



June 2012

Volume 37 No. 2 ISSN 0384 7335

The Griffin

A Quarterly Publication of Heritage Trust of Nova Scotia



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The Griffin

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

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We welcome submissions.
Deadline for the next issue:
July 20, 2012

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All donations are tax creditable.

REPORT

President's Report



Peter Delefes

At its March 31 meeting, the Board of the Heritage Trust adopted a Strategic Plan for the Trust. This plan expresses our vision and core beliefs, clarifies our focus and priorities, and outlines the integrated strategic directions that will be pursued over the course of the next three years: strengthening the Trust's influence and relevance, fostering a more educated and engaged public, and supporting conservation projects. In addition, two areas have been identified where the Trust must extend capacity if it's to realize its fullest potential: strengthening administrative support and Board governance, and improving the Trust's financial position. It will serve to guide our decisions and actions. We will review progress and refresh the plan as needed to ensure a progressive and relevant plan is in place at all times. The full plan is available on our website (www.htns.ca). A Transition Working Team is overseeing implementation of the plan. Thanks to all who participated in the six-month process of preparing the strategic plan.

My three-year term as President of the Heritage Trust ends at the Annual General Meeting on Thursday, June 21. I look forward to continuing on the Board

and the Executive, as Past-President. These past three years have been challenging ones from a heritage conservation perspective. In HRM, changes to the planning by-laws, to permit higher buildings in the downtown core, have resulted in a number of new and proposed developments which negatively impact important heritage buildings and districts. In addition, exceptions are being made to the new Halifax-by-Design Plan for a number of proposed developments. The Trust has urged the municipal council and the planning authorities to respect the planning strategies in place and not allow exceptions to individual developers. Through the involvement of our Board members in Sydney, Yarmouth County, Parrsboro, Grand Pré, Lunenburg and Hampton, in the Annapolis Valley, and through our Communities Committee, we are active on the heritage front across the Province. In May 2011, the Board met in Sydney and visited several heritage-related projects in the Cape Breton Regional Municipality and this year, in May, the Board convened in Middle LaHave, at St. Mark's Place, and met with representatives from a number of heritage groups.

In May, the Trust lost two of its long-time supporters with the passing of Joyce McCulloch and Carol Duffus. At the time of her death, Joyce was Chair of the Awards Committee. She served on the Heritage Trust Board for a number of years in various capacities and was President from 1994-97. Carol Duffus also had a long association with the Trust. She was the wife of the late Allan Duffus and mother of members, Graeme and Rosalyn Duffus. Our heartfelt condolences go out to members of the McCulloch and Duffus families.

cover image: detail from Lower Barrington Street, by Shelley Mitchell, 24" x 48", oil on canvas, Art Sales & Rental Gallery. See ARTIST, p. 3

ARTIST

Shelley Mitchell



Hollis Street Cafe, 24" x 36", oil on canvas, Art Sales & Rental Gallery.

Shelley Mitchell, a Nova Scotian artist, was educated at Georgian College of Applied Arts, Barrie, Ontario and at the Nova Scotia College of Art and Design (BFA). Shelley worked as an architectural draftsman for various architects, engineers and designers before becoming a professional artist.

Shelley has had group and solo exhibits. In Halifax, she shows at Art Sales & Rental Gallery, Hollis Street, where her work is available for rent and purchase and at Argyle Fine Art, Barrington Street.

Books

Barss, Peter. *A Portrait of Lunenburg County: Images and Stories from a Vanished Way*. Halifax: Nimbus, re-issue (1978) \$19.95 pb.

Campbell, Carol and James F. Smith. *Necessaries and Sufficiencies: Planter Society in Londonderry, Onslow and Truro Townships 1761-1780*. Sydney: Cape Breton University Press, 2011, \$25 pb.

Graham, Monica. *Historic New Glasgow, Stellarton, Westville and Trenton (Images of Our Past Series)*. Halifax: Nimbus, 2012, \$19.95 pb.

Waite, P.B. *In Search of R.B. Bennett*. Montreal: McGill-Queen's University Press, 2012, \$34.95 cloth.

Heritage Trust of Nova Scotia

7:10 pm
Annual General Meeting

Thursday, June 21
Museum of Natural History
Summer Street (Auditorium)

Public Lecture at 8 pm
Jim Bremner ~
J.F.W. DesBarre's Castle Frederick

Stained Glass Restoration at St. Mark's, Middle LaHave

Penny Bedal

How did we react when Jim Lindner, a New Yorker and Goliath of the American business community, came knocking on our door, the new kid on the stained glass block in 2009? We could have choked at the prospect of restoring 17 windows – approximately 360 square feet of century-old heritage stained glass. On the contrary, we rose to the occasion – literally and figuratively. At times we were perched over 30 feet in the air – frequently working in the cold, damp fog that rolls through the LaHave River valley.

What follows is our story of Saint Mark's Lutheran as it metamorphosed from parochial place of worship to privately-owned, state-of-the-art entertainment venue on Nova Scotia's South Shore.

We were itching to get our hands dirty doing the kind of large-scale conservation and restoration work for which we were trained, but we pulled in the reins, knowing that, before touching anything, we first had to document the current conditions of all 17 windows.

Days were spent photographing and measuring the windows, with which we would become intimately acquainted by August, 2010. We committed to this deadline that would allow us to finish by the time Jim planned to exchange marriage vows that same month. The clock was ticking.

Detailed notes were made regarding any bowing, cracked and/or missing glass, faded paint on glass, and the condition of frames, solder joints, glazing putty, cement, saddle bars, surface dirt, etc. Later, we would review these post-project, documenting the actions we took and putting them in safekeeping for future reference, if such a need should ever arise.

Still, we couldn't touch the glass until we determined, in consultation with Mr. Lindner, the extent to which



From the back of a pick-up truck to the sparkling illumination of a wedding party, Lori Nason gave this light fixture a new lease on life.

we should intervene in preserving these ecclesiastical treasures. Should faded features be repainted and fired? Should major re-leading be undertaken to restore the windows to their original glory? Did he want them preserved for another hundred years? Which conservation techniques should be employed to stabilize them for today and the rest of his lifetime? How deep were his pockets?

With these questions answered, we settled on a plan of action in which every window fell into one of three categories. Some of the windows were

designated for removal to be worked on in the Cranberry Stained Glass Studio in Halifax. Some were removed and laid out for repair inside Saint Mark's, while the remainder were left *in situ* for their face lift.

Finally, in early April, it was time to tote our stained glass gear to Middle LaHave and set up our on-site glass studio in the chilly cavern that was Saint Mark's. Excitement filled the air around the construction site where workers repaired rotting walls, refinished floors, and installed a gleaming new roof, to name but a fraction of Lindner's initiatives.

