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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
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We welcome submissions
but reserve the right
to edit for publication.

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Linda Forbes

It is an honour to have been selected to succeed Peter Delefes as President. Peter will continue to lead our Strategic Planning. I am looking forward to working with him and the Board on aligning our activities with the key initiatives we identified in our strategic planning exercise of the past year.

Lighthouses dominated the buildings-at-risk press this year. As the deadline for petitions for designation passed, Phil Pacey sent the following message: "Nova Scotia leads in one aspect of heritage protection in Canada: We nominated more lighthouses for protection under the Heritage Lighthouse Protection Act than any other province! Nova Scotians nominated 92 lighthouses. Our nearest competitor was Ontario, with 87. The Heritage Trust had a hand in about half the nominations." Congratulations for the hard work involved not only in getting petitions signed but in finding a contact person for each lighthouse. This seemingly small point increases the likelihood that the work to develop a business plan for each light will, in fact, be done, after the initial outcry has died down.

The Morris Office project, a joint activity with the Ecology Action Centre and the Metro Non-Profit Housing Association, has reached the stage where the architect has been selected for the conservation of the original building and

the design of an addition to it, to allow an economically- and functionally-viable use. A lot in an area of small Georgian houses has been secured; several grants have been awarded, and the application for the major federal grant will be made in September. Phil Pacey, Beverly Miller and Peter Delefes have been the Trust's representatives on the working committee. The knowledge and experience brought to the partnership by the other organizations has been invaluable. Having looked on from the outside until now, I am only beginning to appreciate how much energy has been put into finding a new site and a new use for this building.

The HRM Committee never rests. The proposed Regional Centre Commercial Corridors plan will allow almost a doubling of height on streets adjacent to certain commercial areas. This puts development pressure on the existing residential buildings and will impact the Morris Office's future neighbours, which are small-scale houses. In identifying heritage buildings at risk in these commercial corridors and adjacent to them, Phil Pacey recognized the last remaining industrial building ("the Old Mill") of the original 10-acre Dartmouth Ropeworks, established in 1867 by W.J. Stairs. Shortly afterwards, and too late, it seems, to find an adaptive re-use for the undesignated building, we learned about the sale and redevelopment plans for the property. The developer permitted us to examine the Ropeworks building; Industrial Heritage of Nova Scotia (IHNS) members responded immediately and went to some trouble to do so. It is my hope that Heritage Trust, IHNS, local heritage societies and others will collaborate on the documentation and interpretation of this significant industrial site, so that the rôle of the Dartmouth Ropeworks on the development of the surrounding community and in the business life of 19th century Nova Scotia and, indeed, of Canada and the wider world, becomes better known.

Cover image: Detail from The Fisheries Museum, by Ron Hazell, 17" x 22 (framed), watercolour on watercolour paper. (Courtesy of Art Sales & Rental Gallery)

ARTIST

Ron Hazell



Sunny Morning on Hollis, by Ron Hazell, 21" x 17.5" (framed), watercolour on watercolour paper. (Courtesy of Art Sales & Rental Gallery).

Information Needed

I am a PhD student at Memorial University of Newfoundland researching nineteenth/early twentieth century farm buildings in Nova Scotia, specifically in the central/eastern mainland regions of the province. I am looking for properties that have many of the original buildings (farmhouse, barn, and other outbuildings) still extant. I am also looking for ex-

amples with families that have worked the farm over multiple generations, are still connected with the property, and have memories of the farmstead and of family farming traditions. If you know of any properties/buildings which fit this description, please get in touch with me at:

Nova Scotian artist Ron Hazell is an elected member of the Canadian Society of Painters in Water Colour. Hazell, who worked as an engineer for many years before becoming a full-time artist, is known for his depiction of the heritage buildings of Halifax. His work has been widely exhibited in solo, group, and juried exhibitions both within Canada and internationally. Hazell's award-winning watercolours are held in private and corporate collections throughout Canada, the United States, and Europe, including The Royal Collection of Her Majesty the Queen at Windsor Castle. His paintings have been published in *American Artist Watercolor Magazine* and several books, including *How Did You Paint That? 100 Ways to Paint Landscapes*, *International Contemporary Artists*, and *The Best of Worldwide Watermedia*. During the month of September, the art of Ron Hazell and architect and artist James Girvan will be featured in their two-man show "Escapes" at Art Sales & Rental Gallery, Hollis Street, Halifax.

HTNS Illustrated Public Lectures

Museum of Natural History (Auditorium)
Summer Street, Halifax

Thursday, 20 September at 7:30 p.m.

Jonathan Fowler
"Dendroarchaeological Investigations at the Morris Building: Telling Time with Tree Rings"

Thursday, 18 October at 7:30 p.m.

Gregory MacNeil
"Documentation for the Conservation of Historic Places"

Thursday, 15 November at 7:30 p.m.

Ian McKee
"Photo Trip from Moscow to St. Petersburg"

For more information, please call 423-4807.

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Heritage Carpentry at Lunenburg Campus, Nova Scotia Community College

Brent Kaulback

In 2007, the Lunenburg Campus of the Nova Scotia Community College transformed its one-year Carpentry Certificate Program into a two-year Heritage Carpentry Program in response to an acknowledged shortage of skills in the specific application of historic or heritage preservation in the province of Nova Scotia. Heritage Carpentry is the only program of its kind in Eastern Canada, and is available at the NSCC Lunenburg Campus. The Program is a first step towards a journey person certification in carpentry. Entry requirements are a high-school completion or equivalent.

The first year of the program focuses on basic carpentry, teaching framing, building code requirements, foundations, tool use, an introduction to heritage concepts, with an emphasis on safe practices. The students learn on the campus in Bridgewater where they have access to a fully-equipped shop and a compound in which to work on building projects. The main project for students is the construction of a shed, which helps them explore building solutions and heritage applications.

The second year of the program is located at a separate classroom/shop venue in the Town of Lunenburg where students benefit from working in what is a UNESCO-designated World Heritage Site. Advanced construction concepts are explored in the context of heritage principles as outlined by Parks Canada in its Standards and Guidelines for the Conservation of Historic Places in Canada (S&G). Topics covered include window/door construction; timber framing and log construction, interior/exterior finishes, and more.

A large part of the student experience includes service-learning projects which are carried out within community-based, not-for-profit partnerships. Project examples include: the refurbish-



Work on Saint Mark's Evangelical Lutheran Church in New Cornwall was completed in 2009 by a class of second-year students. (Courtesy of NSCC)

ment of the Battery Point Lighthouse at the mouth of Lunenburg Harbour and the construction of a reproduction hunting cabin for Kejimikujik National Park carried out under the auspices of the Friends of Keji.

The program will be revised slightly this fall with the addition of a third (spring) semester to replace one of the work terms. More contextual learning will be added to the first year, including

a history course, an introduction to the S&G (Standards and Guidelines), along with a sustainability section. The reallocation of courses to the first year allows additional programming to be added to the second year, in particular, an introduction to boat building and a marine and construction joinery course.

There is a mandatory five-week work-experience component at the end of the second year, where students find



During 2010-11 students worked on the Battery Point Light in Lunenburg Harbour, a project completed under the supervision of instructor Paul MacLellan. (Courtesy of NSCC)

work within their field in order to familiarize themselves with the workplace routine.

On average, there are about 15 graduates every year. Graduates of the program will be able to find work with building contractors doing new construction, renovations, and historic preservation, while bringing craftsmanship to their job — an asset to any contractor. Graduates may also go on to more specialized fields, including finish carpentry and boat-building. Some of our graduates intend to become entrepreneurs and start their own businesses. Prospects for jobs are good, and are expected to get better.

For more information visit nscclunenburg.ca or nscclunenburg.ca.



Students pre-assembling a timber-frame structure in the NSCC's Lunenburg shop. (Courtesy of NSCC)

WHERE DID HE LIVE?

