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The Griffin

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- 2** REPORT **President's Report**
Linda Forbes
- 4** HERITAGE HOUSES **Lunenburg Heritage Society's 2012 House Tour**
John Bell
- 7** EDUCATION **From Local Heritage Fairs to National Exposure**
Janice R. Zann
- 8** HERITAGE HOUSES **The George Rent House on South Park Street**
Garry D. Shutlak
- 9** BUILDINGS AT RISK **Saving the Shore Lights of Nova Scotia**
E.W. Hamilton
- 10** HERITAGE LOST **Some Examples of the Architecture of Poor Houses and County Homes in Nova Scotia**
Allan E. Marble
- 12** HERITAGE ORGANIZATIONS **Heritage Cape Breton Connection Cooperative Limited**
Tammy MacNeil
- 13** HERITAGE HOUSES/HERITAGE FOR SALE **Lowden House**
- 14** HERITAGE ORGANIZATIONS **The Historic Preservation Trust of Lancaster County Visits Nova Scotia**
Amy Gaston
- 15** BUILDER'S MANUAL **The Naked Truth: Cast Iron Bathtubs vs. Acrylic Imposters**
Bruce MacNab
- 16** REVIEW **W. P. Kerr's *History Etched in Stone***
Karin Salk
- 18** REVIEW **Frances Jewel Dickson's *Destination White Point***
Holly Gunn
-

President's Report

The Griffin

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published by
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Unless otherwise indicated,
the opinions expressed
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but reserve the right
to edit for publication.

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Linda Forbes

"Be There, Pitch In and Take Action!" was the rallying cry in Montreal for Heritage Canada's mid-October conference or National Summit, as it was called. This Summit provided the opportunity to assess what is working, and what is not, across the country. Responding to the impression that the "heritage movement appears to be at a crossroad," with "new pressures on existing heritage policies and programs," participants were engaged in thinking about the current heritage environment and drafting statements to guide future actions.

It is a hopeful sign that Kevin Barrett of the N.S. Heritage Property Program and Heather MacMillan, Senior Policy Analyst for the Department of Communities, Culture and Heritage, were there. Other Nova Scotians at this conference included representatives from the Town of Truro, Annapolis County, the Municipality of the District of Chester, NSCC (Heritage Carpentry program), and Cape Breton University, including Professor Tom Urbaniak, Nova Scotia's representative on the Heritage Canada Board.

In a message sent shortly after the conference, Heritage Canada said it heard the following:

We need to become enablers! Heritage will remain irrelevant as long as we're seen as heritage protectionists. Link the heritage message to the crisis of consumerism and disposability. Conservation should be

synonymous with innovation. A culture of conservation can be achieved by expanding the generational, social and economic relevance of heritage (e.g., social justice, sustainable development and urban agriculture). Move beyond buildings to include intangible heritage.

The Trust is already engaged in activities consistent with the thrust of these comments. The Morris project has brought together a diverse coalition of groups: the Ecology Action Centre, Heritage Trust, Metro Non-Profit Housing, and the ARK. Together, they have been able to draw on individuals from the arts, business, education, and government to conserve and re-purpose the oldest standing commercial building in Halifax. Underlying the decisions being made are the federal Standards and Guidelines (www.historicplaces.ca/en/pages/standards-normes.aspx), concern for the environment, and economic and social sustainability. Mid-January 2013 is the target date for the move to the corner of Charles and Creighton Streets in North End Halifax. Fundraising for the move intensified at the end of October led by EAC. While the site preparations were getting underway, efforts were begun to explain the project to future neighbours. More public events are being planned around the move.

There are many reasons to protect our built and intangible heritage. The Morris project demonstrates the value of keeping the embodied energy in an early and storied building out of the landfill and investing it instead to meet a social need – affordable housing for youth. While Heritage Trust is sometimes portrayed as being narrowly protectionist, the Morris project clearly demonstrates that this is not so. We must work on getting the message out that we welcome collaboration. Our interests are broad, not narrow, and they overlap those of many other groups in the province.

Cover image: Detail from Grand Pré, by Frans Aeyelts, 14" x 21.5", watercolour on Arches 140 lb. paper. (Courtesy of the artist)

Frans Aeyelts



Valley Farm, by Frans Aeyelts, 14.25" x 21.5", watercolour on Arches 140 lb. paper. (Courtesy of the artist)

Lunenburg watercolour artist Frans Aeyelts was born and educated in the Netherlands, where he initially studied graphic design, followed by industrial printing techniques and management. However, it was the fine arts that captured his imagination allowing him to express himself without restriction.

Frans's other interest was the maritime world, which eventually led to employment with Fisheries and Oceans in Nova Scotia. Life on the East Coast also offered Frans the opportunity to pursue his passion for offshore sailing. In fact, he eventually sailed his own home-built boat to the West Indies.

Frans later returned to drawing and painting, and, gradually, took on a teaching role, offering classes in drawing and watercolour techniques. He now leads

watercolour workshops, and does commission work (house, garden and boat portraits).

Frans is a member of the Canadian Society of Painters in Watercolour, and his art has appeared in numerous group and solo exhibitions and in the book *From Land and Sea: Nova Scotia's Contemporary Landscape Artists* (2009). He is also a contributor, as a Marquee Artist, to Information Morning's 2013 *Sharing the View* calendar.

For more information on the artist and his workshops, see his website: <http://fransaeyelts.com/>

HTNS Illustrated Public Lectures

Museum of Natural History (Auditorium)
Summer Street, Halifax

Thursday, 17 January at 7:30 p.m.

Mike Reid

**"Looking Back to Plan Ahead:
The Halifax Peninsula at the End
of the Eighteenth Century
and Why It Matters Today"**

See page 19 for more details.

Thursday, 21 February at 7:30 p.m.

Georges Arseneault

**"Traditional Acadian Wintertime
Celebrations"**

See page 17 for more details.

For more information, please call 423-4807.

Lunenburg Heritage Society's 2012 House Tour

John Bell

[The historical and architectural information in this report is largely taken from the excellent tour booklet and handouts that were prepared by the Lunenburg Heritage Society.]

On September 15, which proved to be a beautiful late-summer day on the South Shore, the Lunenburg Heritage Society welcomed nearly 400 enthusiastic visitors to its 2012 heritage house tour, one of the Society's major fund-raising events.

This year, the focus of the community-supported tour was mostly on buildings located outside the boundaries of Old Town, the UNESCO-designated heritage district. In fact, of the nine, featured properties, which included both private homes and commercial establishments - this year's theme was "work in the present, play in the past" - seven were in Lunenburg's New Town, and yet another was not far out of town on the road to Garden Lots and Blue Rocks. Taken together, the buildings on the tour offered a broad range of approaches to built heritage, from respectful restoration to outright reproduction. Visitors were greeted at each numbered tour site by friendly and knowledgeable volunteers. As well, in many instances, proud owners were present to offer insights and answer questions.

The first of the properties featured on the map that accompanied the well-organized tour was Floral Cottage at 26 Falkland Street, which was built circa 1862 for the sailmaker Charles Hewitt, whose daughter, Minnie, later served as the first vice-principal of the Lunenburg Academy. Although this handsome home began as a simple, carpenter-style structure with a central dormer, it subsequently evolved into a much larger and more elaborate house with a two-storey "bump," capped by a two-tiered, bell-cast roof, an Empire-style wing

with a mansard roof and a two-storey tower, and a later two-storey addition that includes a main-floor sunroom. This sunroom served as an artist's studio for Minnie Hewitt, who lived in the house for her entire life -- more than 90 years. All these different elements, both inside and out, blend surprisingly well, as do some recent interior changes made by the current owners, Will Brooks and Cheryl Lamerson.

The same owners also generously opened the doors of property #6 on the tour, the Lorne Street Firehouse, located on the back half of the Floral Cottage lot. This building is of recent construction, but in the same style as the 1880s addition to Floral Cottage. Accordingly, it features a mansard roof and hand-crafted carriage doors, and incorporates many recycled, heritage materials. The property's co-owner, Will Brooks, is the founder and first president of the Canadian Fallen Fire Fighters Foundation, and utilizes the heritage-style firehouse as a private museum that houses two antique fire engines as well as displays and artifacts related to the history of fire fighting. The museum and the Floral Cottage are connected by flagstone walkways and a beautiful perennial garden.

Across the street from Floral Cottage was the third building on the tour map: the Boatbuilder's Cottage at 31 Falkland

Street, another reconstructed heritage building. Located beside a lovely Victorian home that was once an early private hospital, the cottage was built in 2004, and is intended as a reproduction of a boat shop that stood on the same site for many decades. Although smaller than the original structure, which was built in the late 1870s, the reconstruction, which now serves as a guest house, shares many of the external features of the original building, including board-and-batten siding, six-over-six sash windows, and a chimney. Given the new function of the cottage, there was no desire to replicate the interior of a working boat shop; instead, the current owners, Adam and Cindy Dial, have created a cozy cottage with exposed beams, a floor-to-ceiling fireplace, a loft bedroom, and a rear balcony with a harbour view. The Dials are currently restoring the adjacent house (29 Falkland Street).