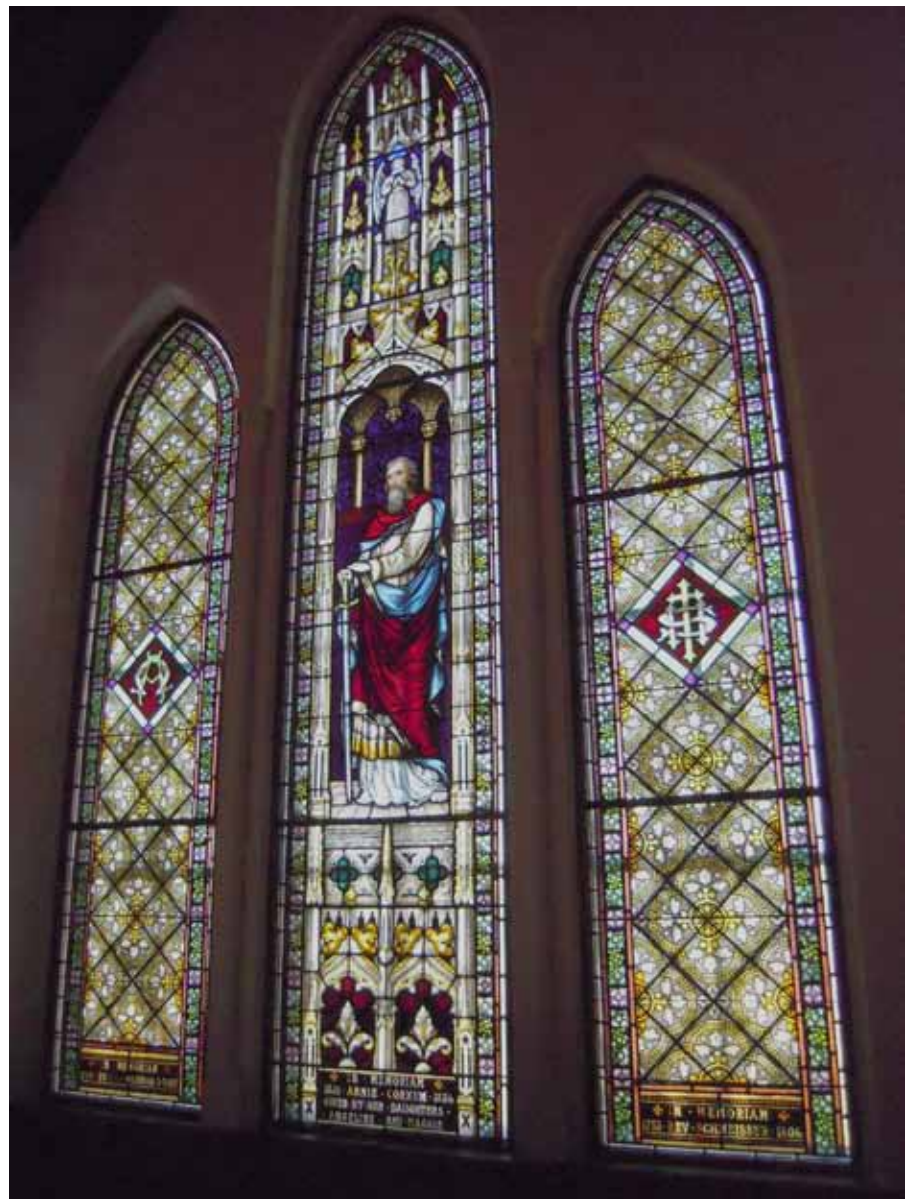
To maximize our efficiency, we first transported some of the smaller windows back to the studio where some of our remaining staff could work in heated comfort and within easy access to tools and supplies. Most of these windows had suffered the stresses of significant bowing over the years, which caused wire ties to snap away from reinforcing bars, glass breakage (though surprisingly minimal) and solder joints to crack apart.

In some cases, we made rubbings of the original designs, gingerly lifted the windows from their frames, dismantled and then reassembled them using new lead. We retained as much of the original glass as possible. Some cracks were camouflaged with "DecraLead" – an adhesive-backed tape resembling lead came [narrow, grooved bar separating pieces of glass] that could be tack-soldered to existing lead lines. Where structural integrity was required, the broken edges of the glass were covered with adhesive-backed copper foil and soldered together, thus salvaging the heritage glass.

During this laborious process, the frames were being repaired and painted in preparation for receiving the repaired windows. New copper ties and saddle bars were installed to guarantee that they would not be bowing again any time soon.

Meanwhile, back at Saint Mark's, some of us were suspended on scaffolding, both inside and outside the church. Fortunately the largest windows could be worked on right where they were installed in 1901. The first part of the process involved picking out all the dry and flaking cement from under the lead leaves, thus loosening the glass ever so slightly for the next step - coaxing any bowing glass into alignment with the application of gentle heat and pressure. During this slow process as we worked our way from top to bottom, we used the same DecraLead camouflage techniques employed on the small panel repairs at the studio.

The mid-sized windows underwent similar restoration procedures but they were taken out of their frames



Saint Paul, north window restored.

and laid on boards inside the church to be worked on. This was when one could feel the years drift away, imagining the many voices raised, tears shed, marriages solemnized, baptisms and confirmations celebrated. How many lives revolved around this church and its congregation? Absent pews weren't the only things that left shadows in this sanctuary.

The final course of action to which all these windows were treated was two-fold. Wherever old cement was

dislodged, we replaced it with new. To accelerate drying and hardening times, whitening (calcium carbonate) was brushed in along the lead came and between the glass. The ever-so-slightly abrasive nature of the whitening acted like gilding on the lily - the glass sparkled, and the warm summer sun streamed through in rainbow hues. Our work was done.

Or was it? Like many renovations, Saint Mark's revealed hidden challenges. Like many who work with their

Tom Urbaniak: Heritage Charter for Nova Scotia Proposed

Janet Morris

The Heritage Canada Foundation representative for Nova Scotia, Tom Urbaniak, proposed a Heritage Charter for Nova Scotia in a public lecture on January 19, 2012, recorded by Eastlink and viewable on their Podium TV channel. Employing the character of Santiago in Paulo Coelho's book, *The Alchemist*, Tom overviewed some problems evident in surveying the Nova Scotia landscape from a heritage perspective, and proposed four basic planks for this Heritage Charter: Identification, Education, Rehabilitation and Co-ordination. The following are the articles of his proposed Charter, with his commentary.

1. Identification:

There shall be a heritage census for Nova Scotia, an inventory. It should be regularly updated.

The proposal is for a great, albeit low-cost, collective effort. Local historical societies should be mobilized. Not much information is needed to start. The public could add to the database, like a moderated *Wikipedia*. The *Heritage Property Act* could enshrine the product that municipalities have, and inventory and submit annual updates to the registry. Some places could be registered, but in the first instance, places should just be recognized, inscribed in an official place.

If a building were threatened, someone in heritage could start the conversation about options. The database could be integrated so that red flags go up at the right moment and to the right sources. The information collected could be used to assess heritage impact of projects that are not specifically heritage-related.

This is not a B-List of heritage properties, but an attempt to get some



Lori Nason braving the elements and heights while working on the west windows.

hands, the Cranberry Crew was able to provide some solutions. Most notably, a hundred-plus years of dust coated the dangerously-wired, 5 ½ - foot diameter chandelier that was once a focal point of the sanctuary. Soon a pick-up truck arrived at our garage door with the patient. A coat of gold paint, a soapy bath for the crystals, and a qualified electrician soon had this fine fixture casting a warm glow on the wedding party. Truly, it was time to celebrate!

Penny Bedal is Vice-President and Lori

Nason is President, Cranberry Stained Glass Studios, Halifax.

recognition where now there is none. For municipalities without any heritage inventory, this would be a means of getting started.

2. Education:

The following shall be compulsory high school courses: (i) Understanding Renovations and (ii) Cultural Geography of Nova Scotia.

The greatest threat to heritage is that people have no idea how to do renovations. Buildings crumble and are abandoned. People end up investing thousands of dollars to effect repairs, more sometimes, than the value of the property. When a contractor is hired, owners often do not have the expertise to properly oversee the renovation work.

3. Building Code:

Building officials should be given mandatory instruction in the objectives-based building code.

Jim Donovan of Halifax is a precious resource in this area. He has chronicled alternatives allowing for egress by widening a stairway, granted permission to use second-floor windows as egress, and provided a range of alternatives for the Morse's Tea Building. Many building officials, engineers, and heritage property developers are not aware of the possibilities.

4. Rehabilitation Tax Incentives:

There shall be tax incentives for rehabilitation of buildings and sites.

This is a stimulus that works, more than the corporate income tax rate reductions recently introduced. The American program offers 20% tax credit provided the proposed renovation is certified to be in compliance with their equivalent of our federal *Standards & Guidelines*. A credit of 10% is provided for non-certified buildings constructed before 1936. Canada's renovation tax credit did result in a flurry of activity, although it was not tied to our *Standards & Guidelines*. Even so, the tax credit did

make buildings more energy efficient and more useable. Donovan Rypkema has measured the benefits of remodeling. Every dollar spent on renovation has a local return of 1.5% greater than the local return for new construction.