Harold R. Foster – Creator of the Prince Valiant Adventure Comic Strip

Peter Delefes

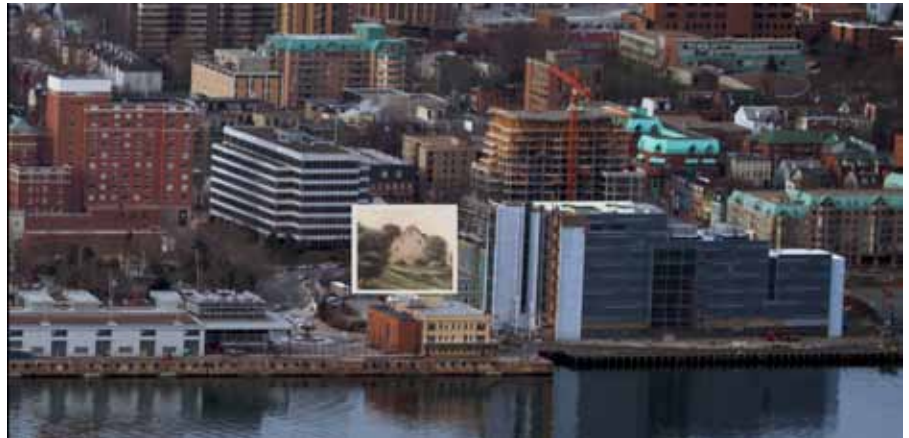
Harold R. (Hal) Foster, who died thirty years ago, is generally considered to be one of the greatest illustrators and comic artists of the 20th century. His influence is evident in the work of countless artists, including such masters of comic art and illustration as Jack Kirby, Wallace Wood, and Frank Frazetta.

Because Foster lived for much of his life in the United States, many Canadians are unaware of the fact that he was born in Halifax in 1892 and spent his formative years in Nova Scotia. The family residence, built by Hal's great-grandfather Francis Stevens, was situated at the corner of Lower Water St. and Fawson St., near the present, newly-renovated Nova Scotia Power Corporation building on Lower Water St.

Foster moved to Winnipeg with his family in 1905, when he was thirteen. Some years later, he left Canada for Chicago, where he pursued his career as an illustrator. In 1928 Foster began adapting Edgar Rice Burroughs's *Tarzan of the Apes* as a daily newspaper strip. He would later work on the *Tarzan* Sunday strip. On February 13, 1937, Foster launched the adventure strip for which he is most famous, *Prince Valiant in the Days of King Arthur*.

Prince Valiant, which was set in 5th century Britain, is acknowledged to be one of the most beautifully crafted strips of any era. Foster drew his last Sunday strip in 1971 but continued preparing pencil layouts for his successor until 1980. He died in 1982, three weeks before his 90th birthday. As of 2012, *Prince Valiant* has been published weekly by Kings Features Syndicate for 75 years, in Sunday newspapers around the world. Foster's original strip is currently being reprinted in oversize hardcover volumes by Fantagraphics Books of Seattle.

Readers may be interested in a letter Foster sent to John Bell in 1978. John, the current editor of the *Griffin*, was then



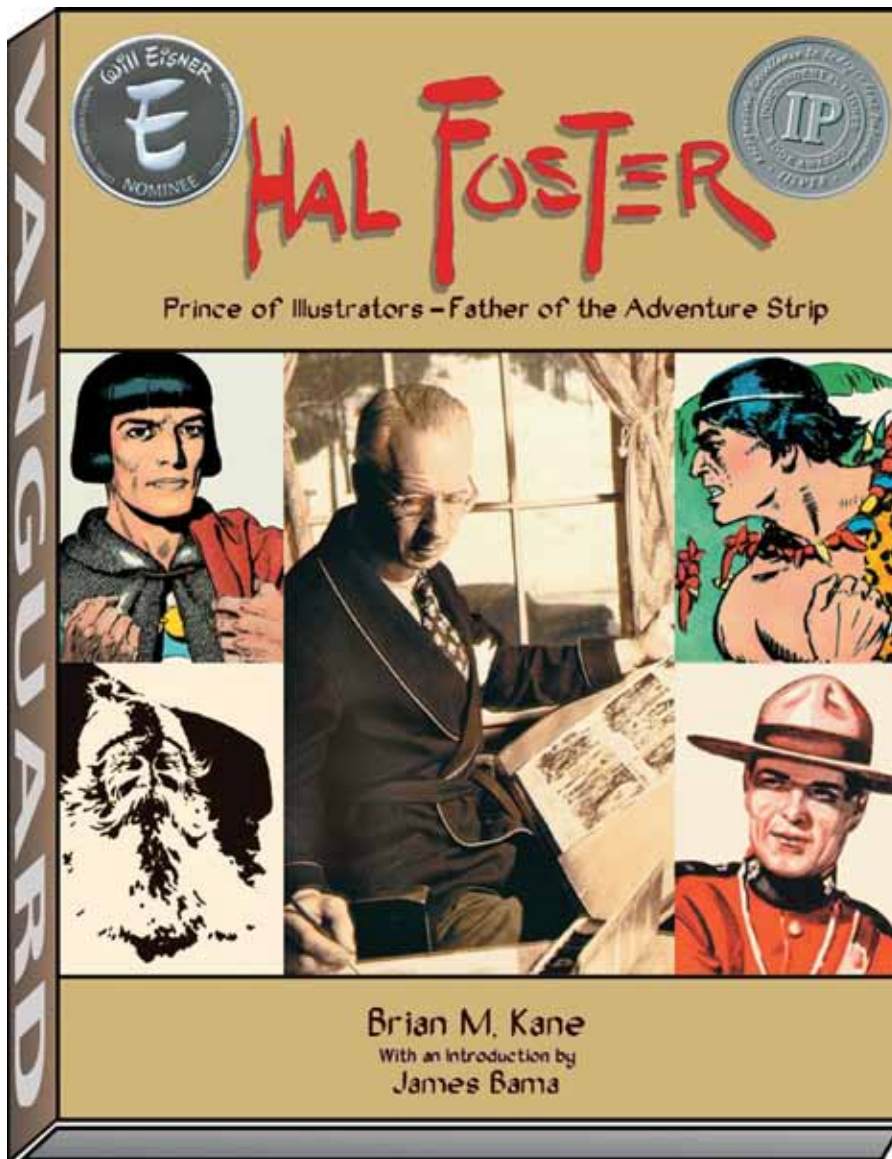
Aerial view of South End Halifax with Foster's childhood house superimposed on the present-day waterfront. (Courtesy of Scotty Sherin Photography 2010, Kevin Sollows, and the Friends of Hal Foster Society)



An 1888 view of the Halifax waterfront showing Foster's childhood home. Government House and St. Matthew's Church on Barrington St. can be seen in the foreground. (William Notman Photo, Courtesy of Nova Scotia Archives and Records Management [NSARM], Kevin Sollows, and the Friends of Hal Foster Society)

the co-editor and publisher of *Borealis*, a Halifax-based literary magazine devoted to Canadian science fiction, fantasy and comics. He thought it would be appropriate to have a letter from Foster, Halifax's greatest comics and fantasy creator, in the inaugural issue of the magazine. In the summer of 1978, John wrote to Hal Foster and received the wonderful reply reprinted below.

*Dear Mr. Bell,
How well I remember Halifax in the days when one could stand on Citadel Hill and see the harbor covered with white sails, full riggers and Cunard liners. No wonder I spent so much time at the docks to the detriment of my schooling.
There were land locked salmon in Grand Lake (I wonder if they still call them grayling?) and I shot my first duck in the*



Cover of Brian M. Kane's *Hal Foster: Prince of Illustrators, Father of the Adventure Strip*. Hal Foster, centre, is pictured at his drawing board. Illustrations of Prince Valiant (top left) and Tarzan (top right) are also included on the cover. (Courtesy of Vanguard Publishing)

salt marsh behind the sand beach of Cole Harbor. Halifax, at the turn of the century was a wonderful place for a boy to live. I had one understanding school teacher, who, knowing I was a dud at music, let me spend time drawing and her encouragement had a great influence. A few years ago (I can't remember the exact year) a man who was the Minister of Art and Recreation, or something like that in the Canadian or Provincial government, wrote and asked for information, saying that they were keeping a file on native

Haligonians who had made a name for themselves. I sent them some material. Thank you for writing and success to your fanzine. Sincerely, Hal Foster

Hal Foster's family home was situated on a rise of land overlooking George's Island on the Halifax waterfront. The landscape of the area has changed dramatically since the 1892-1905 period when Foster lived there. The two-and-a-half storey, wood-framed

Georgian house had been built by his great-grandfather Francis Stevens and was situated close to the water's edge, at the corner of Lower Water St. and Fawson St. During his childhood, Foster spent much time at the docks, near his house, watching the comings and goings of the full-rigged sailing ships and other boats in the harbour. The waterfront area in front of his house contained several wharves (Fairbank's Wharf, Moren's Wharf, and Miller's Wharf to the north and the Royal Engineers' Wharf to the south). When the ocean terminals (Pier 21, 22, 23 and 24) were constructed in 1913, the wharves were removed and the area was filled in.