The third property on the tour was the stately home built in 1911 for newspaper publisher, businessman, and politician William Duff. The exterior of this large, elegant house, which stands at 66 MacDonald Street on half a New Town block, very much reflects the material success of its owner. It features numerous Classical Revival elements, such as a truncated hip roof with a widow's walk, hipped dormers, intricate fascia and window mouldings, and a broad veran-

Micheline Courtemanche and Brad Quarrie's letterpress print shop produced the attractive booklets, tickets, and souvenir ephemera for this year's house tour. (Courtesy of the Lunenburg Heritage Society)



Captain Samuel Herman House. (Courtesy of John Bell)

dah with wooden Tuscan-style columns. The elegant interior is equally impressive, with a wide, central front hall; high ceilings; numerous stained-glass panels; and oak woodwork and floors. The current owners, Janet and Lorne Johanson, who operate the home as a bed and breakfast, recently converted a carriage house on the grounds into a rental property. This latter building also figured in the tour.

The next property on the tour was the Captain Samuel Herman House at 56 Broad Street. Now owned by Paula Rennie and Marc Thibaudeau, the home was built between 1897 and 1906, and

was one of the earliest grand houses erected in New Town. The home's original owner was a former master mariner who became the manager of the Capitol Theatre (now the Opera House). The imposing Victorian structure, which apparently displaced a smaller house that was moved across the street, features two, double-storey, bay windows (one on the front and another on the side); a second-storey balcony over the entrance; a large offset dormer over the front, two-storey bay; and a front porch, which once extended around the side of the house. Both the front porch and the balcony have original turned posts

and rails and attractive fluted columns. Also of note is the splendid front door, which has a stained-glass panel and transom etching that are repeated on the upper balcony door. The interior of the house combines original features with very tasteful renovations. After touring the second floor, visitors were welcome to visit the home's walk-up attic, a large open space that has remained untouched, and which prompted more than a little envy on the part of some tour participants.

Not far from the Captain Samuel Herman House was the tour's fifth property, the Mizpah Cottage Carriage House

at 75 Dufferin Street. Purchased together with the adjacent home in 2009, the carriage house was originally built in 1875, possibly with materials salvaged from another structure. Since that time, the building has successively served as a carriage house, a carpenter's workshop, a mechanic's shop, and an artist's studio. The new owners, Micheline Courtemanche and Brad Quarrie, have merely freshened up the building which they now use as an extremely well-outfitted letterpress shop where they produce attractive printed items, including this year's heritage tour booklet and tickets. In fact, visitors to the shop were invited to print their own souvenir — a lovely bookmark.

The next two buildings on the tour were commercial establishments that are well known to regular visitors to Lunenburg, namely, Joan Bruneau's Nova Terra Cotta Pottery at 10 Dufferin Street and the Kaulbach Block at 138-146 Lincoln Street, which is home to Laurie Swim's Art Quilt Gallery of the Atlantic. In both cases, visitors were treated to behind-the-scenes glimpses of heritage buildings that combine retail spaces with artist's studios and living quarters.

The Nova Terra Cotta building is a classic Lunenburg cape with a five-sided "bump." Likely built in the 1850s, it was apparently moved from its original site, near the Bluenose Lodge, in the 1880s. When the potter Joan Bruneau, purchased the property in 1994, it had served as a rental property for many decades, and had only narrowly escaped demolition. Fortunately Bruneau recognized the building's potential. "It had the qualities," she recalls, "of a great pot — functional design paired with embellishments and a good measure of personality." Among the exterior embellishments that likely caught her eye were a number of lovely brackets and a scrollwork frieze around the dormer eaves. As for the interior, Bruneau realized that the house, which was an excellent location for a visible retail operation, offered all the different work and living spaces that she required, permitting her to set up a

firing kiln in the basement (replacing a summer kitchen), and establish both a gallery display room and a large open studio on the main floor on either side of the central hallway and staircase. To create the studio space, she removed a wall. She did the same upstairs, allowing for a surprisingly open dining and living-room space. Another notable feature of the second-floor living quarters was the transformation of the "bump" into a charming bathroom.

Like the Nova Terra Cotta house, the western section of the Kaulbach block represents a heritage building that has retained its character while, at the same time, serving a variety of public and private functions. The structure originally consisted of three separate buildings that were consolidated circa 1900 behind an ornate Victorian exterior by the lawyer C.E. Kaulbach, who loaned money with property as collateral, thereby amassing a large inventory of Lunenburg County real estate. One notable legacy of Kaulbach's lucrative business activities is a 17-foot vault, which the current owners, Laurie Swim and Larry Goldstein, use to store gallery inventory. Upstairs, above the impressive quilt gallery, a lavish office space with tin ceilings, which had been converted during the 1920s or 1930s into an apartment, now serves as a studio. There is also an apartment on the second floor and a long deck overlooking the front harbour. Taken together, the work and living spaces within the building offer a fascinating example of several different forms of adaptive reuse over many decades.

After leaving the Kaulbach Block, some visitors made a second stop in Old Town to visit the Knaut Rhuland House Museum before heading to the last house on the tour, the Moser Homestead at 647 Blue Rocks Road. Owned by Heather Gordon, this circa 1765 house is apparently one of the first homes built outside the Lunenburg fortifications. Lovingly restored by Gordon over the course of several years, the building's original coulisse construction is on display — museum fashion — on a wall

in the den. Among the home's many notable features are the late-eighteenth century front entry, featuring a transom, side lights, and a splendid door; a striking, curved stairway with a carved handrail; and Empire-parlour trim. Not surprisingly, this impressive house was nominated for a Heritage Trust Built Heritage Award in 2011.

Given the enthusiastic response to this year's Heritage House Tour, the Lunenburg Heritage Society is apparently considering the possibility of making the tour an annual event. Anyone who participated in the 2012 tour will welcome this news, for while this year's event was certainly rewarding and satisfying, it also left most participants with a hearty appetite for more.

Heritage Fairs Update: Nova Scotian Student Among the Top Six

Brandon Snyder from the South Shore Regional School Board has been chosen as one of the top six student historians in the Canada's History Young Citizens competition. As a result, Brandon has won an all-expense-paid trip for himself and his family to Ottawa to attend the Governor General's History Awards.

Nova Scotia had over 5500 student participants in the Heritage Fair program this year, sixteen of which were chosen to represent Nova Scotia nationally. Three of these participants made it to the top thirty, and now Brandon has won one of the six top positions in Canada. This is wonderful news for Brandon and for everyone who has supported the Nova Scotia Heritage Fair program.

Brandon's award-winning video, which will be showcased at Rideau Hall on December 10th, can be viewed online:

<http://www.canadashistory.ca/Kids/YoungCitizens/Profiles/2012/Brandon-S.aspx>

From Local Heritage Fairs to National Exposure

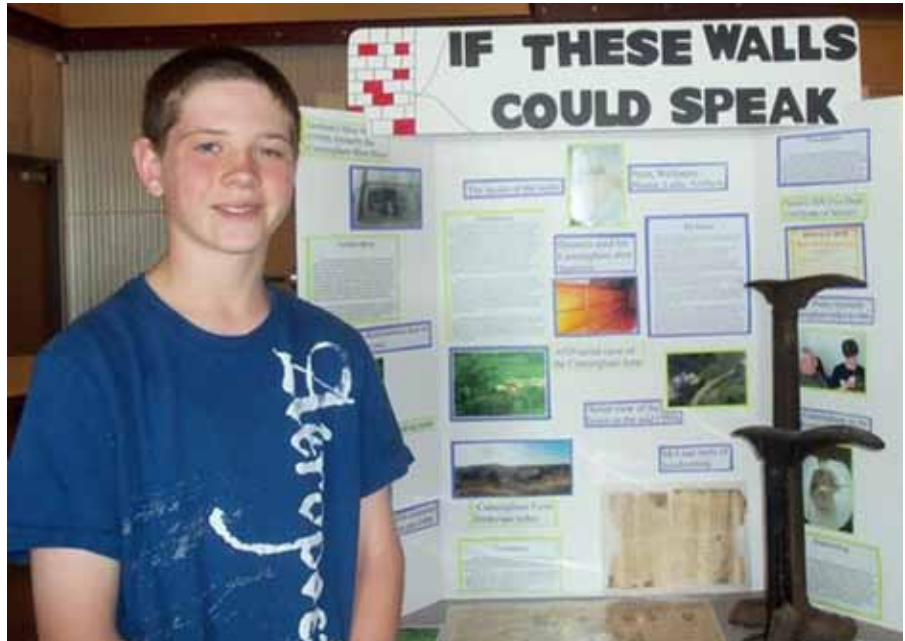
Janice R. Zann

For the past twenty years, students across Nova Scotia have participated in Canada-wide Heritage Fairs originally sponsored by the Bronfman family. Students in grades 4 to 9 learn how to research a topic, using primary sources where possible, and how to present what they have learned both visually and orally to show their knowledge and understanding of their topic. This is a valuable activity in which teachers provide leadership and guidance. Each year, a successful student was chosen to represent Nova Scotia at the National Fair, always held in a different provincial capital city.

