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The Griffin

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The Griffin

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Cover image: Winter Yachts Baddeck *by Paul Price, 1997, oil on panel, 13¼" x 15¾" (courtesy Lyghtsome Gallery)*

Chair's Report



Andrea Arbic

I am very pleased to be able to report some encouraging news in this edition of *The Griffin.* As many Heritage Trust supporters will know, last year the Trust led a campaign to save 1717 Brunswick Street, most recently home to the Halifax Alehouse. This Henry Busch-designed building was constructed in 1893 as Halifax's first permanent Salvation Army citadel. In 2024, the building was purchased by the Ramia Group, which shortly thereafter applied to demolish it. The Heritage Trust immediately took steps to try to prevent the demolition, including launching an online petition that attracted over 5,300 signatures, as well as contacting the owner directly to encourage the company to explore options to retain the building. These efforts appear to have paid off. The Ramia Group subsequently reconsidered its demolition plans and instead applied to HRM for municipal heritage designation for the building.

Earlier this month, the application to designate 1717 Brunswick Street came before HRM's Heritage Advisory Committee, (HAC). According to the staff report, "The existing structure is a landmark building that contributes significantly to the heritage character of the surrounding neighborhood through its architectural integrity, age and form." The HAC evidently agreed and voted in favour of adding 1717 to the list of municipally registered heritage buildings. The recommendation now moves on to HRM Council for approval.

Elsewhere in downtown Halifax, the Trust has been working with the Friends of the Halifax Memorial Library to try to persuade HRM not to demolish the former Halifax Memorial Library. The library, which closed in 2014, was designed by architect Leslie R. Fairn in a modern classical style. When it opened in 1951, the Memorial Library had the distinction of being the first post-war public building to be constructed in Halifax. Built as a memorial to those who served in World War I, World War II, and Korea, the library was constructed directly on top of thousands of graves dating from the 1760s to the mid-1800s, many of which remain under the site.

In 2024, Halifax Regional Council directed staff to explore options for the Memorial Library, including significant or full removal of the building. Since then, the Trust has been advocating that HRM should instead explore all possible alternative uses for the building. Our efforts, working with the Friends of the Halifax Memorial, have recently paid off. On 23 October, HRM issued a Call for Expressions of Interest for the Adaptive Reuse of the Halifax Memorial Library. We are hopeful that a suitable alternative use can be found that will retain this important heritage building and site.

Neither 1717 Brunswick Street nor the former Halifax Memorial Library is safely out of the woods just yet. Still, paths once shadowed by demolition now open toward renewal, and the Trust is proud to have helped bring these cherished buildings into the light—where their preservation is no longer merely hoped for but actively explored.

ARTIST

Paul Price (1956–2026)

Paul Price was a Nova Scotia artist whose life united two distinct ways of seeing: medicine and painting. As an ophthalmologist, he devoted himself to sight in its literal sense; as a painter, he explored how landscape, light, and memory shape our perception of the world. Trained at the Hochschule für Darstellende Kunst in Vienna, the University of Illinois, and the Emily Carr College of Art and Design, and mentored by C. Anthony Law, Price brought discipline, keen observation, and expressive vitality to his art.

As a doctor, Price helped others see; as an artist, he invited viewers to look more carefully.

His paintings—most often landscapes and seascapes—treated land, water, and sky as living subjects rather than scenery. Represented by Halifax galleries including Zwicker's Gallery, he belonged to Nova Scotia's strong tradition of artists responding to place. His homes in Antigonish and in Arichat, on Isle Madame in Cape Breton, grounded that vision in coastal communities shaped by sea, weather, history, and maritime culture.

Price painted on location around the world, yet his work remained closely connected to Nova Scotia's outward-looking Atlantic identity. Like the broader Canadian landscape tradition, his art found significance in natural forms, movement, and atmosphere, but his achievement was personal as well as regional: he translated careful observation into feeling, colour, and form.