Hal Foster's 70-year career as an illustrator is examined in a comprehensive biography, *Hal Foster: Prince of Illustrators, Father of the Adventure Strip*, by Brian M. Kane (Vanguard Publications, 2001 – ISBN # 1-887591-494). It provides a wealth of information about Foster, his art and his influence on other artists. Shortly after the publication of the biography, a non-profit group, the Friends of Hal Foster Society, was established, in Halifax, with the goal of commemorating Foster with a statue or plaque near his childhood home on Lower Water St. It is their goal to better acquaint Canadians with Hal Foster and his achievements. (The Society can be contacted at the following address: 5262 Sackville St., Halifax, N.S. B3J 1K5.)

Over the past 50 years, one of the loudest advocates for the artistic legacy of Hal Foster has been the great American science-fiction writer, Ray Bradbury, who died earlier this year. Bradbury was devoted to Foster's comic art and was supportive of efforts to commemorate Foster in Halifax. In 2007, Bradbury sent Halifax artist Kevin Sollows, a member of the Friends of Hal Foster Society, a hastily written note from his home in Santa Monica, California with the following succinct summary of his high regard for Foster: "BRAVO TARZAN!!! PRINCE VAL!! HAL FOSTER!! QUOTE ME!"

A Blockhouse Landmark Is Rescued from Demolition

John Bell

A historic Cape Cod house, or Georgian cottage, that was long a familiar landmark in the Mahone Bay and Lunenburg area was recently rescued from demolition virtually at the last moment. Acquired by the provincial Department of Transportation and Public Works in 2011 in order to permit the widening of the intersection at the junction of Highway 325 and Cornwall Road in Blockhouse, the c.1790-1810 house (not a registered property) eventually became a rallying point for heritage activists on the South Shore, including several members of HTNS.

This concern, on the part of heritage supporters, with the impact of road construction on local heritage buildings — whether registered or not — also extended to two other properties similarly acquired by the province: the former Kissing Bridge Road schoolhouse just outside Lunenburg, and a house in the St. Margaret's Bay community of Ingramport. In all three instances, serious questions were raised not only about the degree of community awareness of, and involvement in, the decision-making process that identified buildings for removal, but also the rationale and necessity of removal.

In the case of the Lunenburg County properties, these concerns prompted the local MLA, Pam Birdsall, to arrange a meeting between a handful of heritage representatives and a senior advisor to the Minister of Transportation and Public Works. It is hoped that the resulting frank exchange of views will help to ensure that heritage concerns are factored into any future plans regarding highway improvements on the South Shore.

In any event, the real heroine of this particular story is Carol Ann Demone, a local woman who had grown up across the road from the Blockhouse cape and whose family had previously owned the house for several generations. When she learned that the province had issued a



The house was very slowly raised for its move. (Courtesy of Su Rogers)



The Blockhouse cape resting just a few inches off its original foundation. (Courtesy of John Bell)

tender for offers to move the house, Demone set out on a personal mission to rescue the building. Navigating through a multitude of bureaucratic, financial and logistical hurdles, she won the right to move the house to a lot further up the Cornwall Road on the other side of Highway 103.

After nine months of preparation, including the removal of the chimney, fireplace, and all plaster, the home was finally moved by Phil Leil Enterprises of Truro on June 17, and installed on a new foundation. On hand to witness the event were Demone and her family, a few heritage enthusiasts, several Blockhouse neighbours, and a film crew from the HGTV television program *Massive*

Moves. The story of Demone's impressive rescue of the house will be aired on HGTV in November.

Interviewed recently by *The Lunenburg County Progress Bulletin*, Demone spoke of her strong attachment to the house: "... it broke my heart to know that it could possibly be torn down or relocated somewhere where I would have no connection to it. Financially it's not the right thing for me to be doing; personally it is."

Thanks to Demone's determination, a Blockhouse landmark remains in its community, perhaps not exactly where it belongs, but close enough to constitute a definite victory for heritage preservation.

Jeffrey Reed: Broadening and Deepening Our Understanding of Heritage

Erin Harrison

At the May 17th lecture presented as part of the HTNS's Illustrated Public Lecture Series, Jeffrey Reed offered an intriguing presentation that aimed to define the scope of value of heritage sites, from single architectural monuments to entire cultural landscapes. It examined the recent deepening understanding of how we represent our collective heritage through conservation and explained that what we choose to protect and pass on to future generations could change the way we look at the protection of heritage sites.

Conservation trends and conventions have evolved over time from a focus on the preservation of a particular monument or building (those buildings that were primarily monumental or had artistic value), to taking a broader view of built heritage. Similarly, our understanding of what is important to conserve has been redefined, evolving to reflect the changing political climate. As conservation priorities evolved through to the 19th century, the restoration movement emerged, and the trend towards idealizing groups of buildings and landscapes evolved. More recently, the preservation movement has come to the forefront, an approach that recognizes the complexity of buildings, and the value of protecting the entire history of the building, rather than restoring it to a particular stage in time. The preservation movement recognizes that built heritage isn't static and that our environment is always changing to meet new purposes.

Today, the buildings identified as heritage buildings are often based on a single story: the designated building or facility is important for the role it played in a particular event or as it was designed by a particular professional. Perhaps it was once occupied by someone important, or maybe it is preserved for its relevance to a particular event. However, Reed points out that this tendency

to select these unique buildings can work to our disadvantage. When only these elements are protected, we lose an entire dimension of our heritage.

In a way, almost like revisionist history, this type of selective designation of heritage sites and buildings leaves us with an incomplete "family album," only a partial picture of who we are, and where we, as a community, are coming from. Overrepresented are the architectural feats, the homes of the wealthy, the palaces of justice, and religious buildings. Often left out of our conservation schemes are the gritty or mundane necessities of society, be they the obsolete engineering feats of bygone days (for example the individual elements that made up our first telecommunication systems) or the un-glamorous necessities of day-to-day life (such as an outhouse, a trestle bridge, or street lamp poles). Made ever more pressing by the rapid rate of globalization is the importance of protecting the built vernacular, that grassroots architecture that evolves in response to the local environment and survives as a document of who we are and who we were.

Our tendency as lovers of built heritage is to recognize the importance of unique elements of our landscapes, protecting the notable, while neglecting the things we see every day. In what sometimes seems like an uphill battle to conserve our heritage, left by the wayside are many elements that are truly reflective of everyday life. These features or buildings that some may call mundane are the essence of who we were, and without ensuring they remain present, in a world of rapid modernization and globalization, it's possible that we may one day lose the physical evidence of some of what makes Nova Scotia's heritage so unique.

Reed urges us to "consider the degree of cultural complexity which should be represented in the built and

cultural environment, identified and protected in our communities: what pages are missing from the ongoing diary of peoples and places."

More difficult than protecting buildings themselves is preserving something important to community memory, not something important for what is there, but important for what it was that the community brought there. These may be a local coffee shop where a particular cultural group gathered, a place of no architectural note, but that acted as the core of that community. Or perhaps this could be the workers' cottages which represent the home life of many labourers and their families in bygone days. Is it unfair to omit places like these, the heart of a particular community, from our family album because they weren't especially beautiful or important in a tangible sense?

Ultimately, Reed's presentation concluded that our conservation policy must acknowledge the potential threat posed by the dominant culture in a complex, multicultural environment and recognize the importance of applying policy in a way that is culturally sensitive, recognizing what a particular cultural group believes to be valuable, even if what it is striving to conserve appears somewhat intangible.