As funds for heritage fairs decreased in recent years and National Fairs were cancelled, Nova Scotia Heritage Fairs continued because of the tireless efforts of coordinator Shirley Nicoll, a retired teacher who has been involved since day one. This year, however, since Shirley was unable to continue because of ill health, Kate Robson, a recent immigrant from Scotland, who is passionate about the heritage of her newly-adopted province, has magnificently stepped forward to take on this leadership role.

As provincial coordinator, Kate has travelled throughout the province meeting with the coordinators of each school board. She established the Nova Scotia Heritage Fairs Society, held a competition for design of a suitable logo, and chose Pier 21 as the venue for the Provincial Fair in May 2012. This Provincial Fair was totally successful, attended by award-winning students and their parents from across the province.

Rosalee Peppard, costumed in a glorious gown, appropriate to wear on the ill-fated *Titanic* in 1912, presented a medley of songs from Mik'maq, Acadian, Afro-Canadian, Scottish, Irish, and English backgrounds. TV newsreader Steve Murphy put the students through a typical new citizens' initiation cere-



"If These Walls Could Speak," winner of the Heritage Trust's Built Heritage Award, Andrew Milner, St. Andrew's Junior School. (Courtesy of Janice R. Zann)

mony; M.L.A. Lenore Zann was emcee for the event. Medals and prizes were awarded to all 60 participants. Heritage Trust awarded a major prize for a built-heritage project entitled "If These Walls Could Speak" to Andrew Milner of St. Andrew's Junior School, Antigonish. The Logo Design Award went to Jordan Williams of Sackville High, and The Judges' Award to Cian McCarron of Harmony Heights School, Truro, for his project "Geology in the Walls of Truro's Historic Buildings."

This year for the first time, there was an exciting new development. Canada's History Society launched its "Young Citizens Program" which rewards winning students who have participated in heritage fairs across the country. Sixteen students from each province, selected at their regional fairs, were given video cameras and asked to shoot short films (between three to four minutes) relating to their projects. These videos were shown online from June to August 7 so that citizens across Canada could judge and vote for the projects they consid-

ered best. The top two videos from each province then advanced to a finalist round. Following this step, a panel of judges selected six recipients to travel to Ottawa to premiere their videos at a National History Forum held in conjunction with the Governor General's History Awards. Announcement of these winning students is eagerly awaited.

On Canada Day, C.B.C. TV's "The National" previewed some of these entries. The talent of our young researchers, historians, journalists, and film makers of the future is truly amazing. What an effective way for students to become motivated to learn about their heritage. Categories for the fairs included Maritime History; Built Heritage; First Nations' Heritage; African Heritage; Best Use of Primary Materials; and Local, Family, Military, Social and Industrial History.

It is gratifying to learn that the Minister of Education will support the Nova Scotia Heritage Fairs with a future grant. However, more sponsors are needed to cover costs involved in this worthwhile endeavour.

The George Rent House on South Park Street

Garry D. Shutlak

The George Rent house at 1271 (formerly 91) South Park Street in Halifax was a substantial residence with basement kitchen and at least twelve rooms and bath. Although it has so far proven impossible to determine the precise date of construction, the architect, or the builder of this residence, it is known that the house was built for George Rent, a prominent Halifax businessman.

George Rent Jr., the son of carpenter George Rent Sr. and Isabella Brown, was born in Halifax in 1845. In 1870, he married Bessie Holloway, the daughter of James and Selina Holloway. Following his marriage, George Rent Jr. and his family lived on Dresden Row, Birmingham and Morris Streets, before finally moving to South Park Street. Mr. Rent needed a substantial home, since his father-in-law, James Holloway, and brothers-in-law, Alfred, Henry and Joseph Holloway, lived with him from time to time. When James Holloway died in 1882, he was residing with his daughter and son-in-law, and the funeral took place from 91 South Park Street. When Isabella B. Rent died in 1891 at her home at 35 Artz Lane, her funeral took place from her son's home.

George Rent Jr. (1845-1897) had his hardware-trade business that was located at 29-31 Barrington Street, now the location of the Gordon & Keith Building. The firm, founded in 1864, sold stoves, ranges, kitchen furnishings, refrigerators, and ice-cream freezers, and operated a tinsmith and plumbing business. A highly esteemed businessman, Rent was a Justice of the Peace, an alderman for Ward One (1885-1887), a commissioner of the Board of Works (1885-1887), a commissioner of the Board for Point Pleasant Park, a Fire Warden (1884), and an honorary member of the Union Protection Company. The funeral, for the 52-year-old merchant was widely attended by Halifax citizens, including members of the Union



J.A. Irvine photograph of the Rent house, c. 1900. (Courtesy of Nova Scotia Archives, NSARM accession no. Album 37 photo 151, negative: N-6772)

Fire Protection Company. George was buried at Camp Hill Cemetery. His family continued to live on at the house after his death until 1907. The home was then purchased by a real-estate agent, Andrew Nelson Bayne.

Bayne was the son of the merchant Thomas Bayne, and his wife, Elizabeth Hunter. He married Eliza Jane Macdonald in 1893. They had five children: Charles Macdonald, George Neilson, Ralph Andrew, Norman Hunter, and Walter Fairgrieve Bayne; the latter two children were born while the Bayne family occupied the house. In 1930, both Andrew N. Bayne and his brother, Charles H. Bayne, died. Six years later, Andrew's son, Dr. Charles M. Bayne, died

in the house. Three remaining Bayne family members continued to live in the house until 1946.

The house was then occupied for several years by James Gordon Austen, a member of the Halifax Police Department. Subsequently, it became the home of a salesman, Ernest S Cottingham, who rented rooms to staff from the Halifax Infirmary. In 1969, it assumed a new identity as the House of 1870, a guest house run by Muriel Robinson. This guest house continued until 1980, when the directories show no return for the property.

For more than 130 years, this unpretentious, but splendid, home has quietly stood as a South End landmark.

Saving the Shore Lights of Nova Scotia: A Report on the Lighthouse Preservation Society of Nova Scotia's Two-Day Workshop in Lunenburg

E.W. Hamilton

"Every community lucky enough to have a lighthouse has a responsibility to work for its preservation."

- Rip Irwin, *Lighthouses and Lights of Nova Scotia*.

Fisheries and Oceans Canada, speaking for our Federal Government, has declared 976 of our lighthouses surplus. Of those, 138 are in Nova Scotia. Communities must organize and work with government if they wish to save a particular lighthouse, and they should begin now since it is a rather daunting process, and there are deadlines to meet.

Recently, the Lighthouse Preservation Society of Nova Scotia offered a two-day workshop in Lunenburg to familiarize those interested in saving lighthouses with what is involved in such an endeavor. The sessions opened Friday night with Bob Trapani, Executive Director of the American Lighthouse Foundation, speaking about the lighthouses along the Eastern seaboard of the U.S. This Foundation's mission, which reflects many of our hopes, is to save and preserve its country's lighthouses.

On Saturday, David Warner, a consultant from Yarmouth, walked us through the "Business Plan Submission for Acquiring a Surplus Lighthouse." After sitting through years of in-services as a teacher, I gave him an A+ for his ability to make this an interesting topic. He was knowledgeable, energetic, sincere, and surprisingly, held our attention to the very end. He made us aware of covering all the angles, and made us feel that we could do the job.

The afternoon session dealt with insurance matters regarding the takeover of lighthouses and learning about "success" stories. People spoke repre-

senting lighthouses at Walton Harbour and Yarmouth.

Since I was attending the session for my own interest, and do not have a vested interest in a particular lighthouse, I did not stay for the insurance presentation. One point of interest, however, was the fact that although the government does not wish to maintain the lights any longer, DFO reserves the right to be on the property as long as the light is a working light.

As society has changed over the years and technology has brought about devices that permit us to be constantly aware of our location, whether in our cars or at sea, the need for lighthouses as a navigational tool at sea has all but ended. The lighthouse as a symbol, however, remains an incredible beacon of hope, signifying strength, safety, and guidance, and it speaks to who we are as a people living by the sea.