His legacy is one of attentive vision. As a doctor, Price helped others see; as an artist, he invited viewers to look more carefully. His paintings remind us that landscape is not background, but memory, motion, and feeling held in paint.



MacPhee House, Lochaber, *by Paul Price, 1994, oil on panel, 13¼" x 15¾" (courtesy Lyghtsome Gallery)*



The Ridge, Crystal Cliffs, November, *by Paul Price, 1997, oil on panel, 19" x 24" (courtesy Lyghtsome Gallery)*

Freshwater Brook and the Cottage behind Fenwick Street



Freshwater Brook, Halifax, *by Forshaw Day, 1858 (courtesy Nova Scotia Archives, Bollinger, neg. 40105)*

William Breckenridge

There is something mysterious about those corners of a city that seem to have slipped beyond the reach of public memory. For generations, a person walking up the hill along the north side of Fenwick Street in Halifax's South End might have caught sight of a modest shoebox house set behind the row of Victorian villas. Near the centre of the block, at 5655 Fenwick Street, and in the shadow of the Vüze (formerly Fenwick) Tower, this inconspicuous little structure once linked the modern city to a forgotten nineteenth-century landscape—to a time, indeed, when Freshwater Brook flowed through pastureland from the Halifax Common toward the city's southern suburbs before emptying into Halifax Harbour at the foot of Inglis Street.

The house at 5655 Fenwick Street is slated for demolition alongside a row of late-Victorian villas and semidetached houses (civic numbers 5639 through 5657). Their loss raises a broader question about what is lost when a city sacrifices older neighbourhoods for redevelopment. More than dilapidated structures, these dwellings were, in their day, tangible links to the city's founding families, to the master tradesmen, and working-class communities that built old Halifax. In short, they offered a unique glimpse into an earlier city persisting within the modern urban environment.

"Smith's Field" and the Pedley-Schmidt Legacy

The historical significance of 5655 Fenwick Street becomes clear when placed within the older landscape from which it emerged. In the early nineteenth century, the parcel of open countryside beyond South Street was known as "Smith's Field." It belonged to four brothers—Peter, George, Andrew, and John Smith—who operated a tannery near Queen and Green Streets along Freshwater Brook. Tanning required a plentiful supply of fresh water for soaking, rinsing, and curing hides. Since it is a smelly, insalubrious trade, it made sense to establish the tannery outside the confines of the town. Interestingly for us, that business links the district's semi-



5653-5651 Fenwick Street, Thomas Day's subdivided Victorian villa, October 2026 (author photo)

industrial past to the history of Schmidtville. The Smith brothers were related to Elizabeth Schmidt (nee Pedley), who established Halifax's first planned neighbourhood in the 1830s. Their adoption of the anglicized surname reflected the pressures and advantages of integration within predominantly English Halifax. As we shall see, commerce, kinship, and cultural adaptation combined to shape the developing South End from the 1860s onward.

The Smith brothers' influence is attested to by their extensive landholdings. An initial 20-acre grant in 1812, followed by the acquisition of another 40 acres, gave them control of land across the South End from modern-day Barrington Street to Tower Road. After the death of John, the last surviving brother, Smith's Field was subdivided and sold at auction. On 8 January 1863, the estate's trustees, including historian Thomas B. Akins, conveyed a large tract bounded

by South and Park Streets (now South Park Street) to a Smith cousin, William Henry Artz, for £1,700 in Nova Scotia currency (Halifax County, Registry of Deeds, Book 141, page 597). On 21 November, Artz and his wife Elizabeth transferred part of that purchase to their son, William Henry Artz Jr. (Book 142, page 590), who launched residential development in Halifax's South End.

Industrial Waterways: Freshwater Brook and Map Alignment

Like his cousins, the elder Artz was a master tanner who soon established his trade on the property alongside the brook on the north side of what would become Fenwick Street. Historical cartography details the spatial evolution from industrial usage to residential layout:

• Hopkins' 1878 *City Atlas* (Plate K): Shows the Artz tannery west of the present Vüze Tower site. East of it, the north side of Fenwick (then Artz) Street remained undeveloped tannery land, crossed by Freshwater Brook toward Queen Street. After William H. Artz's death, administrator James Gossip sold Lot 15 to Thomas Day on 7 May 1883, for $110 (recorded May 16, Book 242, page 365). Surveyed by Edward G. Keating, it measured 34 feet 6 inches wide by 168 feet 6 inches long.