In the end, in order to provide future generations a fair and representative picture of our history, we can't omit members of the built-landscape "family" from our albums because they aren't pretty to look at. It's critical that we try to represent the cultural complexity inherent in our built environment, and not just work to protect the most important, the prettiest and the most expensive feats of architecture. It's important that we try not to gloss over the ugly and complex, or ignore elements of our history that we're not particularly proud of. We need to steer away from what, surely unintentionally, is becoming a revisionist version of Nova Scotia history.

The Landscape of Grand Pré

Beth Keech

The Landscape of Grand Pré is now a UNESCO World Heritage Site! It hardly seems a reality. To be on the list with such revered and renowned sites as the Pyramids of Egypt or the Great Wall of China is indeed a gratifying, humbling, and daunting recognition. It also comes with a huge responsibility to protect this site for perpetuity, but, for now, it's very gratifying to just enjoy the exciting, incredible, and marvellous accomplishment of a job well done.

The Landscape of Grand Pré, which has overcome immense natural and cultural changes, is a dynamic, living, agricultural landscape, and a powerful symbolic landscape for the Acadians.

The journey towards it becoming a World Heritage Site (WHS) began in 2004 when the Government of Canada prepared a tentative list of eleven national sites deemed worthy of being nominated. In 2005, this Tentative List was announced, and Grand Pré made the shortlist out of a potential 125 properties. Since that time, Joggins Fossil Cliffs (2008) and the Rideau Canal (2007) have been inscribed, which means Canada now has 16 World Heritage Sites. Three of these are in Nova Scotia.

In March 2007, a group of about 40 people/stakeholders were invited to the initial meeting at the Grand Pré National Historic Site (GPNHS) to discuss the possibilities, logistics, etc. of going forward with such a project at a day-long forum. This stakeholders group included people from the local community, three levels of government, heritage groups, representatives from First Nations, Acadians, New England Planters, the Marsh Body, and the farming and business communities. Naturally, there was a lot of enthusiasm and overwhelming support. Parks Canada took the lead, summarized the discussions, prepared a future agenda, and the process moved forward.

An advisory board, called Nomina-



Aerial view of the Landscape of Grand Pré. (Courtesy of the Nova Scotia Department of Natural Resources)



Map of the Landscape of Grand Pré World Heritage Site. (Courtesy of Nomination Grand Pré)



The signature image of the Landscape of Grand Pré. (Christophe Rivet Photo, Courtesy of Parks Canada)

tion Grand Pré, made up of representatives from the above-mentioned groups, was established. Kings Regional Development Agency (RDA) played a major role as the project's administration. The project received over \$1.3 million in funding and in-kind support from all three levels of government.

In order to be inscribed on the UNESCO World Heritage List, a site must fulfill one of ten criteria. Grand Pré was going to submit under two criteria: (v) "an outstanding example of a traditional human settlement which is representative of a human interaction with the environment" and (vi) "a property that is tangibly associated with beliefs of outstanding universal significance."

Over the next several years, the work continued with research, public consultation, and engagement workshops. Working committees were established to determine the "outstanding universal

value," to develop a management plan, to protect the archeological resources, to study coastal-change monitoring, and to prepare a risk-preparedness framework. Comparison analyses were done with other World Heritage Sites. There were consultations with international experts who visited Grand Pré, and visits were made to other WH Sites.

There were many challenges, and many rewards. Not surprisingly, there were those individuals who didn't think that becoming a World Heritage Site would be a good thing for the community; however, there were always numerous opportunities for discussion, and many of the apprehensions were eventually allayed. Throughout the process, Nomination Grand Pré was extremely fortunate to have Christophe Rivet from Parks Canada as manager of the Project.

Finally, the day arrived when the

dossier was ready. It had to be at the UNESCO World Heritage Centre in Paris by February 1, 2011. There was a celebration at the completion of such a monumental undertaking, and a Memorandum of Understanding was signed by the three levels of government and key stakeholders committing to a long-term management relationship of the landscape, should the nomination be successful.

Then began the long 18-month wait, but by no means was it a do-nothing wait. During this time, a review process was led by the International Committee of Monuments and Sites (ICOMOS). It included both a desk-review by international experts and an on-site visit by an ICOMOS representative to Grand Pré in September 2011. Additional information was requested in December 2011 and January 2012, and a response was expected by February 2012. We were to

provide responses to the following four queries by February 2012: (1) supply further comparative analyses with other Acadian sites in the world to justify that Grand Pré is the most significant site (lieu de memoire) for Acadians. (2) consider extending the northern maritime buffer zone in order to ensure the protection of the visual perspectives from Grand Pré and the Minas Basin's natural resources. (It is the view of Blomidon that is an extremely symbolic landmark, and it is this visual perspective that must be, and will be, protected). (3) clarification regarding the implementation process, and (4) establishment of the Stewardship Board.

Again, another agonizing wait, and, finally, in late May 2012, word was received that ICOMOS gave the Landscape of Grand Pré a positive recommendation to the World Heritage Committee. The final decision, to inscribe or not inscribe, lay with the World Heritage Committee, which was meeting in St. Petersburg, Russia from June 24 to July 6, 2012.

On June 30th, the doors of the GPNHS were opened at 5:00 a.m. for those who wanted to come and watch the live feed of the proceedings from St. Petersburg. The Landscape of Grand Pré was seventh on the list of potentials. Patience and excitement turned to anxiety and apprehension when the hours dragged on, and Grand Pré waited its turn. Finally, our turn came, and everyone was filled with angst, emotion, and pride as the submission was read, and Grand Pré was literally identified on the world stage. "Are there any objections", asked the Chairperson. "Hearing none – inscribed", she said, and banged the gavel. It was over! The long wait, the thousands of hours of work was replaced by the wonderment and awe of it all. The Landscape of Grand Pré was now inscribed on the UNESCO World Heritage List.

The inscription as listed on the UNESCO Website reads: "Situated in the southern Minas Basin of Nova Scotia, the Grand Pré marshland and archaeologi-

cal sites constitute a cultural landscape bearing testimony to the development of agricultural farmland using dykes and the aboiteau wooden sluice system, started by the Acadians in the 17th century and further developed and maintained by the Planters and present day inhabitants. The site - marked by one of the most extreme tidal ranges in the world, averaging at 11.6 metres – is also inscribed as a memorial to Acadian way of life and deportation, which started in 1755. Over 1,300 hectares, the cultural landscape encompasses a large expanse of polder farmland and archaeological elements of the towns of Grand Pré and Hortonville, which was built by the British successors of the Acadians. The landscape is an exceptional example of the adaptation of the first European settlers to the conditions of the North American Atlantic coast and an iconic place of remembrance of the Acadians' deportation, known as the Grand Dérangement."

IN MEMORIAM

Joyce Margaret McCulloch (1928-2012)



(Courtesy of the artist, Gillian McCulloch)

Joyce McCulloch, née Macpherson, our beloved friend, died at home on May 3, 2012.

A devoted wife, predeceased by Paul in 2009, a loving mother (five children), and sister, and grandmother (of seven), Joyce was a lifelong passionate heritage activist. In retirement she and Paul spent their great talents restoring two historic houses in Nova Scotia -- the Bollard House in downtown Halifax and the Peter Smyth stone house, a landmark in Port Hood — and these became their two homes.

Born in Edmonton, Joyce was educated at Branksome Hall, Toronto, and UBC where she graduated with a B.A. in English Literature and Fine Arts. She and Paul McCulloch, an RCN officer and native of Victoria, married in England on July 25, 1953.

As a navy wife, Joyce moved house many times, to both Canadian coasts and overseas to Rome, Brussels, and Greenwich, England.

Joyce was President of the Heritage Trust of Nova Scotia from 1994 to 1997 and was active in other organizations dedicated to the history and heritage of Nova Scotia. She was the founding Chair of the Painted Rooms Society and a supporter of the Friends of the Halifax Common, the Public Gardens, the Ches-tico Historical Society of Port Hood, and St. George's Round Church, Halifax, to which she was strongly attached. In the 1970s, Joyce chaired the first Maritime heritage conference, "Heritage Legislation - Top Priority," at King's College, Halifax, which was instrumental in having heritage protection legislation passed by the City of Halifax and by the Nova Scotia Legislature in the early 1980s.