Anyone interested in the preservation of lighthouses simply must buy Rip Irwin's book, *Lighthouses and Lights of Nova Scotia* (Nimbus, 2003). It is a beautiful collection of photos and descriptions of our nautical icons. In the introduction, Mr. Irwin says, "No two lighthouses are exactly the same, but ... each is an important link to our past and embodies the maritime history of our country. We need to do whatever we can to save them."

E. W. Hamilton, a retired educator, lives in Lunenburg, and enjoys a chance to explore "topics of interest."



Sandy Point Light, Shelburne County, by Su Rogers, 14" x 48", oil on canvas. (Courtesy of the artist)

Some Examples of the Architecture of Poor Houses and County Homes in Nova Scotia

Allan E. Marble

During the period 1870 to 1910 there were thirty-two Poor Houses, Asylums, and Alms Houses built in Nova Scotia. Following World War I, these homes for the poor and harmless insane were more commonly referred to as County Homes, and they continued to house the unfortunates of society until well into the 1980s. About four years ago, I began to research the plight of the poor in order to determine what their life was like living in poor houses or county homes. I was mainly interested in learning about the living conditions of the paupers such as sleeping accommodations, the quality of food provided, the cleanliness of the bedding and clothing worn by the paupers, available medical care, the quality of the water supply, the precautions taken to ensure a reasonable level of sanitation, the fire prevention measures which were in place, and the treatment of individual paupers by the superintendent and matron as well as by other paupers and by the harmless insane.

Many of these questions were answered when I discovered that each of the Poor Houses (County Homes) was inspected annually by an Inspector of Charitable and Humane Institutions (a physician), who wrote a report on each institution which was submitted to the Municipal Councils and to the Provincial Government and published in the *Journal of the House of Assembly of Nova Scotia*. These annual reports indicated that in most municipalities the living conditions in Poor Houses were adequate in that the paupers were well fed, were provided with clean water and clean clothing, and enjoyed a warm environment during the winter. It was gratifying to discover that municipal leaders and overseers of the poor provided adequate living conditions for the paupers and harmless insane living



Digby Poor Farm and Asylum, Marshalltown, opened in 1891 and closed in 1968. Twenty-nine residents in 1910.



Pictou County Home, Riverton, opened in 1886 and closed in 1978. Ninety residents in 1910.

in their municipality. This was a major improvement to the methods practiced prior to 1870: private contracting and public auctioning of the paupers to the lowest bidder.

All of the thirty-two Poor Houses, Asylums, and Alms Houses have now been demolished. Initially, I thought I would find very few photographs of

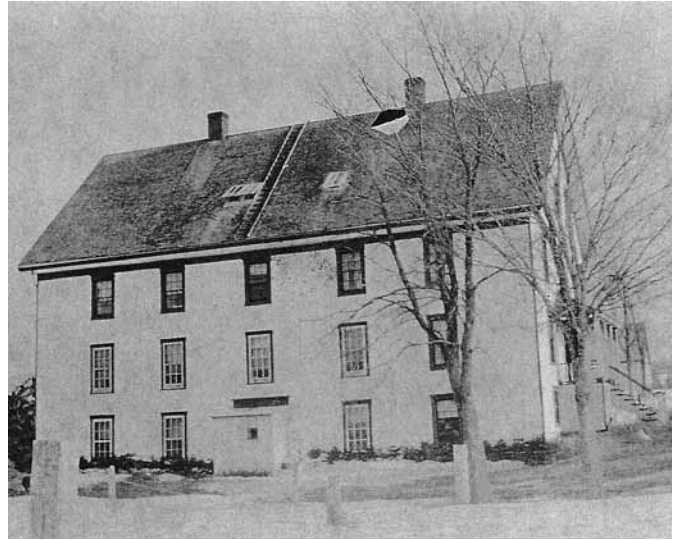
these houses. Surprisingly, after some very exhaustive research, I managed to find photographs of 28 of the thirty-two Poor Houses. The quality of the architecture and construction of many of these houses is far better than I would have anticipated. It appears that several municipalities decided to erect very expensive and substantial buildings in



Lunenburg County Poor Farm and Asylum, Dayspring, opened in 1889 and closed in 1980. Eighty-one inmates in 1929



Shelburne County Asylum and Poor Farm, opened in 1885 and closed in 1958. Twenty-five inmates in 1910.



West Hants County Poor Farm, Meander River, opened in 1884 and closed in 1966. Twenty-four Paupers in 1910.

order to provide adequate accommodation for their unfortunate brethren. I have included photographs of six of the Poor Houses so that you can draw your own conclusions about the living accommodations of Nova Scotia's poor and harmless insane.

Allan E. Marble served as the Program Chair for Heritage Trust of Nova Scotia, 2006-2011. He is currently the president of the Genealogical Association of Nova Scotia and Professor Emeritus, Dalhousie University Faculty of Engineering, Electrical and Computer Engineering.

Photographs courtesy of Allan E. Marble.



Colchester County Poor Asylum and Farm, North River, opened in 1908, burned in 1954. Eighty-three inmates in 1910.

Heritage Cape Breton Connection Cooperative Limited: A Concise History

Tammy MacNeil

The Heritage Cape Breton Connection Cooperative (HCBC), formerly known as The Iona Connection Cooperative Limited, celebrated its 25th anniversary in 2009. HCBC's main purpose is to represent organizations and individuals from across Cape Breton Island that share an interest in heritage.

The concept of such an umbrella group arose in the 1980s during the planning of Sydney's bicentennial celebrations. Stakeholders in heritage realized that there were pockets of heritage organizations and community museums throughout the island dealing with similar issues, and so an ad hoc committee was struck. Founding members of HCBC included Jim St. Clair, Dr. Bob Morgan, Dr. Don Arseneau, Martin Boston, Donald Beaton, and other individuals dedicated to preserving and sharing Cape Breton's heritage. With the establishment of an island-wide organization, museums from the four counties (Cape Breton, Victoria, Richmond and Inverness) now have a channel to communicate with each other on various issues; perhaps, most importantly, HCBC is able to speak on behalf of its membership with a strong unified voice to government and funding agencies with greater success than individual museums.

The organization was originally named "Iona Connection" for several reasons. The main inspiration for the name was to pay homage to the island of Iona in Scotland, which was a traditional gathering place for the dissemination of learning and understanding. Secondly, the group originally met in the village of Iona, which is centrally located on Cape Breton Island. It is equidistant from the four counties, and is at the heart of the island. The organization's name was changed in 2009 to better reflect its island-wide mandate and inclusiveness.

The Heritage Cape Breton Connection is run by a volunteer board of directors from across Cape Breton. The Board



Past Presidents of Heritage Cape Breton Connection Cooperative at the organization's 25th Anniversary celebrations, 2009. From left to right: Nan More, Pauline Thompson, Catherine Arseneau, Rodney Chaisson, Martin Boston and Donald Beaton. (Courtesy of the Heritage Cape Breton Connection Cooperative)

engages with the community at large through the member organizations. The membership meets twice a year to voice any concerns they may be experiencing and to share their accomplishments with like-minded individuals. The membership meetings take place in different locations across Cape Breton, providing a great opportunity to network and generate new ideas.

In many ways, HCBC has experienced a rejuvenation following its 25th anniversary celebrations. With a new name came new ideas and direction. Most noteworthy is the series of interviews that were conducted with leaders of heritage organizations; these interviews are collectively known as "Voices of Heritage." In 2009, twelve of these interviews were conducted, and an additional eight videos were filmed in 2012. A conscious effort has been made to be as inclusive as possible in choosing individuals to feature: representatives from Cape Breton's four counties, Mi'kmaq, women, labour history, and

other hands-on museum workers. All of the interviews may be viewed online at <http://heritagecapebreton.ca/projects/voices-of-heritage/>. Another successful project completed by the group is the design and dissemination of "Heritage Locator Maps," which identify the many heritage organizations that operate on Cape Breton Island. Many member organizations sell these maps as a fundraiser and networking tool for visitors interested in exploring heritage.

Heritage Cape Breton Connection continues to operate as a collaborative effort. Its members are invited to participate in committees such as Advocacy, Membership, Sustainability, Website, and Governance. For more information, please visit our website <http://heritagecapebreton.ca/>.

Tammy MacNeil is a native of Sydney. A librarian by training, she has worked in heritage in various capacities over the last number of years. Her current position with HCBC is Secretary.

Lowden House Farm

Lowden House is a "Country Georgian" home bordering on the Habitant River estuary on the edge of the historic Acadian hamlet of Habitant near the old village of Canning. Beautifully situated on the quiet and pretty road to Kingsport, near the Blomidon Estate Winery, the house is surrounded by open farm fields and natural woodland, through which flows a year-round brook emptying into the Habitant estuary and its enveloping saltmarsh.