5. Tax sales:

The cumbersome tax sale system shall be overhauled with respect to vacant buildings.

Draft legislation has been presented to the Nova Scotia Legislature for these changes. The proposal is that where property has been tax delinquent for two years and is vacant, and following a public hearing, the municipality can take ownership of the property and gift it to a local organization. Often properties don't sell at a tax sale. In Cape Breton Regional Municipality there are more than 800 vacant properties. Currently, if the property doesn't sell at the first tax sale, it has to keep coming up for three years before the municipality can take it over. By this time the property is often beyond repair.

6. Establish a Nova Scotia Heritage Endowment Fund.

We must build a trust that is on par with the most successful heritage trusts in the world. At last year's Heritage Canada conference in Victoria, Tom dined with Dame Fiona Reynolds, Director-General of the National Trust of England, Wales and Northern Ireland. Their numerous sites, their ability to generate revenue to sustain the fund, their ability to accept donations of properties, the mass engagement – from the Prince of Wales to the lowest parishes – was truly inspiring.

For this to happen, HTNS must change in many ways. Our core business should be philanthropy. We should be truly province-wide, with local branches, modelled on the Architectural Conservancy in Ontario. Other heritage work currently done by the Trust should be delegated to local organizations.

The policy role for government in

this initiative in the short term is for a special authority under the *Community Easements Act for the Trust*, plus a box on income tax return forms to make a legacy contribution to the endowment with slightly enhanced tax incentives. Each tax return should contain information on the endowment; it would be an appeal to Nova Scotia patriotism.

7. Nova Scotia should adopt a "Re-use first" policy for buildings.

An example of such a policy already implemented is the American Executive Order Policy 13006 whereby their federal government must first consider heritage buildings, or buildings in a heritage district, when planning a project. Perhaps a new concert hall could be housed in a surplus church that already has excellent acoustics. Public money should be tied to looking at these options first. In Nova Scotia we do the very opposite: the general policy is replacement, even in a heritage conservation district.

8. Assess and minimize heritage impact for every public infrastructure project.

Again, there is an American precedent whereby environmental reviews include heritage assessment. Sometimes this is captured in our present environmental assessments, but not always. For example, recently Nova Scotia's Department of Transportation purchased a 150-year-old residence for demolition in order to realign a highway – without even a cursory heritage assessment of the impact of the project.

These are achievable goals.

Tom Urbaniak stresses that wisdom and achievement come by seeing the big picture. He challenges us to "Look up, look around, imagine, inspire, while holding steady," – words of Santiago, I am sure.

Claire Campbell: How Canadian Cities Present Their History (and how they can do a better job)

Janet Morris

In a stirring lecture on April 19, Claire Campbell posed the question of how to make sense of a colonial history that has been submerged, or even erased, by a 20th century industrial use, or is challenged by 21st century post-industrial economic decline. She explored the use of history as a tool for urban renewal, but with special attention to place. Dr. Campbell is a member of Dalhousie University's History, Canadian Studies and Environmental Studies departments.

Halifax has struggled for forty years with the question of how to approach its history. Originally a British colonial settlement planned by Charles Morris and laid out in 1749, the plan has evolved to include some 19th century streetscapes with 20th century buildings juxtaposed among them. New buildings regularly impose on views, even though these views are the most powerful statement of the city's *raison d'être*. The city projects the strategic environmental thinking of the 18th century: located near water for transatlantic movement and for defence purposes, the connection between the geography and the city should not be lost when its history is presented.

Dr. Campbell examined three cities where historic resources have been used as the lynchpin for urban renewal. She examined the extent to which the historic sites have respected and preserved their physical settings. In all three instances, the "value" of the historic resource has largely been measured in terms of its usability more than its authenticity.

Fort William: "In search of wilderness"

This Fort was the most important trading post for the Northwest Company, the place where, every summer, traders from the east met up with the over-wintering traders to exchange

goods from Montreal for furs from the interior. After the merger with the Hudson's Bay Company in 1821, the locale became less important in the fur trading industry, though the larger area was to become a major port at the head of the Great Lakes. The last of the fort buildings was demolished in 1902 and the original fort site became a CPR rail yard. The city of Thunder Bay sprouted around it.

In 1970, the Ontario government decided to reconstruct Fort William, contracting the project to a private company. It was deemed impractical to reconstruct 40 trading post buildings on prime downtown real estate, and a re-creation of a trading post in the midst of an urban environment was deemed unconvincing, so the company opted to relocate the Fort ten miles up-river on a 125 acre site that permitted a multiplicity of uses – lots of green space, tenting and R-V facilities, and a store that sells gas as well as period candlesticks. The project adopted the *idea* of a trading fort rather than the reality; the original fort was built in a open area, but the expectation of late 20th century users was a setting in a wilderness. Hence the boreal forest surrounds the re-created fort, and it is even fenced in by pickets, freely departing from historical documentation. Even the arrangement of the buildings failed to respect the original layout of the Fort.

The result is the largest re-constructed trading post in the world, on a site that is removed from, and unrelated to, the history it is supposedly replicating. The disturbing lack of adherence to documentation for the project is replaced by imaginative re-creation that lends itself to commercial activities. Authenticity is sacrificed to creating a tourist attraction.

The project is part of a strategy for regional development through living history sites. Ontario developed a whole stable of such sites, including Old Fort

Henry, Upper Canada Village and Sainte-Marie-among-the-Hurons, with mixed commitment to features of the original site.

Lunenburg: A model settlement?

The second site examined was historic Old Town Lunenburg, a site that has all the authenticity of location and building that Fort William lacks. Laid out as a model town like other British colonial settlements from Savannah to Charlottetown, the settlement was intended to house a farming community – the garden lots were located outside the settlement. In the 19th century, new wealth from fishing and shipbuilding was manifested in Victorian ornament added to original buildings and expansion to New Town. However, now Lunenburg symbolizes the past. Heritage tourism became the town's response to the collapse of the fishery; rehabilitating streetscapes was cheaper (as well as more authentic) than re-construction. The recognition of heritage as an economic asset was a major factor leading to the introduction of the *Heritage Property Act*.

Nova Scotia has spent decades in defining what a post-industrial town should look like. Old Town Lunenburg is marketed as "shaped by the sea" with a video of young people frolicking on the wharf – the message is that young people can stay here. The ultimate issue is the economy – jobs – on heritage underpinnings.

Lunenburg relies on external visitors for its economy. Some 350,000 people visit annually, while the population of the town is about 1450. The easiest way for visitors to come is by car, and parked cars create visual discord on the Victorian streetscape shaped by a colonial plan. The UNESCO heritage site is recognized for the integrity of the colonial settlement pattern which has not changed. The audacious imprint of a



grid on a steep, rocky townsite has preserved the town's scale and the contact between sea and land; the geography – natural and urban – prevents sprawl. The 21st century, says Dr. Campbell, is about learning to re-inhabit colonial landscapes which were on a human scale and pedestrian-friendly.

The Forks: “Lost in the shuffle”

Winnipeg's Forks National Historic Site occupies the physical centre of the city and the precise site of historic significance. Like Fort William, the site was occupied by rail yards for most of the 20th century. However, this project, involving three levels of government, gives us lessons in intergovernmental co-operation and in spatial arrangements for several different historical narratives over an extended time line.

The theme of the redevelopment was “Meeting Place” – the junction of the Red and Assiniboine Rivers has been a meeting place for some 6000 years. It was the site of a Hudson's Bay trading post, the site of the Métis resistance to Canadian expansion, a gateway to the west for immigrants and produce, as well as an exchange district. Designated as a national historic site in 1974, The Forks faced challenges like those at Fort William – there were no original

fort buildings left, and both sites had to contend with flooding problems – but the approaches to the problems were worlds apart. The Winnipeg project elected to build the historical interpretation on its original site and to re-use some existing railway structures. The city sought solutions for the economic health of its older industrial centre, as well as for the environmental health of its neglected river frontage.