Most recently, Joyce was Chair of the Trust's Built Heritage Awards Committee. She visited and helped choose the 2011 winners.

A memorial service for Joyce McCulloch was held at St. George's Church in July.

Three Cultures, One Land, Rich in History

Sally Ross

Anyone who has been to Horton Landing in recent years to see the Planters' Monument and the Deportation Cross will remember the old elm tree that stood like a sentinel overlooking Minas Basin. Although the tree had long since died, it looked permanent. Unfortunately, it blew down in a severe windstorm in November 2010. Two members of the Amis de Grand-Pré, who happened to be in Horton Landing the day after the storm, took photos of the weathered remains of the old tree. Then, as the saying goes, the news of the fallen tree went viral. Thanks to Parks Canada and the Société Promotion Grand-Pré, several large pieces of the hollow trunk were taken back to Grand-Pré National Historic Site with the hope that they could be used for a sculpture of some kind. It should be noted that the land where the Planters' Monument and the Deportation Cross are located was once part of the Curry farm, but is now owned by Parks Canada.

Monette Léger, an experienced Acadian sculptor from Shediac, New Brunswick, was very interested in creating a sculpture and began her work while serving as artist in residence at Grand-Pré National Historic Site in July 2011. No doubt inspired by the UNESCO project and the theme of reconciliation, two other established artists were invited to participate in the project: Gerald Gloade from the Mi'kmaq community and Doug Morse, a resident of Grand Pré of Planter descent.

Since the grain of the elm was too pronounced and full of dust, the sculptors decided that they would each create a bas-relief in basswood that would be placed on the sections of the trunk. Contrary to elm, basswood is "easy" to work and the grain disappears when varnished. The sculpture would take the form of a vertical triptych. Cape Blomidon and the water of Minas Basin would feature in the work of all three artists. A sculpted scroll-like ribbon would serve

as a unifying element. Each artist was free to choose the symbols that best represented his or her culture. The title, *Three Cultures, One Land, Rich in History*, was chosen early on in the creative process.

The final work was unveiled on Canada Day, 2012, in the presence of Gerald Gloade, Monette Léger and Doug Morse. It was very moving to hear the artists refer to the bonds of friendship and collaboration that have developed between them over the past year.

For the moment, the sculpture is tucked in a corner at the back of the Visitor Centre at Grand-Pré National Historic

Site. It is on a revolving platform, so all three sections are visible. It will eventually be lit from the inside and moved to a more appropriate location in the Visitor Centre. *Three Cultures, One Land, Rich in History* is an ingenious artistic creation, a superb expression of cultural reconciliation, and a beautiful way to celebrate the designation of the Landscape of Grand Pré as a UNESCO World Heritage Site.

For additional photos of the sculpture, see www.grand-pre.com. For further information on the Landscape of Grand Pré, see: www.pc.gc.ca/eng/lhn-nhs/ns/grandpre/ne.aspx.



The Deportation Cross and the old elm tree at Horton Landing. (Courtesy of Les Amis de Grand-Pré)



The three sculptors at the unveiling on July 1st. From left to right: Gerald Gloade, Monette Léger and Doug Morse. The photo shows the Planter section of the sculpture. (Courtesy of Société Promotion Grand-Pré)

Genealogical Association of NS Invites the Public In

The Genealogical Association of NS recently held an Open House at its storefront office on Isleville Street and lured its Hydrostone neighbours and their friends in with the promise of food. The hand-delivered invitations gained GANS at least two new members — even though neither was offered a piece of the very large 30th Anniversary cake! Being visible is important for increasing membership in such organizations and GANS seems to have found the way by offering the general public, as well as members, access to its publications and other material in a small but inviting reading room. The former store at 3258 Isleville (at the corner of Stanley) is open on Thursday evenings in the summer from 6:30 to 9 pm. At the end of the summer the schedule will be evaluated to see whether it should and can be continued through the winter.

The collection includes review copies, as well as donated material. There is the beginning of a vertical file of papers too small or flimsy to be shelved. Two drawers contain family files arranged by surname; they range from one to 250 pages. Cemetery listings, genealogies, Halifax directories, general area histories or specialized topics such as railroads — all are available. One laptop is available for visitor use, to access subscription-based web-sites such as Ancestry. Friendly volunteers make finding your way around pleasant, as the introduction to any new activity should be. The reading room is a good place to start genealogical research — even if, in their excitement, the volunteers forget to offer cake to visitors!

For \$25 researchers can become members and then they have access to members-only databases on the GANS web-site. For more information, go to <http://www.chebucto.ns.ca/recreation/GANS/>.

2012 Regional Heritage Fairs

Each year, Heritage Fairs are held in elementary and junior high schools throughout Nova Scotia. Winners from participating local schools then compete within their school boards at regional fairs. Finally, the regional winners move on to a provincial competition. For several years, the Heritage Trust's Education Committee has arranged for judges representing the Trust to attend as many regional fairs as possible, in an effort to identify and encourage outstanding projects dealing with built heritage. The most outstanding of these projects are recognized by the awarding of Heritage Trust certificates.

This year, we provided judges for the following regional school-board fairs: Central Chignecto, Halifax, South Shore, Strait, Tri-County, and Valley. Representing the Trust were judges Jan Zann, Peter Delefos, Gregory MacNeil, Trudi Bunting, Michael Morris, and Gordon Callon.

At the end of May, the Trust also participated in the provincial fair at Pier 21 in Halifax, where Jan Zann, Education Committee Chair, presented a prize on behalf of Heritage Trust of Nova Scotia.

For the Trust, the Heritage Fairs represent a unique opportunity to connect with young people and to promote an appreciation of built heritage in com-

munities throughout the province. HTNS members who might be interested in representing the Trust next year in the regional Heritage Fairs should contact the Trust's Education Committee.

It should also be noted that this year the fairs have given rise to a new generation of filmmakers. Winning students from regional fairs are now selected for Canada's History's Young Citizens program, in which students are presented with a digital video camera and commissioned to create a short film about their heritage-fair topic. Through a public vote, the top two videos from each participating province and territory advance to a finalist round. From there, a panel of judges select six recipients to travel to Ottawa to premiere their films at the National History Forum, held in conjunction with the Governor General's History Awards.

Although the voting is closing as we prepare this issue for press, anyone interested in heritage is urged to visit the Young Citizens website (<http://www.canadahistory.ca/Kids/YoungCitizens.aspx>) and view some of the marvellous films that these students from grades 4 to 9 have produced. Sixteen young Nova Scotians participated in the video program this year.



The South Shore Regional Fair winners of Heritage Trust certificates were, left to right, Alyssa Reeves and Victoria Walker (Learning from the Past), Molly Atkinson (For Sale, Historic Treasure) and Elayna Foran (The House I Call My Home). (Courtesy of Gregory MacNeil)

Reviving A Kitchen Classic

Bruce MacNab

Aside from apple trees and a weathered barn, what else would you expect to see at an old country homestead in Nova Scotia? If you're invited inside the house you might discover reminders of days gone by such as a pump organ, a stone foundation, wide softwood floors, and steep stairways. But one feature is guaranteed to be the star attraction of any country home – an old-fashioned, wood-burning cook stove. Admired for their design and beauty, these stoves draw rave compliments usually reserved for classic cars and vintage electric guitars.

The fine finish on coal and wood-burning kitchen ranges was a source of great pride for homeowners. The owner's manual for the stove pictured here described porcelain enamel as "basically coloured glass," and then explained: "Enamel parts are coated with enamel of good colour as evenly and as smoothly as the limitation of the art will permit." The cooking surface was cast iron, highly polished to a silvery luster. After years of fires, the tops turned from silver to a marvelous bluish hue. Stove tops were kept rust free with regular coatings of Vaseline while stains were removed with an emery cloth and a few drops of oil to prevent scratching.

The inner workings of the stove are fascinating. Heat is distributed via smoke from the firebox as it circulates around the oven compartment below the cook top. Ashes fall through a grate into a removable, galvanized trough. Some models have a copper reservoir for hot water. Bottom-hinged cabinets located above the cook surface help to keep your toast warm.