The house is believed to have been built before 1815 by Samuel Lowden, a local tanner. Its architectural construction and unique details indicate its possible Planter or Loyalist origins. The house has been on this site for at least 200 years, perhaps as far back as the 18th century, as timbers have been tree-ring dated to the year 1772. A massive fieldstone foundation supports the original post-and-beam (timber frame) structure. All the major support posts have been upgraded to ensure the continued stability of the house. All the framework and rafters are mortised together and joined with wooden pegs. The floor boards are attached by hand-made nails. Inside the house, boards as wide as eighteen or twenty-four inches form room partitions.

Over the past ten years, Lowden House has been completely restored, renovated, and upgraded with strict attention to detail to preserve the fascinating, original features. The interior paint finish has been co-ordinated to reflect a range of heritage tones of olives, golds, and creams for walls and floors. The original woodwork has been preserved and re-used wherever possible. There are seven rooms on the main floor. The side door opens to a mudroom and half bath. Inside, there is a large country kitchen with modern features, an island, and original, beehive bread oven. Off the kitchen is the laundry room and pantry. Adjacent the kitchen is a sunny dining room with doors to a patio on the south side. On the west side of the



(Courtesy of Country Real Estate)

house is a spacious living room and a study.

The second floor contains the large, master bedroom, another large bedroom, a smaller bedroom and a well-planned bathroom. There is another small room off the master which is ideal for a walk-in closet or storage. Above these rooms is a half-floor loft which can be used for additional guest sleeping or studio space.

The farm also includes a barn that measures thirty by forty feet, and is about thirty-feet high at the peak. This 150 year-old, timber frame structure was brought to the farm seven years ago, and rebuilt from the ground up on a new concrete-slab foundation. The barn is finished outside with details to complement the house, including salvaged, period windows. Inside,

it is wide open and spotlessly clean, never having been used for animals or vehicles.

The property consists of twenty-two acres, sixteen of which are in open fields that have not been sprayed or farmed for over ten years. The fields are divided by a year-round brook in a wooded vault. The lower field which looks out over the river is home to migratory birds, bald eagles and hawks. A small field near the house is used for a vegetable garden.

Lowden House Farm (MLS No. 55016646) is for sale for \$495,000. Contact Country Real Estate by phone (1-800-711-5556) or e-mail (country@glinx.com).

The Historic Preservation Trust of Lancaster County Visits Nova Scotia: A Report on Cross-Border Cooperation



Members of the Historic Preservation Trust of Lancaster County visiting the Lunenburg waterfront. (Photo courtesy of Amy Gaston)

Amy Gaston

Lancaster, Pennsylvania is a great place to live, work, and play. Recently, we have been nationally recognized for our Central Market (the oldest, continuously operating farmer's market in America), which was rated by CNNGo as one of the top ten markets in the world. Another poll ranked Lancaster as the number one place in the United States (among mid-size cities) where people feel good about life. In spite of all of these wonderful reasons to live in Lancaster, it is still good to get away.

The Historic Preservation Trust of Lancaster County provided a great opportunity for people to do just that by organizing a five-day, fundraising cruise to Nova Scotia this past August. This was a new adventure for the Preservation Trust that has organized many successful events, but never a cruise. One of our goals was to offer something special for folks who booked their trip with us rather than directly with the cruise line. Once we realized one of our ports of call was near Lunenburg, we contacted our friend, and former board member, Kenna S. Wood. Kenna currently resides in Boston, and also owns a home in Lunenburg. She contacted Colin Edwards at the Lunenburg Heritage Society, and that is how our new friendship was formed.

Ideally, we hoped for a tour of a few private homes and a driving tour of Lunenburg. Our wish was answered. Colin arranged for a visit of the Lennox Inn, a late 1700s, Colonial-style inn, directly opposite Zion Evangelical Lutheran Church in the heart of Old Town Lunenburg. Owner Robert Cram graciously endured all of our questions, including how historic tax credits worked in Canada compared to the United States. The other tour site was a private home located just outside town in Garden Lots, where Heather Gordon shared her experiences with restoration, displayed scrapbooks documenting the process, and discussed the Heritage Society's upcoming house tour. As the staff person in charge of events, I took notes, and tucked a few ideas away for our own architectural-history tour. Heather even prepared cake and coffee. Unfortunately, we had to cut our visit short in order to remain on schedule. Since this wasn't an official ship excursion, we couldn't take the chance of literally missing the boat.

Our visit also included a delicious lunch at the Old Fish Factory Restaurant. I know what you're thinking. It's where all of the tourists go. If you've been avoiding it because of the tour buses and people with name badges, I encourage you to pretend you're a tourist and eat there. The food was scrumptious, and the service was top notch.

Between lunch and the private tour, we managed to squeeze in a driving tour of Old Town. We all joked that Colin could have a second career as a tour guide. He mixed just the right blend of history and human interest stories as we navigated the narrow streets. It left us all longing to return.

Meeting other preservation-minded folks gives you an instant connection. You understand that you can't work alone, and that slow and steady often wins the race. Our organization has been around since 1966, and was formed in order to "stem the rapid destruction of historic properties in Lancaster County." Our mission is to preserve and protect Lancaster County's rich, historic and architectural character through education, advocacy, and direct action. We are a member-supported, 501(c) 3 non-profit organization located in the historic Sehner-Ellicott-von Hess House (c.1787) at 123 North Prince Street in downtown Lancaster.

We would welcome some cross-border visitors from Nova Scotia so that we could continue the cooperation and dialogue that we started this summer in Lunenburg.

Amy Gaston is the Marketing Manager of the Historic Preservation Trust of Lancaster County.

The Naked Truth: Cast Iron Bathtubs vs. Acrylic Imposters

Bruce MacNab

Freestanding, cast iron bath tubs aren't the most practical choice for a bathroom. The thick, cold iron can pull the heat out of a freshly drawn bath. Plus, it's difficult to install a shower on these tubs, and it's awkward to clean around them. This is why they have been removed from so many heritage houses. But if you're restoring a century home to its original glory, these tubs of yesteryear are a must-have.

If you don't want a 300-pound iron behemoth, lightweight replica bathtubs can be sourced. Constructed from acrylic, these freestanding tubs look reasonably authentic, and weigh less than a hundred pounds. Quality reproductions start at \$1200. Unfortunately, these tubs have one major problem: the manufacturers don't recommend drilling holes to install taps directly on the tub. Instead, pricey taps must be purchased. These thousand-dollar faucets bolt to the floor, and rise up like a goose's neck over the tub's ledge.

Brand new cast iron tubs are still available. Alternatively, in the age of Kijiji it's easy to find a vintage tub. Prices range from free to about \$800. When you reply to tub ads, always ask if all four feet are intact. Often, one is broken when someone tries to roll the tub, placing all the weight on one set of feet. If you need to refinish the enamel on a budget, try 2-part paint. The results can be astonishingly good, especially if you're willing to put in extra time prepping the original surface to receive the new coating.

The "stamp" size where the drain nestles into the enamel has never changed so you don't need a custom drain for an old tub. However, the waste and overflow pipes are exposed on older freestanding tubs. You can buy an attractive metal drain assembly or simply pick up a stock ABS kit for about \$25, and paint the black plastic pipe to match your decor. Likewise, the hot



This tub once graced the Windsor, Nova Scotia bathroom of Judge Herbert Sangster. The five-foot tub complete with original waste and overflow is being installed in the author's Cumberland County home. (Courtesy of Bruce MacNab)

and cold water-supply pipes can be left as natural copper or painted to offer a finished appearance.

Some century-old taps can be rebuilt. Otherwise, high quality replacement faucets are available that adapt to fit the holes found on any classic tub. Please be aware that if your tap's spout is below the tub's maximum water level bathwater could contaminate your home's potable water supply system. In such cases, a competent inspector will fail your installation unless the taps are fitted with a vacuum-breaker device.

Whichever lather you'd rather – old or new – you can't beat the charming appeal of a freestanding tub.

Bruce MacNab is a Red Seal journeyman carpenter and a member of Nova Scotia's Advisory Council on Heritage Properties. He thanks journeyman plumber Tim Delaney for help with technical details in this



Ball-foot tubs like this one are often mistakenly called claw-foot tubs. (Courtesy of Bruce MacNab)

article. Bruce's fascinating new book, The Metamorphosis: The Apprenticeship of Harry Houdini, has just been published by Goose Lane Editions.