The meeting place redevelopment theme lent itself to meetings 6000 years ago, two hundred years ago, or last week for coffee. The development looked for year-round tenant attractions. With the first tenants occupying existing buildings, the site retained its visual cohesion. The mix of privately- and publicly-funded tenants guaranteed a degree of stability. The site combines recreational space with consumer venues in historic buildings; it is used largely by local residents and has generated civic pride.

The cracks appeared with conflict between the uses promoted by different levels and agencies of government. Parks Canada was seeking a quiet urban park for reflection on the historic past; the liveliness of the site has begun to overwhelm the historic interpretation. The mix of occupants and activities con-

tinues to expand and dilute the historical appearance and message. A recent Canadian Museum for Human Rights, with 12 floors and a 100-meter tower, dwarfs the entire site. Interpretation of the environmental context, too, is diminishing, and tends towards the artistic rather than the instructive. Dr. Campbell suggests a conversation about urban water. The site was considered a wasteland and exempted from building because of the Red River's tendency to flood. Perhaps a discussion about the ‘naturalized’ appearance, now supported by the heavily engineered landscape of the concrete floodway, bears further interpretive examination.

In conclusion, these studies stress the importance of context in teaching history. Dr. Campbell suggests that historical interpretation take into account larger patterns that include the wider natural environment, as well as the enduring regional identities so prominent and permanent in Canada. The sites examined are all historic sites, representing important moments in local, national, imperial and continental history. All three sites, she concludes, could improve their educational message to emphasize their historical importance, as well as to address the environmental questions that surround them, in such a way that connects the past use to present management.

Lastly, Dr. Campbell suggests these three examples all depict Canadian urban evolution; all are examples of successfully [read “profitably”] adapting to commercial/ economic realities to become leading attractions in their provinces. The question is whether Canadian towns can rehabilitate their buildings or whether they will see only conflict between historical and geographical constraints versus contemporary demands for economic expansion. Will cities like Halifax adopt historic and geographic lessons of sustainability or opt for “growth for growth's sake,” erasing their history and disrespecting their natural environment?

2011 Built Heritage Award Winners



Avondale Sky Winery, Avonport, Hants County (Photo courtesy of Sherman Hines)

Elizabeth Burke

2011 Commercial Award

Avondale Sky Winery, Avonport, Hants County – Lorraine Vassalo and Stewart Creaser

The 2011 award went to Avondale Sky Winery, owned by Lorraine Vassalo and Stewart Creaser, for the preservation and rehabilitation of the former St. Matthew's Anglican Church from Walton, Hants County, now repurposed as the retail outlet of the winery. Built between 1837 and 1844, St. Matthew's is one of Nova Scotia's early examples of the Carpenter Gothic style. In the spring of 2011, the church attracted widespread attention as it was moved by barge and road to Avondale and placed on a new foundation. Although little historical documentation was available, the subsequent work soon revealed building techniques used by early shipwrights. In a modern link which joins the former

church to the winery building (itself a restored barn relocated from its original site along the St. Croix River), a section of the exterior wall showing the coulisse construction [wooden frames in-filled with horizontal planks] has been left exposed. Minimal intervention was practiced wherever possible. The interior woodwork with hand-carved mouldings retains its original finish. Exterior architectural elements which had deteriorated were painstakingly replicated by hand. Where replacement was necessary, old materials were sourced within the region. Although its purpose has changed, the former St. Matthew's remains within the bounds of its original parish and is still a warm and welcoming building. The winery receives visitors on a regular basis with memories and stories to tell about St. Matthew's.

2011 Institutional Award

Glace Bay Heritage Museum, 14 McKeen Street, Glace Bay – Glace Bay Heritage Museum Society

The Glace Bay Heritage Museum, owned by the Glace Bay Heritage Museum Society, was the 2011 winner in the institutional category. It is the former Town Hall of Glace Bay and was facing demolition in 1998, when a citizens' group came together with the sole purpose of saving it and putting it to community use. This Colonial Revival, 2½ storey (plus basement), five-bay, brick masonry structure with hip roof, dormers, and bell tower, designed by Sydney architect George Edgar Hutchinson, was built in 1902-1903. It housed all of the municipal functions, from offices, Council Chamber, Court House, and Police Department, to the Fire Department and the stables which sheltered its horses.

The museum is a municipally-designated heritage property and one



Above: Kent Lodge, 654 Main Street, Wolfville
(Photo courtesy of Jennifer Longley)



Left: Glace Bay Heritage Museum, 14 McKeen Street, Glace Bay (Photo courtesy of Don Forbes)

of the last remaining public heritage structures in the Town. A multi-phased strategy was devised for the building's rehabilitation and 2003 saw the opening of the ground floor (Phase I), followed by the completion of the second floor in 2010 (Phase II). Phase III of the project, involving the basement and former jail, is ongoing. Research and community memories have paved the way for an accurate restoration of the building's exterior and of many interior spaces. Exterior rehabilitation included replacement of much of the brickwork, sourced locally, as well as replicating the bell tower.

The original layout has been maintained excepting areas where the building code required changes. The fabric of the interior has been restored where possible and sensitively reconstructed where required. The efforts of a dauntless team of volunteers have made

Royce Walker: Rediscover McNabs Island

Janet Morris

possible the adaptive re-use of this heritage structure, which is now home to the Glace Bay Heritage Museum, the Marconi Museum, a gift shop offering local crafts for sale, a used book store and meeting place for community activities and private functions.

2011 Residential Award

Kent Lodge, 654 Main Street, Wolfville – Reginald and Pat Moore

Reginald and Pat Moore were awarded the Built Heritage Award in the residential category for their painstaking restoration and sustained conservation of Kent Lodge, a provincial heritage property. This 2½ storey wooden colonial home is an architecturally unique landmark and prominent feature of Wolfville's streetscape. The Moores have devoted 25 years to researching and meticulously restoring the home to its early fabric. Ongoing work in recent years included a new exterior colour appropriate to the traditions of the home's early years. Kent Lodge was built circa 1761 in the Planter style with a portion of the foundation reputedly being of earlier Acadian origin. It is virtually unaltered from its original Georgian form, with its plain unadorned façade, six-over-six windows, matching brick chimneys, wooden front entry with side lights, returning eaves and gable roof. The Moores have researched the families who owned and occupied the home over two centuries, providing a window into the development of the community over time. The home was sold to Elisha deWolf, the son of Wolfville's founder Nathan deWolf, in 1780. Known for years as the Elisha deWolf house, it later came to be called Kent Lodge after Elisha entertained the Duke of Kent in 1794. The Moores have also created a magnificent garden reflecting the horticultural patterns of Acadian and Planter times.

The 2011 Awards Committee comprised Janet Morris, who acted as Chair, Elizabeth Burke, Pam Collins, and Don Forbes. We deeply regret the death, on May 3, 2012, of Joyce McCulloch, Chair of the Committee and a past President of Heritage Trust.

What if Haligonians were able to get easily to this 1,000 acre park known as McNabs Island, a "bottlecork" at the mouth of Halifax Harbour? If only the Woodside ferry could touch on the island during summer months. This island, now owned largely by the Province, is a treasure trove for military and cultural history buffs, for naturalists, birders and fitness buffs. It includes all the attractions of Point Pleasant Park with the possibilities of the Public Gardens. It also includes a National Historic Site and other sites of historic and cultural interest, and of course, extensive waterfrontage.

The potential of the island was not missed in its early history. The Mi'kmaq summered there and, in the 1600s, the island hosted a French missionary presence. In 1699 a French botanist was collecting plant specimens on the island. The shale beach (sometimes it includes a white sand beach) served as a fish curing station. The French intended to establish a settlement on this island (1711) but, after the Treaty of Utrecht, built at Louisbourg instead. When the English planted the town of Halifax in 1749, the island was granted to Cornwallis and bore his family name until renamed for its first resident, Peter McNab. Other farming families – Farrant, Findlay, Fader, Conrad and Lynch – all had permanent residences on the island, including some substantial homes, but few of these homes are still standing and none is now occupied.