Although largely phased out during the last half-century, wood cook stoves can still be found in country homes across Nova Scotia. But often these charming stoves are no longer burning because of safety problems identified by insurance companies. So they are un-



A disconnected 1939 Brock stove at the author's recently purchased house in Cumberland County. (Courtesy of Bruce MacNab)

hooked from their faithful chimneys, and now serve as decorative countertops or are relegated to sheds for storage.

What if you're lucky enough to own a traditional cook stove and you want to return it to working condition? What if you dream about picking apples from your country orchard and baking a tasty pie in your wood-heated oven? The good news is that it's possible your stove can be safely re-installed. The bad

news is that it's expensive, and you're going to need a big room in which to put it. In a future article, we'll find out how a wood-burning cook stove from yesteryear can be brought back to life with help from a pro. Get your tea pot ready.

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

Maison Mouchet

Janet McGinity and Donna McInnis

If a house could tell stories, Maison Mouchet in West Arichat, Isle Madame, has witnessed enough drama in its long existence for an entire evening of storytelling.

A hundred and fifty years ago, this dwelling dominated a bustling seaport, then called Acadiaville, where master mariners sailed to the far corners of the globe with cargoes of salt cod and returned months later with tropical goods. Companies headquartered in Jersey, Channel Islands, ran the Isle Madame trade, notably Robin, Jones and Whitman; DeCarteret and Levesconte; and, locally, Peter Bosdet and his son, Peter Cline. More than 360 vessels called Arichat and West Arichat home. The population was ten times the current number.

Bosdet's Point separates West Arichat harbour from a broad cove where Emile Mouchet's wharf once stood beside his home and store. The Catholic Church and its rectory face the property from two corners of the crossroad. The Mouchet house sits at the corner of Chemin des Bosdet and Highway 206 to Arichat, three miles away. Here, Maison Mouchet, stands out in the landscape, befitting the status of its successive owners.

Although the date of construction is not currently known, its architectural features suggest the first half of the 19th century. Several early deeds exist from before Emile Mouchet's time, but they do not state clearly whether a house was on the land.

Today, the house is owned by Jason and Jeannette Boudrot, and Jason runs a law office from their home. Jason Boudrot purchased the house in 2003, and he and Jeannette live there with their two young daughters. Jason's family is the ninth generation of Boudrots here, and the 11th generation of Acadians. A Boudrot ancestor was related to a long-ago owner of the house. Boudrot roots



Maison Mouchet in 1871, showing the six dormers, the original porch, and Emile Mouchet's first shop. (Courtesy of Isle Madame Historical Society)

run deep on Isle Madame.

The house retains the charm and dignity of a 19th century grand home. A series of photos on the dining-room wall traces the evolution of the property throughout the 19th and 20th centuries: the house with six dormers and the first shop built by Emile Mouchet, followed by the house with only one dormer and the larger shop of Abraham LeBlanc, and, thereafter with an ever-expanding number of outbuildings.

In the photo accompanying this article, one sees a three-storey Georgian house with six attic dormers and two chimneys. The original twelve-paned windows are laid out in classical symmetry. Sagging glass in several panes indicate their age. The front portico has been enclosed and modified, and a porch was added on the back in an earlier modification. In 2012, the house received a new coat of paint in a heritage oxblood colour.

The Boudrots discovered that the exterior cladding consists of wooden shingles over a layer of birchbark insulation, and a three-inch thickness of tongue-and-groove boards. Wide boards and hand-hewn, whitewashed beams are visible in the basement. There is a basement cistern, and two springs run

below the house. The chimney bases are now concealed by extensive concrete reinforcement but Jason believes the basement once had a galley kitchen, with a dumbwaiter to the dining room above.

A wide hallway runs the width of the house, with two rooms off each side on both the ground floor and second floor. Ceiling planks are up to a foot wide. The Boudrots stripped the heavy wallpaper to retrieve the interior simplicity of earlier days. Narrow fireplaces throughout the house must once have been fitted with coal-burning braziers, none of which are operative now. On each side of the kitchen fireplace, parallel passageways lead from the kitchen to the dining room. These are lined with pantry shelves and china cupboards now, as they have always been.

On the third floor, one of the Boudrots' first renovations was to remove the wallboard partitions and oilcloth floor covering, thus reducing the great risk of fire. The open space is ideal for visitors and a playroom for two little girls. It is likely that the attic was originally a single open space, as it is today. Exposed trusses reveal the original rafter spacing for the six dormers. The one remaining dormer has wooden pegs hold-

ing the beams in place. Knee wall braces like those in wooden ship construction reinforce the floor-to-wall joints in the space above the long hallways of the lower storeys.

With its six dormers in addition to the full-length gable windows, this attic would have been very bright. In the mid-1800s, it may have been a classroom. A deed dated April 1859 refers to Emile Mouchet as a "teacher." In 1860, a visiting French geographer, Rameau de Saint-Père, met Mouchet and described him as the village's first schoolmaster. A few years later, the Frères de l'Instruction Chrétienne came to Isle Madame to open a school. Perhaps, Mouchet then taught for the Brothers.

A marine infantryman originally from St. Brieuc in Brittany, Emile came to Isle Madame from St. Pierre et Miquelon. He purchased the land, and, perhaps, a house with it, for 40 pounds sterling from William Charters. In 1872, he married a young Jersey woman, Jane Armande DeQuetteville, in Halifax, and brought her home to West Arichat.

Emile prospered in his adopted community. After he left teaching, he opened a general store and post office. He also owned a schooner. In 1882, tragedy touched the lives of Emile and Jane Mouchet. Their young son, Cesar, died at the age of eight years, while attending school in Memramcook, New Brunswick.

Before Emile's death in 1889, he sold the house to master mariner Capt. Abraham LeBlanc, a friend and neighbour, on condition that his widow could continue living there. Jane Mouchet then lived as a lodger in the house that had once belonged to her husband. She ran the store for a year, and served as postmistress until 1897. She died in 1906 while on a visit to her native Jersey. Capt. LeBlanc carried out Jane's final wish: to have her body returned to West Arichat to be buried with her husband and their son.

Several generations of the LeBlanc family lived in Maison Mouchet until late



Today the house is home to Jason and Jeannette Boudrot and family. (Courtesy of Donna McInnis)

in the 20th century. In the front parlour, a photo from the first generation shows five laughing LeBlanc girls, with their hair in the stylish pompadour of the early 1900s, playing games and posing on the grounds.

Capt. Abraham LeBlanc was MLA from 1890 to 1894. His wife, Sabine, was the sister-in-law of Jason Boudrot's ancestor. Their daughter Sabine-Rose left a fascinating account of life in West Arichat in 1911.

Above the massive desk and heavy bookshelves of the present-day law office, Justice Arthur LeBlanc's photograph is featured. This former resident could have served as a mentor to Jason, since they knew each other when Jason started law school.

When the LeBlanc descendants dispersed, some to the United States and others to Montreal, the house was sold. For a few years in the 1990s, the

old house was transformed into Maison Emile Mouchet, a bed-and-breakfast run by a couple from New Brunswick, also named Leblanc, but no relation to the earlier family.

Since Jason Boudrot purchased the house, he and Jeannette have been researching its past as they restore it. The Boudrots are proud of their home and its long history. They prominently display the photos and artifacts that document its history. They are undertaking minor modifications, adapting it for life with a young family, while respectfully preserving its heritage character. With careful stewardship, the Maison Mouchet will shelter many more generations on Isle Madame.

Janet McGinity is a Halifax writer currently working on a historical novel based on the lives of Emile Mouchet and Jane DeQuetteville.

Ellershausen Manor



(Courtesy of Tradewinds Realty Inc.)

Elizabeth Burke

Tucked away in the small community of Ellershouse in Hants County lies an unspoiled heritage treasure; rich in both architectural and historical details. The 4,548-square-foot mansion was built in 1865 by Baron Francis (Franz) von Ellershausen, a German-born mining engineer. Lured by the gold mining in Nova Scotia, he came here in 1862. In 1864 he left mining to develop a pulp and paper mill along the St. Croix River and put down roots in what was to become known as Ellershouse. He built not only his own estate but also several other houses, the community church, and a school and cottages for his workers. Some of his workers were German immigrants who had been shipwrecked off Sable Island. His entrepreneurial endeavours expanded to the building of a saw mill and the development of a sugar-beet farm. By all accounts he was a colourful character who possessed a boundless enthusiasm for his varied business interests.