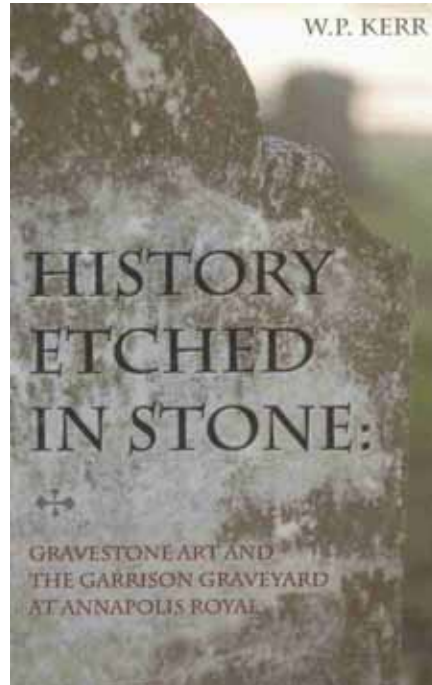
W. P. Kerr, *History Etched in Stone: Gravestone Art and the Garrison Graveyard at Annapolis Royal* (Kingston, ON: Canadian Defence Academy Press, 2011), ISBN 978-1-100-18332-9, 193 pages

Karin Salk

Having recently developed a genuine appreciation for burial grounds, epitaphs, and the worship of the dead, I presumed that *History Etched in Stone: Gravestone Art and the Garrison Graveyard at Annapolis Royal* would merely be a complement to the cemeteries I have previously explored, lacking in imagery and telling of only the most basic information of the deceased. Yet author Wayne Kerr, a senior interpretation specialist with Parks Canada, demonstrates that graveyards are not simply antiquated resting places that exist in the cobwebs of our memories, but are in fact valuable archives providing a window into the past, present, and future.

Kerr combines historical accounts and artistic analyses to explain both the societal and military importance of the Fort Anne cemetery in the town of Annapolis Royal, Nova Scotia. With over 230 existing gravestones dating from 1720 to the 1940s, this historic site has undergone a substantial transformation, from its origin as a French-Acadian graveyard, to a British burial ground, and finally, a local cemetery. Despite the rich military history of Annapolis Royal — it has been attacked and defended more often than any other single place in the country — the graveyard provides insight not only into Canada's military past, but into the social history of settlement in the region.

Opening with a brief history of burial rituals, Kerr successfully reminds his audience of the primary function of gravestones: to serve as forms of remembrance for the deceased, symbolizing one's passage on Earth. He proceeds to outline the history of Annapolis Royal, emphasizing the earlier Mi'kmaq presence, the Anglo-French rivalry, and the British character that developed throughout the eighteenth century. While the date of the first burial in the graveyard is unknown, members of the LaHave settlement who relocated to the



(Courtesy of Canadian Defence Academy Press)

area in 1636 seem to have been the first people to use the site for interments. The earliest identified military grave belongs to Ensign George Audley, who died at the fort in 1806. Although the last troops withdrew from the garrison in 1854, citizens continued using the graveyard until the early 1940s. As with many burial grounds, the garrison graveyard has endured neglect, disrepair, and weather damage throughout its history. In 1968, the Federal government took ownership of the graveyard, designating it a National Historic Site of Canada in partnership with Fort Anne.

After providing a basic history of the graveyard and the fort, Kerr delves into the symbolic importance of the various images that appear on the gravestones. Winged skulls and souls, trumpeting angels, and urns are among the most common motifs. Kerr successfully emphasizes that these images are more than visual pleasures; rather, they reveal society's attitudes towards

death and the afterlife. Whereas winged skulls accentuate the deterioration and shortness of life, soul effigies emphasize resurrection and heavenly reward. These transformations in motifs were accompanied by changes in religious thought and grieving. The soul effigy, for instance, embodied the movement away from a religion that frightened to one that uplifted and inspired.

Careful not to isolate the graveyard from the formative events of the time, Kerr intertwines the development of the grounds with trade, economy, and political upheaval. Trade between New England and Nova Scotia meant that some gravestones likely came from carvers in Boston. The oldest English-inscribed gravestone in Canada, dating to 1720 and belonging to Bathiah Douglass, wife of a senior member of the train of artillery in the garrison, is attributed to Boston carver Nathaniel Emmes. Kerr also explains how the American Revolution impacted the graveyard at Annapolis Royal, resulting in an influx of United Empire Loyalist refugees to the area and ushering a neoclassical revival in gravestone art.

Kerr's analysis of the epitaphs and headstones at the garrison graveyard provide a window into the military and social history of Annapolis Royal. Most of those at rest in the graveyard had some connection to military life, whether they were garrisoned soldiers, relatives, garrison staff, or craftsmen employed by the Board of Ordinance to work on fortifications and buildings. The plot of the Gilpin family, for instance, contains both military members and regular citizens. Of the sixteen family members buried in the graveyard, some worked for the church while others, such as Lieutenant Arthur Fowden Gilpin of the Wiltshire Regiment, served in the military. What emerges, then, is a history characterized by the intermingling of military and civilian life. The development of the graveyard, just like the development

of Canada, could not have proceeded without an evolving military presence.

Inscriptions and epitaphs, however, can only reveal so much. The limitations posed by the fragmented nature of these aging headstones are challenged by the extensive background information Kerr provides. Focusing not only on military history, Kerr recognizes the social history of Annapolis Royal by delving into the life histories of the deceased, thus creating a more intimate relationship between the reader and the graveyard. Whether recounting the professions of the deceased or their familial ties to the military history of the region, Kerr ensures that the graveyard exists not as an isolated reminder accessible only in death, but as an evolving account of Annapolis Royal itself.

Unfortunately, Kerr sometimes reaches too far and sacrifices historical relevance and narrative stability for superfluous background information. When presenting the gravestone of Laura Johnstone, for instance, Kerr divulges an extraneous account surrounding Johnstone's death that screams of romantic fiction rather than historical importance. In 1830, Johnstone was apparently found in flames and doused in water by her maid, but succumbed to her burns. "Call it a twist of fate or simply someone's sense of dark humour," remarks Kerr, "but the flower Deadly Nightshade was once growing over Laura's gravestone" (p. 78). Though entertaining, this tale has little bearing on the symbolism of the gravestone and the significance of the graveyard. This isolated example is similarly echoed elsewhere in the book, as Kerr too often recounts clouded histories that are meaningless to his study.

Another drawback is the manner in which Kerr organizes the information and presents the images. He often bounces back and forth between decades in order to present common themes, designs, or organizational patterns. Had he presented the information chronologically, greater historical fluidity would be maintained. Furthermore, Kerr neglects gravestones dating after the

late nineteenth century, even though residents of the town continued using the site for burials until the 1940s. This detracts from the continuity of the book, preventing a clear understanding of the graveyard's transformation over the later decades. While the military aspect of the graveyard considerably diminished by this point, an examination of later epitaphs and stones would properly illustrate the graveyard's maturation over time.

Such flaws, however, do not diminish the value of Kerr's work and its contribution to Canada's military and social histories. With comparatively little literature and scholarly work on Canadian cemeteries, *History Etched in Stone* provides an in-depth documentation and analysis of one of Canada's most historic graveyards. Yet Kerr does not bombard his audience with his own beliefs, but rather compels the reader to form his own conclusions on Annapolis Royal and the garrison graveyard. As the book draws to a close, Kerr asks, "The fundamental questions about graven art still remain. Does it 'speak' to you? Does it move you? What does it mean to you?" (145). Although open to interpretation, the historical significance of the graveyard cannot be refuted. Threatened by vandalism, environmental changes and natural decay, all gravestones demand maintenance and respect from future generations. As Kerr's analysis shows, history does not lie dormant in the garrison graveyard at Annapolis Royal, but operates as an evolving orator of Canada's past.

Karin Salk graduated from Wilfrid Laurier University in Waterloo, Ontario, with an honours degree in History and North American Studies. After embarking on a battlefield tour of Western Europe and visiting thousands of Commonwealth war graves, she developed a strong appreciation for cemeteries and the commemoration of the dead. Karin now lives in Scotland, furthering her studies at the University of Edinburgh. Her review originally appeared in the journal Canadian Military History.

**HTNS Illustrated
Public Lectures
Museum of Natural History
(Auditorium)
Summer Street, Halifax**

George Arsenault

Traditional Acadian Wintertime Celebrations

The well-known Acadian folklorist and historian Georges Arsenault will give an illustrated talk on two ancient and popular Acadian winter celebrations. The first is known as *Chandeleur* (Candlemas) and takes place on February 2. The second, called *Mi-Carême*, is celebrated a few weeks later in the middle of Lent.

Georges Arsenault has researched the origins of these joyful traditions and how they were observed in Acadian communities in Eastern Canada. His two books on these winter festivities, *Acadian Traditions on Candlemas Day: Candles, Pancakes, and House Visits*, and *Acadian Mi-Carême: Masks and Merrymaking*, are both published by Acorn Press and translated by Sally Ross.

Candlemas Day was at one time an important religious and social festivity. Pancakes were the symbolic food of choice. In many Acadian villages, young men went from door-to-door collecting food either for a communal feast or to give to the poor. To celebrate Mid-Lent, people visited each other's homes dressed up in masks and costumes, as they still do in the Chéticamp region of Cape Breton. In some villages, a scary woman called the *Mi-Carême* distributed candies to good little children. In his presentation, Arsenault will trace the evolution of these traditions, highlight modern-day celebrations, and look at the role they still play in Acadian culture.