Other buildings which graced the island and were discussed by Royce Walker in his talk, *What We Left Behind: Structures of McNabs Island*, included the Davis bottle plant; farm workers' cottages (later used to house summer colonies of immigrants); the ticket booth for Woolnough's Pleasure Grounds; and the Hugonin-Perrin house with its grand gardens, once one of the largest private Victorian gardens in North America, and now being partially restored. There

were also a Catholic church, numerous temporary structures like the steam-powered carousel and marquis tent, a dance hall and stables. There remains the picturesque tea house, built by John Jenkins in the early 1980s in a bid to entice visitors to the island, but now boarded up and vacant. The lighthouse, the base of which was the lightkeeper's house, served until it was dismantled in 1986.

The military importance of the island lasted for two centuries. The Sherbrooke Tower, a large imposing stone structure constructed in 1812, was the last of five Martello towers built in the Halifax area. It had a lighthouse added on its upper storey, and in the 1850s it served as an experimental station for Abraham Gesner in his kerosene experiments. This substitute for whale oil was the genesis of the petro-chemical industry. It is said that mariners would change course in order to see the bright light generated by the kerosene flame. Mr. Walker quipped that Gesner saved more whales than Greenpeace ever will. Sadly, the Martello landmark was dismantled in 1941. The Maugher's Beach lighthouse was built during WWII on the former Martello tower site.

The military history on the island is impressive. An integral part of the Halifax defence complex, the island's military history extends beyond World War II. Mr. Walker showed a 1940 photograph of the anti-submarine net which stretched across the harbour to Ives Point – the photo is said to be one of the first colour photographs taken in Canada.

Discover McNabs Island, the booklet published by the Friends of McNabs Island Society and now in its second edition, is a must-have. I encourage the Society to do a second publication with plates of historical drawings, paintings and photos presented at our public lecture. Check out the Society's website for upcoming events (<http://www.mcnabsisland.ca/>).

Titanic Survivor Hilda Mary Slayter

Garry Shutlak

[Haligonian Hilda Slayter (1882-1965) had the remarkable distinction of having survived not only the Titanic disaster of 1912 but also the Halifax Explosion of 1917. Her grave in Camp Hill Cemetery is now one of Halifax's notable Titanic landmarks. In the following article, archivist Garry Shutlak discusses the other Halifax sites connected with Slayter and her family.]

Hilda Mary Slayter (1882-1965) was the daughter of Dr. William B. Slayter and Clarina Underhill Clark. She was born at 64 (now 1706) Argyle Street and was the tenth of eleven children, eight of whom were born at the Argyle Street residence. In 1890 the family moved to 76 (now 5270) Morris Street, now known as the Cunard-Wilson House and Dr. Slayter turned their Argyle Street home into a private hospital. It was also in 1890 that her brother, William Firth Slayter (1867-1936), visited the city, being part of the crew of HMS *Thrust* under the command of The Prince of Wales (later, King George V). Hilda and her pug "Billy" and her mother met the Prince at Mitchell's, 25 George Street, where they were enjoying ice cream.

The children attended the National School, Argyle Street (now The Five Fishermen), Morris Street School, the Halifax County Academy and finally, Dalhousie University. In 1894, her older sister, Clarina Louise Slayter (1869-1958), married Captain Ralph Hartley at St. Luke's Cathedral and in 1898, her father died at the age of 59.

In 1901 she again met Prince George, now married, and Princess Mary, the Duke and Duchess of York and Cornwall, at a reception at Province House. In 1903, Hilda's older brother, Robert Underhill Slayter (1880-1903), died at 76 Morris Street. The family maintained this residence until 1906.

Hilda returned to Halifax in 1909, staying first with Mrs. Charles (Edith) Archibald at 26 Inglis Street and then with Mrs. James A. Dickey at 160 Pleas-



The Cunard-Wilson house, 5270 Morris Street. (Courtesy Hal Oare)

ant Street. With Mrs. Dickey, Hilda visited New York and her brother, Charles K. Slayter, who was working with the firm of Hunt & Hunt, architects. On her return, Hilda stayed with her brother, James M. Slayter at 87 (now 5283) Morris Street, the former Lorne House, later known as the Morroy Apartments. Hilda Slayter left Halifax for good in June 1909, when the newspaper stated that "she will be missed by her unusually large number of friends and in musical circles."

Following the *Titanic* disaster, Hilda Mary Slayter married Henry Reginald

Dunbar Lacon on 2 June 1912, at Christ Church, Vancouver. The bride was given away by W.B.A. Ritchie, at whose home the bridal luncheon was served. Although the Lacons would live most of the rest of their lives on Denman Island, Hilda would again live in Halifax with her son, Reginald William Beecroft Lacon, and her husband between 1917 and 1919, renting first at 6 Brenton Place (house demolished) and then at 155 Barrington Street (house demolished).

Grab Your Shingle Iron - and Your Band-Aids: Saucy Jack's got nothing on this Ripper



A high quality shingle iron made from carbon steel. A batch of cheap shingle irons sold in Halifax years ago all broke within the first few hours of use.

Bruce MacNab

A wooden shingle is usually fastened with two nails. But before the job is done, shingles end up with way more than two nails pinning them to a building. Considering that the average shingle is about 16 inches long and they're installed in 4 inch rows, it's clear that nails from the rows above penetrate the shingles below. This is why you rarely see wooden shingles flying off buildings in a hurricane.

The upper rows of nails make it really tough to replace damaged wooden shingles or to patch above newly installed windows and doors. You have the option of stripping the shingles from the patch area all the way to the top of a wall. But if you're patching a low area on a high wall, this plan is wasteful and expensive. A better method is to use a shingle iron – a two foot-long tool that strikes dread into the hearts of carpenters everywhere.

The shingle iron, also known as a slate ripper, is a traditional tool you can use to remove the hidden nails in wooden shingles and roof slates. It's made from an offset steel handle welded to a forged blade. The sword-like tool works by inserting the thin tapered blade up behind the shingles. By maneuvering the blade from side-to-side, you can find the hidden nails buried beneath shingles. Once a carpenter has homed in on a shingle nail, he tugs downward

on the shingle iron. If the planets are aligned, one of the small notches in the tip of the blade will hook on the nail. Then, he hammers downward on the handle, extracting the nail.

Sometimes the nail heads simply snap off. To help prevent this, try filing the notches so they're too dull to cut the nail. Once all the hidden nails are removed, a shingle should simply fall out. Sadly, all too often the shingles break and have to be removed in pieces. After the shingles are cleared out, new ones can be tucked back under the old ones above.

As pleasant as it might seem, bashing a shingle iron resting an inch above your hand has its downside. Within minutes, slips, scrapes and errant hammer blows will start blood flowing from your knuckles. Also, striking any metal tool carries a risk of steel chips flying off with bullet-like speed. When striking steel on steel you must wear safety glasses at all times. And ear plugs are a good idea as well.

Replacing and repairing wooden shingles isn't an easy or glamorous job, and it can take countless hours to master the required skills. It's awkward, painful, dirty and frustrating work. But once it's done, you'll love the results.

Bruce MacNab is a Red Seal journeyman carpenter and a member of the Nova Scotia Advisory Council on Heritage Properties.



The shingle iron in action extracting nails hidden behind the shingles. Minimize hand injuries by wearing sturdy leather gloves.



Close-up showing the two nail notches near the top of the blade.