• *1895 Charles Goad Fire Insurance Plan & 1899 Goad Overlay:* Show the lots after Freshwater Brook was culverted. The tannery remained west, while a barn on Lot 15 occupied the future site of 5655 Fenwick Street, at that time numbered 41½ Fenwick.

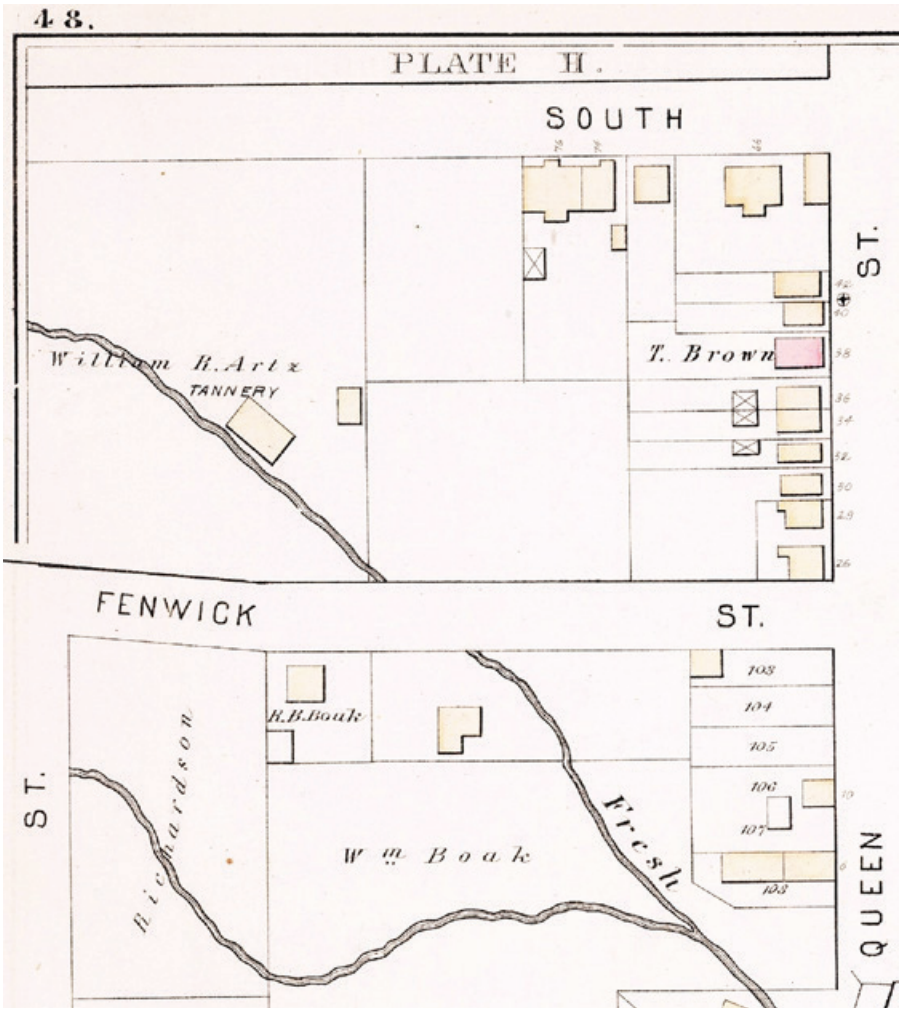
• *1914 Goad Plan & City Directories:* by 1914, the lots at 41 and 41½ Fenwick Street were established. Neither building dated from the tannery era.

Pre-1883: Open tannery lands on Freshwater Brook (Artz).