For more information, please call 423-4807.

Thursday, 21 February at 7:30 p.m.

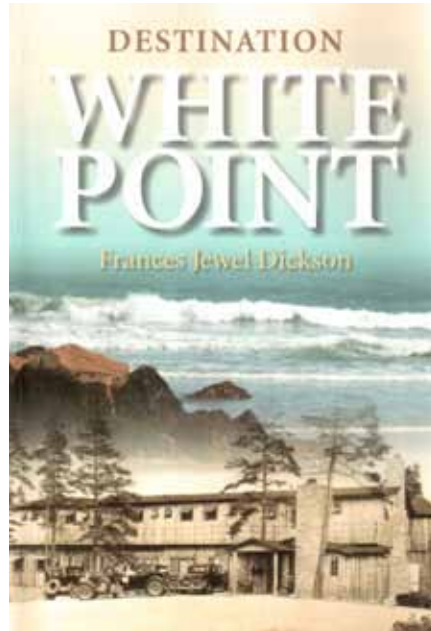
Frances Jewel Dickson, *Destination White Point (Lawrencetown Beach, N.S.: Pottersfield Press, 2012)*, ISBN 978-1-897426-36-4, 144 pages, \$17.95

Holly Gunn

Destination White Point provides a retrospective history of White Point Beach Lodge from its origins to the present time. White Point Beach was originally designed as a seasonal, upscale facility where hunting and fishing enthusiasts could pursue their passion while families were entertained with a wide variety of options at the resort. The resort evolved over the next eight decades as a year-round destination where guests return regularly, with some even owning a time-share in the resort.

The origins of White Point Lodge are intertwined with the development of the hospitality and tourism industry in southwestern Nova Scotia and the Americans who arrived here in search of big-game hunting and fishing. In telling the story of White Point, Dickson introduces us to the fascinating personality of Philip Hooper Moore who built White Point Lodge Resort. Moore, an American mining engineer, who was also a hunting and fishing enthusiast, first came to Nova Scotia to evaluate an abandoned gold mine in Queens County in the early 20th century. Instead of finding gold, he discovered a sportsman's paradise, a vast forested area filled with big game and streams and oceans teeming with fish. For someone who had travelled to the wilds of Colorado and Utah in search of big game, Moore was astounded to find such great hunting and fishing so close to his New England home, easily accessible from Boston by steamship.

By 1919, Moore had established a wilderness camp at Lowe's Landing on Lake Rossignol. Here he entertained sportsmen and, as he said in his book *The Castle Buck*, "many a world-renowned character." He established a guiding business with licensed guides to accompany novice hunters, and invited the editors of all the Canadian and American sporting magazines to Camp Rossignol. He describes his adventures



(Courtesy of Pottersfield Press)

in books that he wrote at the time, *With Gun and Rod in Canada* and *The Castle Buck: Hunting and Fishing Adventures with a Nova Scotia Guide*. His poems in his *Rossignol Rhymes* describe his love for his newly-adopted province, and Dickson cleverly intersperses Moore's poetry in appropriate places throughout the book.

When the N.S. Power Corporation flooded Lake Rossignol, Moore's camp disappeared in the flood. With the compensation he received for the loss of his land, Moore had the seed money he needed to build another lodge. This lodge would be bigger and grander. It would be a property that would appeal to sportsmen, accommodate vacationing families, have all the latest amenities, and appeal to golfers as well. While looking at an aerial photograph, he spied White Point with its unusual combination of crescent sand beach, surf, salt water, a freshwater lake, tidal river, waterfalls, with a forested area for hunting, all within easy access to Liverpool over good roads.

Dickson devotes the first 60 pages of her book to the intriguing tale of Moore and the origins of White Point Lodge. It is impossible to read this section without lamenting the loss of several modes of transportation available in that era: a ferry service bringing Americans to Yarmouth and two passenger trains that operated on the south shore of the province.

No history of White Point is complete without a description of Howard and Ivy Elliott who took over the operation of White Point after Moore's tenure came to an abrupt end following the stock market crash of 1929. Howard and his wife, Ivy, managed the resort from the 1930s to the 1970s, and the stories of their tenure vary according to the interviewee. Although former employees generally spoke very well of Howard, the opinions of Ivy, as Dickson says, "swing as far as the pendulum would go," and Dickson gives examples of both extremes.

Dickson interviewed many people in order to write this book: former employees, fishing guides, guests, and local politicians, and she weaves their stories into her book. Dickson was fortunate to have the Foreword to her book written by Doug Fawthrop. Fawthrop was the managing director of White Point Lodge for 33 years, taking over after Howard Elliott. Robert Risley, the current owner, provided his reflections near the end of the book.

The book concludes with an Epilogue describing the fire of Nov. 12, 2011 when the main lodge was destroyed. Dickson describes the wedding that took place despite the fire and devastation that was occurring at the time – an illustration of the efficiency and dedication of the staff at White Point.

The book is filled with White Point anecdotes: the story of the White Point rabbits, sighting of ghosts – including Ivy's, and reminiscences of former employees. Unfortunately, there is no index

ARTIST

Frans Aeyelts

to the book; but there is a detailed Table of Contents, and the chapters are short. You don't have to be a White Pointer to enjoy this book. This is a story of a heritage resort property that has survived and flourished through eight decades when many other similar venues have faltered.

Retired teacher-librarian Holly Gunn worked as a waitress at White Point in the summer of 1966 when she was a student at Acadia University.

HTNS Illustrated

Public Lectures

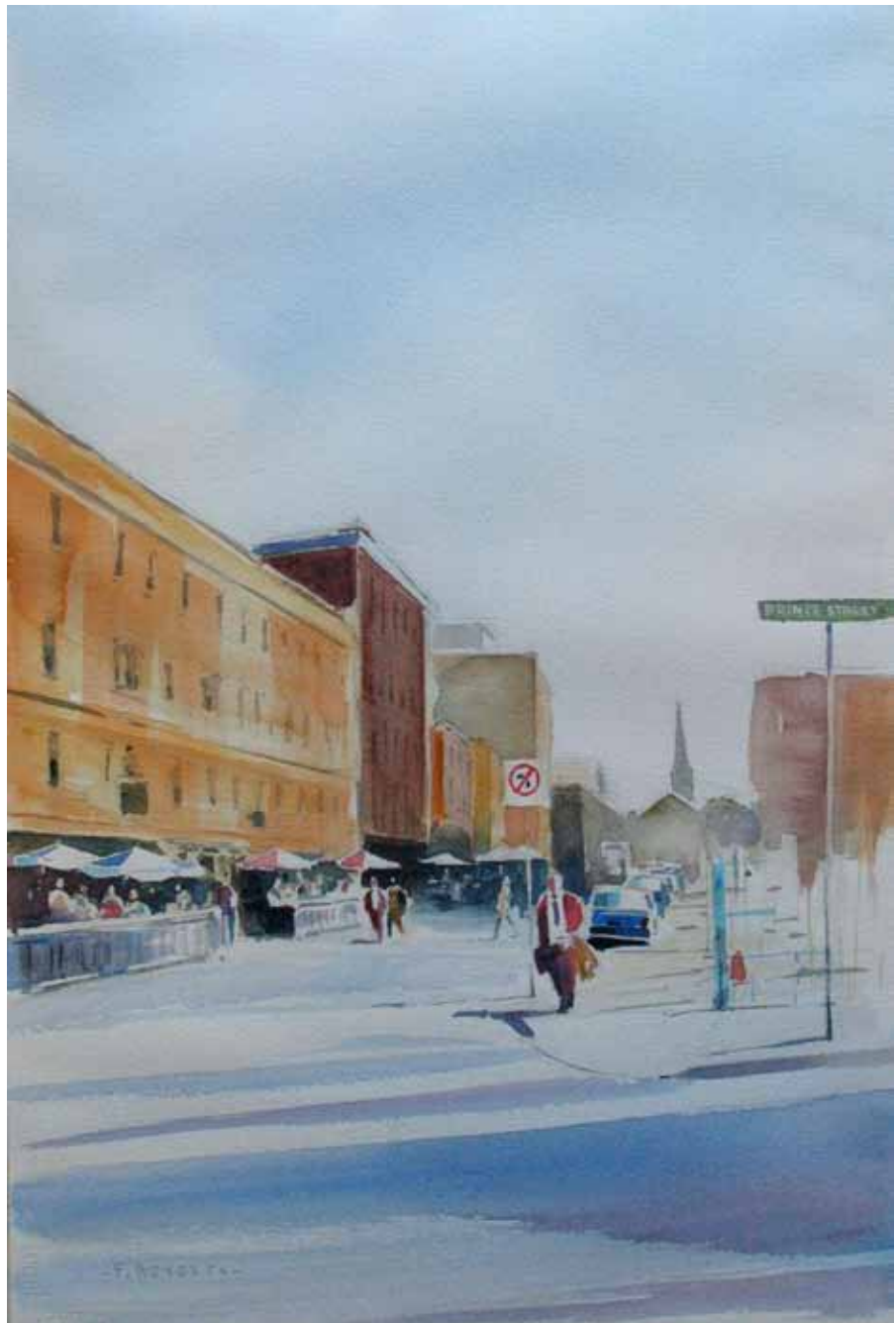
Museum of Natural History
(Auditorium)
Summer Street, Halifax