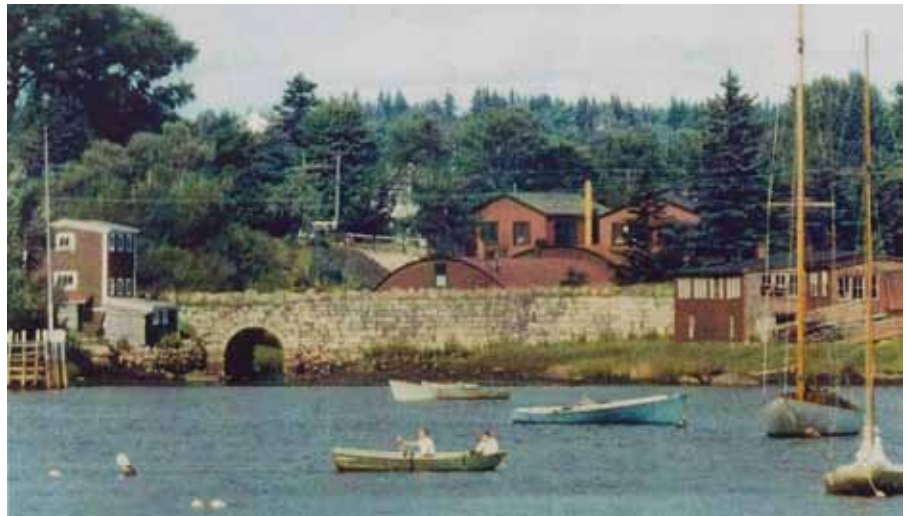
Provincial Designation of the Stone Bridge at Chester



East side of old bridge. (Photos courtesy of Carol Nauss)

Gail Smith

The stone bridge that spans the brook at the head of Chester's Back Harbour was built circa 1880 to replace an older wooden bridge. The original builder's name is unknown. Also unknown is the cost of the bridge and who paid to build it. The workmen and the designer of the bridge are also lost in the mists of time. The original structure was a single-lane granite boulder bridge with a key stone arch at its northern end. Built like a dry stone wall, no mortar was used in its construction. The lining of the arch is local slate. When the Halifax and South Western Railway was built in 1902, Scottish stone masons were hired to build the Gold River trestle, the stone culverts and the underpass by the station at Chester. Waste rock was used to widen the stone bridge to two lanes of traffic. The west face of the bridge is cut stone; the east side of the bridge shows the original boulders, naturally rounded granite formed by our glacial past. The sides of the bridge don't match! The key stone arch was extended and if one walks through it (at low tide,



West side of old bridge.

with boots) one can see where the bridge was widened. Early pictures show a pipe rail, then boulders, and presently the standard highway guard rail along the top of the bridge. In the 1970s Victoria Road was paved. This has meant the bridge no longer has a gravel top and no water seeping through the rubble rock interior. The freeze-thaw cycle of Nova Scotian winters is no longer caus-

ing the west wall to bow out. This bridge has been in use at least 130 years and with the protection it has been given by the province and the municipality of Chester, it will continue to serve the needs of the travelling public for many more.

On April 20, at the Chester Municipal Heritage Society AGM, a formal announcement was made that the stone bridge had been approved for provincial designation. This will be the first provincially-designated structure in Nova Scotia that is not a building or property, according to a report in Southshorenova.ca.

New Research on the 'Morris Building' - May 2012

Jonathan Fowler

A familiar aphorism attributed to Mark Twain offers a wry caution against the dangers of certainty: "It ain't what you don't know that gets you into trouble. It's what you know for sure that just ain't so." Most researchers, sooner or later, are confronted by the wisdom of this sentiment, usually after having tripped over an unacknowledged premise or two. As I have become accustomed to stumbling in this manner, it was no surprise when the familiar manoeuvre occurred again during recent efforts to determine the construction date of the Charles Morris building.

Griffin readers will be familiar with the heroic effort mounted by The Heritage Trust of Nova Scotia, The Ecology Action Centre, and their allies to save the Morris building from demolition in 2009. What is less well known is that shortly after the structure was moved, we initiated a research project in an effort to determine its age. Supported by the Anthropology Department at Saint Mary's University, this project sought new evidence through tree-ring dating and archival research.¹

Tree-ring dating (or dendrochronology) determines the age of a sample of wood by matching the distinctive pattern of its annual growth rings to an established sequence of rings with known dates. In the Maritimes, the specialists in this line of work can be found at the Mount Allison Dendrochronology (MAD) Laboratory. Dr. André Robichaud, formerly of the MAD Lab and now a geography professor at the Université de Moncton, extracted 11 tree-ring samples from core structural elements of the Morris building, and the results suggest these timbers were felled at a variety of dates between the 1740s and 1764. The breadth of the dates is not unusual, and may be interpreted as evidence that some of the building materials were recycled, although it is a



little odd that several elements appear to pre-date the founding of Halifax. Nevertheless, following the *terminus post quem* principle, it is the most recent date that holds the key: the building was most likely constructed in 1764 or shortly thereafter.

This result is something of a breakthrough, but it is neither the end of the story nor the least of the project's surprises. Additional twists resulted when a formerly untested premise fell away: namely that Charles Morris built the structure that now bears his name. True, as Elizabeth Pacey observes, a 1781 codicil to his last will and testament makes reference to "the office and Store on the North part of my House Lot in Halifax," which the elder Morris intended to leave to his son, also named Charles (1987:95).² Late 18th century maps confirm the presence of the 'Morris building' in the south suburbs property (lot F18 to be more precise) – at least one large-scale plan identifies it as "Mr. Morris's Field and Office" – and the dots leading from the structure depicted on the maps to today's 'Morris building' have also been connected (Shutlak 2002).³

However, a recent review of the early land records has revealed that Charles Morris only purchased the property in 1777, which according to the tree-rings is well after the building's construction date.⁴ If not Charles Morris, then who built the "Morris building"?

Fortunately, the chain of property ownership in this case is short and the necessary links are intact. The deeds name the original grantee as John Baragon, who, judging by the small price for which he later sells it to Dennis Heffernan (£2 10s.), had invested little in the interim by way of improvement.⁵ Heffernan's subsequent sale to Morris does not permit us to compare apples to apples, because this transaction involves two lots, but even so, the jump in price to £65 can probably be attributed to the appearance of our building. This line of thinking seems even more likely when we observe that the deed of Heffernan's purchase from Baragon is registered in 1764, which coincides with the building's construction date as read through the tree rings. So, perhaps the 'Morris building' began its life as the 'Heffernan house'.

A^o 86 Deborah Carbe

Dennis Heffernan & Wife
to
Charles Morris Jun. Esq.
Registered at 11 of the Clock in
the presence on the 10 day of
Sept. 1777 on the oath
of M^r Smith Esq.

Know all Men by these presents
That I Dennis Heffernan of Halifax in
the Province of Nova Scotia Cooper, and I am
my Wife for and Consideration of the sum of
Sixty five Pounds Currency of the said
Province to us in hand well and truly paid
before the undersigned and delivery hereof by Charles Morris Jun.^r
Esquire of the same place the receipt whereof We do hereby
Acknowledge and ourselves therewith fully satisfied and
Contented and of every part and parcel thereof do separate and
discharge the said Charles Morris his Assign and Executors
Administrators and Assigns for ever by these presents laws
given granted bargained, and sold in proof, and confirmed
And by these presents do grant bargain sell Alien and
Convey and Confirm unto the said Charles Morris his Assign
Executors Administrators and Assigns for ever all those
Lots or parcels of Land situate lying and being the Lots number
Eighteen and Nineteen in the Division Letter E in the
South suburbs of Halifax aforesaid To have and to
Hold the said granted and bargained premises with all

To make matters thornier still, a serious question has arisen as to the identity of the Charles Morris who purchased Heffernan's property in 1777. It seems that while some residents of 18th century Halifax were content to recycle building materials, others extended this practice to names, and none showed greater economy here than the Morris family, who produced boys named Charles for at least four generations. Encouraged by the evidence from his will, we have long assumed the elder Charles Morris (1711-1781) to have been the landowner in question, but the deed refers to the purchaser – and in two places – as Charles Morris Junior (1731-1802). This may either be interpreted as an error on the part of the person recording the deed (though we edge toward

special pleading when attempting to explain it away twice), or perhaps a preliminary step in a transaction that ultimately conveyed ownership to Charles Sr. (if so, we have not yet seen evidence of its completion). A simpler approach holds that this document means what it says, in which case the elder Morris did not own this south suburbs property, and the "office and Store" to which he refers in his will really was on his "House Lot" in Halifax. The allotment book for Halifax identifies Charles Morris Sr.'s Halifax house lot as H7 in Forman's Division, which is at the north end of the town.⁶ There is no evidence of a house accompanying the office in the south suburbs during the elder Morris' lifetime.