The two-storey, clapboard house was built in the Italian Villa style with a low pitched roof and overhanging eaves. The foundation is constructed

of granite blocks. The front façade is distinguished by a portico supported by reeded columns, topped by acanthus leaf capitals. An early photograph shows the house was originally constructed with four columns and a balcony that spanned the full width of the house. There was also a central-peaked carriage house at the rear of the house. The granite front steps, which are engraved "Ellershouse 1865" on one side and "F. v Ellershausen" on the other, have elaborate cast-iron railings. A cupola tops the square, blocky front portion of the house and a rectangular extension stretches out to the rear. The six-over-six windows on both floors are shuttered.

The interior of the house is very grand, with generously proportioned rooms reflecting the decorating tastes of the wealthy of the era, including tall ceilings topped by crown moldings, grain-painted doors and surrounds, gilded brass window valances, Italian marble fireplaces, and papered walls. The paper with gilded design in the living room is original, as is the stenciled decoration on its ceiling. The decorative painting in the house has been listed in the Heritage Trust's Painted Rooms database. One of the baths contains a

tin tub with a paneled wood surround that was likely installed around the turn of the 20th century. A stunning carved ceiling arch in the foyer is repeated in the second-floor hallway. The floating staircase with mahogany newels and hand rails extends from the first floor and continues to the third-floor attic. All the floors, moldings and hardware are original.

Some of the furnishings in the house are those originally purchased by Ellershausen, including a rosewood grand piano. He is reputed to have been an accomplished pianist. The furniture is available for purchase by the new owner.

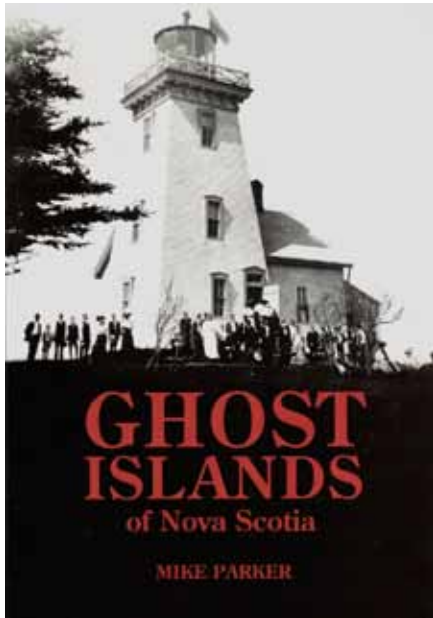
The house sits on approximately 10 acres and is surrounded by extensive gardens, which include a pond, stone patio, and charming trails. The gardens are overgrown, but the well-planned layout is still clear. Another photograph provides a view of the gardens in their early manicured state.

What makes this 147-year-old property so special is that it has been owned by a very few families, all of whom were obviously interested in preserving the original fabric of the house and grounds. It has been in the family of the current owners since 1965. All too often our heritage properties have been insensitively renovated over the years to the point where much research is required before a start can be made on returning the house to its original point in time. Viewing Ellershausen Manor is like stepping into a time capsule from 1865. We will hope the property finds new owners who will continue to conserve this special place.

Ellershausen Manor is for sale, for \$425,000. MLS No. 45000074. Contact Tim Harris of Tradewinds Realty in Chester at 902-275-5613.

Mike Parker, *Ghost Islands of Nova Scotia*

(*Lawrencetown Beach, N.S.: Pottersfield Press, 2012*), 255 pages, \$24.95



(Courtesy of Pottersfield Press)

Donna McInnis

Ghost Islands of Nova Scotia, like two previous Ghost books by this author, successfully transports the reader to a time in Nova Scotia's history when places that are now largely uninhabited were bustling with daily activity. In his latest book, Parker takes us to the islands off Nova Scotia's coast when they were homes to families, places for entertainment and picnics, prisons and detention centres, military fortifications, lifesaving stations, or busy, fishing villages. His well-researched book describes the work of the people who inhabited the islands: the lightkeepers and their families, fishermen and their families, and lifesaving-station keepers; the conditions of life on the islands at that time; and the shipwrecks and supernatural events that occurred there. The narrative is accompanied by the more than three hundred photographs which form an integral part of the story. The ghosts of the title are evoked most effectively by those photos which contrast the islands' vibrant com-

munities of the past with their uninhabited, skeletal pictures of today.

The first six chapters feature islands which are both familiar to Haligonians, and accessible even to those of us who don't own a boat: McNab's, George's, Devil's, Lawlor, Melville, Deadman's, and Sambro. Other islands featured are also generally known by the casual, weekend traveller: Oak Island and the LaHave Islands, and Scatarie. A few islands seem to have been chosen for their dramatic situation and the harrowing tales they harbour: Isle Haute, so prominent, yet isolated, in the Bay of Fundy; St. Paul Island in the Gulf of St. Lawrence where more than a thousand shipwreck victims are believed to be buried in unmarked graves; Little Hope, the very name of which portends the fate not only of ships, but of the island itself, which has been so reduced in size that it is now inhabited only by birds and a grounded fishing boat; and, of course, our famous Sable Island, Graveyard of the Atlantic. In some cases, Parker focuses on the economy and the social fiber of the island. In others, it is the tenacity of the lightkeeper and the adversity faced by those in the lifesaving stations which Parker highlights. There is an astonishing continuity of service from generation to generation of those who tended the lights.

Ghost Islands of Nova Scotia provides an important insight into a disappearing lifestyle. The style is anecdotal, and the voice is conversational. Much of the text consists of quotations from newspapers, journals, diaries, and interviews. Although the contents are sometimes loosely sewn together, the photos and illustrations help to anchor the text. The photographs are well-documented. The interspersed photographs and text are reminiscent of a visit with a distant relative who is recounting inherited memories — a cozy experience. The sizeable bibliography is sufficient to

prompt further reading on the subject, which was the author's intention.

With the exception of the last chapter, each chapter treats an individual island or cluster of islands, such as The Tusket Islands or The LaHave Islands. This technique works well, allowing a random approach to the material. Parker concludes his book with "The Ghost Island Gallery." This last chapter provides a brief description of a number of islands. *Ghost Islands of Nova Scotia* is a treasury of collective memory for many Nova Scotians, and provides an invaluable insight into what life was once like on these islands.

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Parkdale – Maplewood Community Museum

3005 Barss Corner Rd., Maplewood, Lun. Co.
Heritage Blueberry Festival – Sept. 8, 12:30 p.m. – 5:30 p.m. Crafts, baked goods, demonstrations, and traditional meal. \$12 adult, \$6 children.
 <<http://parkdale.ednet.ns.ca/>> (902) 644-2893

The Scott Manor House

15 Fort Sackville Dr., Bedford
Candlelight Graveyard Walk – Sept. 24, 2012, 7:30 p.m. A guided tour of All Saints Anglican Cemetery and the Brookside Cemetery in Bedford. Walk starts at Scott Manor House at 7:30 in Bedford. No registration required.
 <<http://www.scottmanorhouse.ca/>> (902) 832-2336 scott.manor@ns.sympatico.ca.