Mike Reid

Looking Back to Plan Ahead: The Halifax Peninsula at the End of the Eighteenth Century and Why It Matters Today

Mike Reid is the Coordinator for the Coastal Research Network and a recent graduate of the Masters of Marine Management program at Dalhousie University. It has often been said that in order to properly prepare for the future, one must first understand the past. Join Mike Reid as he explains his use of historic maps to develop a picture of how the landscape of the Halifax Peninsula looked at the end of the eighteenth century. Mike will introduce some of the earliest detailed maps of the Halifax Peninsula as well as the cartographers who created them. He will then explore the advantages and pitfalls of using older cartographic data, and show how even two centuries later these historic images, combined with modern GIS technology, can be used to inform modern planning and development strategies.

Thursday, 17 January at 7:30 p.m.



Argyle Street, by Frans Aeyelts, 14.25" x 18", watercolour on Arches 140 lb. paper. (Courtesy of the artist)

Programs Sponsored by Other Societies

Art Gallery of Nova Scotia

1723 Hollis St., Halifax.

Current exhibit:

Canadian Pioneers: Masterpieces from the Sobey Collections – Oct 12, 2012 – Jan. 6, 2013.

Iconic Canadian Paintings on Exhibition at Art Gallery of Nova Scotia featuring Masterworks from the Sobey Collections, including Emily Carr, Tom Thomson, J.W. Morrice and The Group of Seven.

Check the website or call 902-424-7542 (recording) for hours. Winter hours are now in effect.

Website: <http://www.artgalleryofnovascotia.ca/en/landing.aspx>

Colchester Historem

29 Young St., Truro.

Current exhibits:

Out of the Woodwork

Out of the Woodwork chronicles the efforts of a people to craft an economy and build an entire society out of the vast and daunting forest that surrounded them.

A Tale of Two Jubilees

Learn about Queen Elizabeth's 60-year reign and how local Colchester residents celebrated Queen Victoria back in 1897, through pictures, news, and Royal memorabilia.

Dirt & Discovery

Dirt and Discovery explores the prehistoric peoples of Colchester and their way of life.

Power to Do: Science at the Normal College

Power to Do revisits the history of the Normal College Science Building, the site of today's museum and archives. This new exhibit looks at early 20th-century science, history and architecture in Truro and explores the lives of students and teachers.

The Sweet Taste of Heritage: Local Confections from Robertson's Candy

William C. Robertson founded Robertson's Candy in Truro in 1928, after having worked in the candy business for almost two decades. Now carried on by William's son, Roy Robertson, it's the largest family-owned hard candy factory left in Nova Scotia. Their fine quality candy line-ups range from old and new favourites available seasonally and year round.

Hours – Sept. 1 – May 31:

Tues. 10 am – 12 pm / 1 pm – 4 pm

Wed. 10 am – 12 pm / 1 pm – 4 pm

Thurs. 10 am – 12 pm / 1 pm – 4 pm

Fri. 10 am – 12 pm / 1 pm – 4 pm

Sat. 1 pm – 4 pm

Admission: Adult – \$2; Youth (under 18) – \$1;

Student – \$1; Member – Free.

902-895-6284.

Website: <http://colchesterhistorem.ca/museum/>

Dartmouth Heritage Museum

Evergreen House, 26 Newcastle St., Dartmouth.

Hours: Tuesday - Friday 10 a.m. – 5 p.m. & Saturday – 10 a.m. -1p.m. & 2 p.m. – 5 p.m.

Treasured Threads: Featuring the Seaspray Guild

of Lacemakers Exhibit. Nov. 3 – Dec. 22. \$2 per person. In addition to the many displays of lace, the opening featured a demonstration of bobbin lace making.

Victorian Christmas at Evergreen – Tues., Nov. 20, 2012 – Sat. Dec. 22. An exhibition filled with Victorian decorations, toys and Evergreen decked out in her Christmas splendour. (902) 464-2300. Website: www.dartmouthheritagemuseum.ns.ca/

Genealogical Association of Nova Scotia Lectures and Workshops:

Title and speaker to be announced. – Sat., Jan. 26, 2013, 2 p.m.

3rd Annual Show and Tell – Sat., Feb. 13, 2013, 2 p.m. Title and speaker to be announced. – Sat., March 23, 2013, 2 p.m.

Meetings are held at the N.S. Archives, University Avenue, Halifax.

Website: <http://www.novascotiaancestors.ca/>

Ross Farm

New Ross, Lunenburg Co., N.S.

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.

Tatting Demonstration in Rose Bank Cottage – Jan. 20, 2013.

Toboggan Making Demonstration – Jan. 27, 2013. This weekend in the farm workshop one of our staff will be demonstrating how to make a wooden toboggan.

Winter Frolic – Jan. 12-13, 2013.

This weekend join us for a sleigh ride pulled by our Canadian horses. They will stop along the trail so that you can enjoy a delicious cup of hot chocolate made over an open fire. After you have your ride visit the farm workshop, help turn the crank on the ice cream freezer; the reward is well worth the effort. Bring your toboggan, as we have a fabulous coasting hill. You may also wish to experience our nature trail and see first hand the beauty of Nova Scotia's forests in winter. We have snow shoes available for you to borrow, or you can bring your own skis and snowshoes.

Rug Hooking Demonstration – Feb. 3, 2013.

This weekend our interpreters will be demonstrating rug hooking in Rosebank Cottage.

Snowshoe Making Demonstration – Feb. 17, 2013.

Snowshoes have been an important part of life in rural Nova Scotia for a very long time. The earliest settlers were taught the skills of making and using snowshoes by the native people who had developed them for hunting and travel.

This week staff will be demonstrating the art of making snowshoes.

Nothing but the Flax – Feb. 23–24, 2013.

Today at the museum staff will be on hand to inform and demonstrate the steps involved from the planting of the seed to the spinning of the fibre. At one time in New Ross flax was

grown on many farms in the area, and linen material was produced.

For additional information, call 902-689-2210 or 1-877-689-2210.

Website: <http://rossfarm.museum.gov.ns.ca>

Royal Nova Scotia Historical Society

Halifax, N.S.

Lecture Series:

"Love and War: The Royal Navy at Halifax during the Napoleonic Wars"

Dr. Keith Mercer, Research Associate, Gorsebrook Research Institute for Atlantic Canada Studies, Wednesday, Dec. 12, 2012, 7:30 p.m.

Website: <http://www.rnshs.ca/>

Nova Scotia Archaeology Society, Halifax, N.S.

Monthly Lecture Series:

Monthly meetings are usually on the 4th Tuesday of the month, not the last Tuesday of the month. The meeting place is the Loyola Building at St. Mary's University, Room L178.

Topic: **Colonel Arthur Fowler/UNESCO**, January 22, 2013.

Presenter: Jonathan Fowler / Christophe Rivet.

Topic: **Household Archaeology on the Northern Northwest Coast of North America**, February 6, 2013.

Presenter: Katherine Patton.

Topic: **Acadian Colonial Architecture**, March 26, 2013.

Presenter: Aaron Taylor.

Website: <http://www.novascotiaarchaeologysociety.com/schedule.html>

Nova Scotia Museum of Natural History

1747 Summer St., Halifax, N.S.

Current exhibit:

Illegal Killer Trade – Sept. 15 – Jan. 12, 2013.

This fall, the Museum of Natural History will take visitors on a shopping trip unlike any other.

Created by the Sherbrooke Museum of Nature and Sciences in Quebec, Illegal Killer Trade is an interactive exhibit that explores the illegal trade of animals throughout the world. Visitors begin by picking an international destination

and soon find themselves shopping at a bazaar where animals are the basis of many products.

From ornaments to clothing, remedies to food, visitors will be confronted with difficult choices about their purchases. Remember, a luggage detector sensitive to endangered species awaits everyone when they leave!

Hours and Admissions: Winter Hours. Closed

Mondays until May 2013.

Open Tuesdays to Sundays: 9-5 p.m.

Wednesdays: 9 a.m. – 8 p.m.

Website: <http://museum.gov.ns.ca/mnhnew/en/home/default.aspx>