wednes.-Sun., 9:30-4:30 pm,
May 1 to Oct. 1, every day 9:30-5:30 pm, \$6, \$5 Sr., \$2 ages 6-17.
 In winter, activities only on weekends. <http://museum.gov.ns.ca/rfm/en/home/default.aspx>, 1-877-689-2210.

Royal NS Historical Society

Public Archives of NS
 Meets third Wednesday, 7:30 pm.
March 21, New voices in Nova Scotia history: Panel.
April 18, Annual Dinner, Dean Bavington, Memorial Univ., "Skeptical Fisherman Chasing Too Few Fish?"
May 16, Lou Duggan, SMU, "The Reading Habits of Alexander Graham Bell."

Yarmouth County Museum

22 Collins Street
To April, exhibit of Mabel Killam Day's paintings from the Museum, AGNS, and private collections.
<http://yarmouthcountymuseum.ednet.ns.ca>, 742-5539.