The 'Morris building' no doubt holds numerous secrets, and if the present

exercise is any indication, future research will be necessary to bring greater clarity to this complex subject. But this modest project has revealed points of considerable interest. Results from tree-ring dating now suggest it was built in 1764 or shortly thereafter, making it not only an old building associated with one of Halifax's founding figures, but perhaps the oldest wooden house in the city. Surely the numerous pains taken to save it from demolition appear all the more justified in this light. And without diminishing the significance of its association with the Morris family (and though perhaps Charles Morris II rather than his more famous father), the building has now acquired a very intriguing pre-Morris life as the home of Dennis Heffernan, cooper. We weren't expecting this.

¹ The final report is nearly complete, and will be made available in June 2012.
² Nova Scotia Archives and Records Management (NSARM) RG 48 vol. 414 no. M154.
³ E.g. Charles Blaskowitz 1784 "A Plan of the Peninsula, upon which the Town of Halifax is situated, shewing; the Harbour, the Naval Yard, and the several Works constructed for their Defence," National Archives of the United Kingdom CO700/ Nova Scotia49B. The large-scale plan showing ownership is anonymous, untitled and undated: Department of Natural Resources, Town of Halifax Portfolio no. 25.
⁴ NSARM RG 47 Halifax deeds vol. 15 p. 164.
⁵ NSARM RG 47 Halifax deeds (Halifax allotment book) vol. 1 p. 57; vol. 6 p. 164.
⁶ NSARM RG 47 Halifax deeds (Halifax allotment book) vol. 1 p. 12.

References

Pacey, Elizabeth, *Georgian Halifax*. Hantsport: Lancelot Press, 1987.
 Shutlak, Garry D., "City Rambles: The New Victoria Hotel," *The Griffin*, vol. 27 no.1, p. 5.

Laura DeBoer: Archaeology of Standing Buildings

Janet Morris

Although Laura DeBoer seems to spend much time in basement crawl spaces, her enthusiasm in pursuing archeological studies in buildings still standing was infectious during her presentation on February 16. It was apparent that Ms. DeBoer brings life to such buildings, both figuratively and literally.

The study of “archaeology of standing buildings” seems rather like detective work – the purpose is to determine uses of a building and how the building looked before the scene of the crime was disturbed by neglect, vacancy, or later uses. Such a study is of great use to anyone undertaking a restoration or renovation project; it is clear that such research could lead to some great ideas for uses and could provide some short-cuts in the renovation process.

The archeology of standing buildings, Ms. DeBoer tells us, is the study of buildings, using archaeological methods and interpretation with a fresh approach, focusing on changes over time and what has caused these changes; control and division of space; and typology - that is, understanding buildings above ground will assist in understanding similar buildings being excavated. The study will enhance renovation plans. She quoted from the Council for British Archaeology:

Most buildings are a product of series of additions and subtractions. This process provides archaeologists with physical evidence of changes in technology, fashion and social relations. Taking an archaeological approach to a building can save money and time. A full understanding of its structural development and its surroundings can inform repair, indicate where flexibility lies for radical alteration, and provide an essential tool for future management.

To illustrate the method, Ms. DeBoer used the survey work done on the Robertson’s Hardware Store and Albro’s Warehouse; both are now part of the

Maritime Museum of the Atlantic. This work was undertaken through a grant from the Nova Scotia Museum, and much of the documentary work was done by Kathy Mugridge and Stephen Archibald in the 1970s. In understanding Robertson’s store and Albro’s warehouse there are many types of archival data used. An excellent illustration was a discussion of the building shown on a piece of old letterhead. Other documentary data examined included copies of deeds and plans from the Registry of Deeds; consultation of Hopkins’ Atlas of 1878, Goad’s *Insurance Plans* (1889), and a 1918 assessment plan; photographic evidence from John E. Rogers; the history of fires during the life of the building, commercial articles, municipal by-laws – especially the by-laws requiring downtown buildings to be of masonry, following the 1861 fire.

The archaeologist then does a survey of the building, including a detailed photographic record, and laser distance measurements from which she produces scaled drawings, noting materials, phases and layout. Doing the drawings by hand, she says, is like spending quality time with the building; she gets a feel for the patterns and changes, and feels she can conduct a more comprehensive analysis of the buildings. She has also taken some dendrochronological samples for analysis. Without this tool, there are considerable problems in accurately dating the sample buildings. They are post-and-beam construction – a technique used for a considerable period of time; the façade is unhelpful, having been reconstructed in 1899; two fires compromised evidence of the original building; and there is a missing back wall. The results of the dendrochronological samples show that the Robertson store beams date from 1829-32, while the rear portion warehouse beams date from 1808-11.

As with many studies, the more research done, the more problems arise.

In this example, Ms. DeBoer is left querying why the beams in the hardware store portion are not fire damaged and notes that the interiors tell a different story from the exterior. She uncovered many mysteries: Why are windows put below grade? What was the use of a brass ring attached to the basement wall? Why is there an exposed metal strap in an upper level brick wall? Why were certain windows bricked in? When were sketches of a woman drawn on the posts in the upper floor of the warehouse?

The key results of the archaeological survey were that there was some re-use of beams from other structures; the buildings were likely stripped down to the bones after the respective fires and rebuilt in brick, with other changes in the interiors over time.

TECHNOLOGY

Virtual Tours of Bridgewater’s Built Heritage

Bridgewater Heritage Advisory Committee recently included on their web-site a virtual walking tour of two important heritage neighbourhoods in Bridgewater. They can be viewed at <http://www.showmemaps.com/bridgewaterheritage/>. By clicking on either “Historic Tour” or “Pleasant Street Tour” you can see a house and its corresponding history. Take a look at 177 King Street (http://www.showmemaps.com/bridgewaterheritage/177_King_Street_c._1895). This is a great way to promote heritage in your community. We at BHAC owe a big thanks to Digital Fusion for this project.

Barb Thompson is the Director, DesBrisay Museum.

War of 1812 - A Halifax Connection

Janet Morris

Gen. Robert Ross, a British officer fresh from the Peninsular Wars, joined the British regiments in Canada in 1814. Ross is responsible for the only capture ever of Washington, D.C. (on Aug. 24, 1814), and this attack is responsible for the naming of the White House (it had to be whitewashed after being scorched by flames). Ross launched his invasion from Halifax in retaliation for the American burning of York (now Toronto) in 1813. It is said that Ross ate President Madison's dinner after the attack on Washington and the burning of its public buildings.

Subsequently, Ross and his company advanced towards Baltimore and Ross was felled by a bullet – though whose bullet is in dispute – on September 12, 1814, two days before the British attack on Baltimore and Fort McHenry. His body was returned to Halifax in a keg of rum. There, he was interred in the city's Old Burying Ground on Sept. 29, 1814. Besides this gravestone, there is a monument to his memory in St. Paul's Cathedral, London, and his portrait graces Washington's Capitol rotunda.

Heritage Trust of NS Annual General Meeting

Thursday, June 21
7:10 pm

Public Lecture at 8 pm

**Jim Bremner ~
J.F.W. DesBarre's Castle
Frederick**

Museum of Natural History
Summer Street (Auditorium)

124 Port Medway Road, Mill Village

MLS #70108345 \$399,500 Contact
Laurie Scott, Keller Williams Realty www.
nsoceanview.com or 902-529-2126

This 3600 square foot, historically significant house appeared on the cover of *The Griffin* in September 2008. Built around 1784, it was the home of Patrick Doran who was married in January 1785 to Desire Mack (née Cohoon), widow of Samuel Mack, a Connecticut merchant who moved to Mill Village in 1764. It has been described as having "a serenely simple exterior belying the architectural flights of fancy found within. Finely detailed wood trim on china cupboards, mantelpieces, cornices, and wainscoting delighted the eye, adding interest to rooms otherwise marked by chaste simplicity."¹ The house "took four years to build. The hand-cut stone foundation walls are four feet thick. The centre of the basement is filled with a solid

mass of rock about ten foot square. It supports the huge fireplace chimney which rises through the centre of the house."²

The 12 acre property includes two ponds, about 500 feet of water frontage on the Medway River and old growth hardwood. There is a saltbox outbuilding with single-car garage and one-bedroom apartment; five original fireplaces (woodstove in the newer ell); upgraded systems, including insulation and hot-water furnace.