The Urban Farm Society of Spryfield

16 Sussex St., Halifax.
Harvest Fair – Sept. 8, 2:00 – 4:00 p.m. Rain date Sept. 9. <www.urbanfarmspryfield.com> (902) 477-6087 urbanfarmspryfield@gmail.com

Le Village Historique Acadien de la Nouvelle-Écosse

Lower West Pubnico, N.S.
Harvest Festival – Oct. 2, 2012. Cranberries, apples, pumpkins and more, all classic fall dessert ingredients. Delight in this bottomless plate buffet! All desserts are made by volunteers. Possibly some low-calorie versions. 1:30 – 3 p.m. Admission \$6 (Members \$5.) For additional information, call Kathy Nickerson 902-762-2530 or 1-888-381-8999

Whirligig and Weathervane Festival

Shelburne N.S.
 Sept. 15-16 <<http://www.whirligigfestival.com/>>

Programs Sponsored by Other Societies

Acadian House Museum / L'Acadie de Chezzetcook

79 Hill Rd., West Chezzetcook
Although the Museum closes for the season on Aug. 31, 2012, **The Tea Room** is still open until Oct. 13, daily 9:00 a.m. – 4:00 p.m.
Children's Halloween Event – Oct. 28, 2012. Contact for details.
Old Fashioned Seaside Christmas – Nov. 16, 17, 18, 10:00 – 4:00 p.m. Sunday till 5 p.m. See website for more details:
<<http://seacoasttrail.com/drupal/events/listitem/Old%20Fashioned%20Seaside%20Christmas%20>>
902-827-2893

Annapolis Heritage Society

North Hills Museum, Salt-Box Talk Lecture Series, 5065 Granville Road, Granville Ferry, Annapolis Royal, N.S. Each lecture is \$3.00. Registration required, call 532-2168.
Lecture 1: Framed: The Art around Painting. – Tuesday, Sept. 11, 10 a.m. -12:00 p.m., or 1:30-3:30 p.m. Learn about the history and function of frames in the golden age of frame making between the 14th and 19th centuries in Europe.
Lecture 2: Instruments of Illumination – The History of Stained Glass –Tuesday, Sept. 25, 10 a.m. -12:00 p.m., or 1:30- 3:30 p.m. A survey of the history of stained glass from the Mesopotamians (c. 3000 BC) to the hobbyists of today.
Lecture 3: Chinoiserie at North Hills – Tuesday, Oct. 9, 10 a.m. -12:00 p.m., or 1:30- 3:30 p.m. One of the most important stylistic forms during the Georgian Period (1714–1830), 'Chinese Taste' in design was seen as exotic, fanciful, and a reaction against the 'severity' of Classicism.

Annapolis Candlelight Graveyard Tours.

Fort Anne, Annapolis Royal, N.S.
Tours occur every Sunday, Tuesday, Wednesday, and Thursday, June 3–Oct. 14 at 9:30 p.m. Adults \$7, Youth (13-18) \$3, Child (12 and under) \$1. Tours do not take place in the rain when umbrellas are required. Duration 1 hour.

Colchester Historical Society, Truro.

The Rev. Dr. Andrew Brown: Nova Scotia's Elusive Historian, Sept. 27, 2012 7:30-9:30 p.m. – a Talk by Sara Beanlands. Ms. Beanland's talk will focus on Rev. Dr. Brown and his remarkable collection of manuscripts relating to Acadian history which contains one of the earliest known historical accounts of the Acadian deportation. 902-895-6284.

Cossit House Museum, Sydney.

Ghosts and Legends – October 10, 2012
A spine-chilling tour through the haunted streets of the Historic Conservation District and Sydney's Cossit House. Costumed storytellers will enthrall you with legendary stories of the ghostly residents of Sydney while taking you through haunted heritage homes and graveyards.

Dartmouth Heritage Museum

Evergreen House, 26 Newcastle St., Dartmouth
Hours: Tuesday - Friday 10 a.m. – 5 p.m. & Saturday – 10 a.m. -1 p.m. & 2 p.m. – 5 p.m.
Paul Bennett, Endangered Schoolhouses: The Rise and Fall of the "Palace Schools" of Nova Scotia –Sept. 7, 7:00 p.m. – 9:00 p.m. Event to be held at Evergreen House.
Heritage House Tour –Oct. 13 – 14. Check website for details.
Helen Creighton Victorian Halloween at Evergreen House – Oct. 17-31, \$2 per person.
Victorian Christmas at Evergreen House – Nov. 20 – Dec. 22. \$2 per person.
Familiar Faces In Portrait Exhibit, until Oct. 13, \$2.00 per person.
Treasured Threads: Featuring the Seaspray Guild of Lacemakers Exhibit. Nov. 3–Dec. 22. \$2 per person. <www.dartmouthheritagemuseum.ns.ca/> (902) 464-2300

DesBrisay Museum

130 Jubilee Rd., Bridgewater.
Family History & Genealogy Seminar – Saturday, September 15, 8:45 am-5:00 p.m. Cost: \$20 adult. Includes refreshments and lunch. Registration required.
The Bridgewater Photographic Society – Thirty Years of History of the Light. Opening Reception for Fall Exhibit – Sunday, September 23, 2:00 p.m. – 4:00 p.m. Exhibit runs until November 11.
Ada's Dessert Party – Sunday, September 30, 2:00p.m. Tickets \$6.00.
Stephen Ernst, "Working with Old Photos" photography workshop – Sunday, October 14, 2:00 p.m. – 4:00 p.m.
Get Into the Spirit – Saturday, October 27, 1:00 p.m. – 4:00 p.m. A day filled with ghost stories, tarot card readings, and more! Tickets \$5. Limited seating.
Annual Christmas Open House – Sunday, December 9, 2:00 p.m. – 4:00 p.m.
<www.desbrisaymuseum.ca/> (902) 543-4033

Highland Village Museum, Iona.

Oidhche nam Bòcan/Night of the Spooks –Oct. 25-27, 2012. Come and celebrate Halowe'en with a special evening tour of the Highland Village by lamp light complete with storytelling, skits and special effects. This is a family activity. Prepaid reservations are required. No refunds or discounts. Adult \$12; Student \$5; Family \$28. 902-725-2272 or 1-866-442-3542

Lunenburg Heritage Society.

Lunenburg Heritage Society House Tour – Sept. 15, 9-5. Tickets - \$25. Purchase these online <<http://lunenburgheritagesociety.ca/>> or at Knaut Rhuland House Museum, 125 Pelham Street in Lunenburg or The Shop on the Corner at 263 Lincoln Street. 902-634-3498

Musée des Acadiens des Pubnicos & centre de recherche

Highway 103, Exit 31, Rte 335 West Pubnico, Yarmouth County.
Soirée de Musique / Kitchen Party – Sept. 7, 7:30 p.m. – 9:30 p.m. \$5 per person. Held at Sylvesters Club, Centre de Pombcoup, West Pubnico.
Meeting of la Société historique acadienne de Pubnico-Ouest - Sept. 13, 7:00 p.m.
Exhibit by Richard d'Entremont, "Lights along the Shore" – Sept. 14, 9:00 a.m. – 4:00 p.m. \$3 per person.
Craft Splash South West Nova Scotia – Sept. 22 – Sept. 29. Workshops and demonstration of traditional skills.
Soirée de Musique / Kitchen Party – Oct. 5, 7:30 p.m. – 9:30 p.m. \$5 per person. Held at Sylvesters Club, Centre de Pombcoup, West Pubnico
Soirée de Musique / Kitchen Party – Nov. 7, 7:30 p.m. – 9:30 p.m. \$5 per person. Held at Sylvesters Club, Centre de Pombcoup, West Pubnico
Meeting of la Société historique acadienne de Pubnico-Ouest – Dec. 13, 7:00 p.m.
Christmas Carol Sing Along – Dec. 16, 7:00 p.m. – 9:00 p.m., \$7 per person. Centre de Pombcoup, West Pubnico. <<http://www.museeacadien.ca/>> (902) 7623380 musee.acadien@ns.sympatico.ca

Ross Farm

New Ross, Lunenburg County, N.S.
Military Encampment – Sept. 22-23 –The Atlantic Canadian World War II Living History Association will put on a World War II re-enactment.
Basket Making Demonstration – Oct. 6, - Members of the Nova Scotia Basketry guild will be on hand in the Farm workshop demonstrating basket making..
Lunenburg County Pudding Making – Oct. 20-21, 2012 – On Saturday and Sunday meat will be made into traditional Lunenburg County Pudding and see how this delicacy is prepared.
Christmas in the Country – Dec. 8-9, 2012. As part of the New Ross Christmas Festival, staff at Ross Farm Museum have put together a great program for your enjoyment. Step back in time and experience Christmas in the country. 902-689-2210, or 1-877-689-2210. <<http://ross-farm.museum.gov.ns.ca/>>

Nova Scotia Fibre Arts Festival, Amherst, N.S.

Tuesday, Oct. 9,– Saturday, Oct. 13, 2012.
The NS Fibre Arts Festival is a five-day celebration of all things fibre: knitting, quilting, rug hooking, and so much more. Featuring over 50 creative workshops, exhibits and hands-on demonstrations. coordinator@fibreartsfestival.com

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