¹ Mary Byers and Margaret McBurney, *Atlantic Hearth* (Toronto: University of Toronto Press, 1994) p. 121.

² <http://gov.ns.ca/nsarm/virtual/builtheritage/archives.asp?ID=69>

(Photos courtesy of Laurie Scott)



Programs Sponsored by Other Societies

Acadian House Museum / L'Acadie de Chezsetcook

79 Hill Rd, West Chezsetcook

July 21 Season Opening of the Acadian House Museum, activities TBA.

August 12 Acadian Day Celebrations with music, food, Tintamar parade, and more.
827-5992.

Annapolis Royal Historic Gardens

July 7, 10 am to 4 pm House and garden tour.
\$25.

www.historicgardens.com/ or 532-7018.

Cole Harbour Heritage Farm

471 Poplar Drive, off Cole Harbour Road

May 13 Mothers' Day Tea, an indulgent afternoon tea featuring a wonderful selection of tea sandwiches, sweets, and beverages. With harpist Alys Howe. Open seating/no reservations. 1 to 4 pm, \$12/adult & \$5/child under 12.

June 9 Rhubarb Rhapsody. Choice of corn chowder or chili followed by a satisfying selection of rhubarb desserts. Open seating/no reservations. Seating both indoors and out. 4:30 to 6:30 pm, \$12/adult & \$6/child under 12.

June 23 Kids' Day. Come and join us for a fun-filled day on the Farm featuring storytelling, crafting, puppet shows, and old fashioned games. Hot dogs, cold drinks and lots of home-made treats will be available in the Farm yard. Free admission, from 11 am to 3 pm.

July 14 Strawberry Social. Super-sized home-made strawberry shortcake, fresh local strawberries and real cream with tea & lemonade and enjoyed in the Farm yard with live musical entertainment, from 2 to 4 pm. Fees \$10/adult & \$5/child under 12.

August 12 Garden Party. A delightful one hour concert (presented by Walt Music) followed by an elegant afternoon tea in the garden; dainty sandwiches, sweets, tea and lemonade, from 2 to 4 pm, \$17/person.
farm.museum@ns.aliantzinc.ca, www.coleharbourfarmmuseum.ca or 434-0222.

Dartmouth Heritage Museum

Evergreen House, 26 Newcastle St.

Quaker Whaler House, 55/57 Ochterloney St.
Tues. - Friday 10am - 5pm; Sat. 10am - 1pm & 2 - 5pm

Every Saturday, July and August Kids' Craft Hour, 11am at Evergreen and 3pm at Quaker.

Until June 30 Familiar Faces - In Portrait.

June 26 7 pm: Paul Bennett, Endangered Schoolhouses: The Rise and Fall of the Palace Schools of Nova Scotia. Free, donations welcome.

June 28 2 and 3 pm Fundraising Tea, reservations recommended, \$5.

www.dartmouthheritagemuseum.ns.ca or 464-2300.

Highland Village Museum/An Clachan Gàidhealach

4119 Hwy 223, Iona

July 12&26, Aug. 9&23 Cuairt nan Coinnlean/Candlelight Tour. Join our special guides Jim St.Clair and Catherine Gillis for an intimate evening featuring a storytelling tour of this living history site with the beauty of a Cape Breton sunset. 7-9 pm. \$12 adult, \$28 family, \$5 students. Prepaid reservations required.
highlandvillage@gov.ns.ca or 1-866-442-3542.

Mainland South Heritage Society

August 6 100th Anniversary of the Opening of the Memorial Tower at the Dingle, Fleming Park, 11 am to 1 pm, free admission.

August 11-14 Sambro Sou'wester Days in the Community of Sambro. Contact Leslie at harnish@eastlink.ca or Facebook <https://www.facebook.com/groups/57046369949/events/> for a list of the events.

September 8 Urban Farm Museum Society of Spryfield's Annual Harvest Fair, 2-4 pm, free admission.

isheas@eastlink.ca or 479-3505.

Musée des Acadiens des Pubnicos & Centre de Recherche

898 Hwy 335, West Pubnico

June 6, July 4, Aug. 1 Soirée de Musique / Kitchen Party, Sylvesters Club, Centre de Pombcoup, West Pubnico 7:30 pm - 9:30 pm, \$5.00 per person.

June 9 and 10 Museum Week-end and Vintage Heritage Photos and Genealogy display, Saturday: 10 am - 3 pm, Sunday 12:30 - 4:30 pm.

June 14 Meeting of La Société historique acadienne de Pubnico-Ouest, 7:00pm.

June 23 Métis and Heritage: Follow the Mi'kmaq trails, 1 pm - 3:00 pm.

June 22-24 8th annual "Tern Festival" (daily birding tours and nature walks). Weekend package \$45, excluding food and accommodation, one day pass \$30.

June 29-July 3 Jeux De l'Acadie, 9 am to 7 pm.

June 29 Aboiteau de Pombcoup Workshop and video on Acadian Dyke system. Participate in the construction of a model of the old Acadian dyke. 2 pm, \$5 fee.

June 29 at 6 pm and **July 2** at 2 pm Chez-nous à Pombcoup. The community of West Pubnico, founded in 1653, is the old Acadian community whose inhabitants are descendants of the founding families. The only pre- and post-Acadian deportation community descended from early European explorers. 6pm, \$ 5 fee.

July 1 Canada Day Celebrations. Flag raising ceremonies at 1 pm, followed by Acadian Music by the Acadian group Unisson and singsong.

August 1-3 7th Annual Quilt Expo and Sale—over 200 old & new quilts, hand-quilted. St. Peter's Church / Église Saint Pierre, West Pubnico.

Aug. 1-2 10am to 5pm and 6pm to 8 pm and

Aug. 3 10am to 5pm. \$5or \$10 per family.

August 15 Acadian National Day Activities. Acadian Garden Party, speeches, cake, followed by Acadian Music and Singsong. From 1 pm- 3 pm.
musee.acadien@ns.sympatico.ca or 762-3380.

Grand-Pré National Historic Site

July 21 Public talks from 10 am to noon (French): Carmen d'Entremont, *Humour à Pubnico-Ouest: le répertoire de blagues d'un conteur acadien* and Marielle Cormier Boudreau, *La médecine traditionnelle acadienne*. Talks from 1:30 to 3:30 pm (English): Paul Delaney, *Winslow's list explained* and Marc Robichaud, *The rôle of the Deportation in identity-building among young Acadians*.

July 22 Acadian Day, honouring the Acadian community of Halifax, Dartmouth, Chezsetcook. Mass at 11 am, followed by 1-3:30 pm concerts with Unisson and Monique Poirier. Free admission.

July 28 Commemoration of Deportation. Noon, Commemoration at Deportation Cross, Horton Landing; 3 pm guided tour of historic site; 5:55 pm (17:55) bell ringing to pay tribute to the Acadians deported in 1755 and interspiritual/intercultural service at Covenanter Church, followed by walk of solidarity to National Historic Site.
<http://www.grand-pre.com>

Yarmouth County Museum and Archives

22 Collins St., Yarmouth

August 18 The Amazing House Tour. The tour takes place between 1 and 4 pm and will feature 5 beautiful homes and finish with tea served between 2 and 5 pm at the Museum. Tickets \$20.

yarmouthcountymuseum.ednet.ns.ca or 742-5539.