1883: Lot 15 purchased by Thomas Day.

1890s: Primary house built at 41 Fenwick (Front). Barn built on northern lot boundary.

c. 1914: Barn converted by Bertram Day (carpenter) into dwelling known as 41½ (later 5655) Fenwick.



The Artz Tannery Complex, Hopkins' 1878 City Atlas, Plate K (courtesy David Rumsey Map Collection, David Rumsey Map Center, Stanford Libraries)

1942-: Formal subdivision of rear lot and right-of-way. Villa at 41 Fenwick Street divided into two flats.

The Day Family on Fenwick Street

The Day family's long tenure on Fenwick Street reflects the aspirations of working-class Halifax. Thomas Day, an English-born truckman, bought Lot 15 in 1883 and built 41 Fenwick Street with a timber-frame barn behind it. Along with his family, the Days rented spare rooms to boarders, dock workers, and tradesmen. After Thomas's death in 1914, his son Bertram, a carpenter, enlarged the barn and converted it into 41½ Fenwick Street—an early backyard dwelling in a style common in working class neighbourhoods. One notes, for instance, the dwelling's long narrow frame construction, its low-pitched almost flat roof, and central brick chimney. And since there is no back kitchen, the ground floor plan would have included kitchen, dining and sitting rooms with a small entry hall and stairs off to the side, leading to the bedrooms above. The family, it seems, lived in both houses cooperatively. Thomas's widow Amelia lived in the rear cottage, while Bertram, his brother Robert, and their families occupied the main house along with an assortment of boarders and extended family members. This arrangement lasted even after Bertram left carpentry for waterfront work as a stevedore.

War, Memory, and CQMS Wilfred Fenwick Day

The First World War cast a gloomy shadow, and Fenwick Street was not spared. With Amelia now living at 41½ Fenwick, and her two older sons in the main house, her youngest son Wilfred was free to enlist in the Canadian Expeditionary Force. He served with the 5th Canadian Mounted Rifles (Quebec Regiment), and rose to the rank of company quartermaster sergeant, responsible for supplies, ammunition, and personnel records at the front. During the Battle of Amiens, which opened Canada's Hundred Days on 8 August 1918, and just months before the war ended, 21-year-old CQMS Wilfred Fenwick Day was killed by machine-gun fire near the village of Bouchoir in Picardie, northern France. His mother Amelia received the dreaded telegram at home. Wilfred was buried in the Bouchoir New British Cemetery near the Somme. His sacrifice is commemorated on page 395 of the First World War Book of Remembrance in Ottawa. Amelia retained the property until her death in 1942, keeping the cottage a quiet sanctuary of memory for her youngest son.

CQMS WILFRED FENWICK DAY
(1897–1918)
Service Number: 111130
Unit: 5th Canadian Mounted Rifles
Rank: Company Quarter Master Sergeant
Killed in Action: 9 August 1918 (Battle of Amiens)
Burial Site: Bouchoir New British Cemetery (Grave V.E.3)
Commemoration: Peace Tower Book of Remembrance (page 395)

Property Title and Subdivision Chain

On 5 July 1942 (recorded 11 September, Book 842, page 245), the Nova Scotia Trust Company, trustee for Thomas Day's estate, sold Bertram Day the rear parcel—34 feet 6 inches by 84 feet 3 inches—for $2,600. The deed also established a 10-foot right-of-way along the eastern edge of 41 Fenwick Street, giving the landlocked cottage permanent access to the street. At some point the villa at 41 Fenwick Street was divided into two flats, 5651 and 5653 Fenwick Street respectively.



5655 Fenwick Street, Amelia Day's 'shoebox' retirement cottage before demolition, October 2026 (author photo)

Heritage Loss and Erosion of Affordable Housing

Built between 1882 and 1895, Fenwick Street's spacious late-Victorian villas featured wood detailing, bay windows, mansard roofs, and Halifax brackets. After the Second World War, many of these dwellings became flats, rooming houses, and studios, providing affordable homes for working families, tradespeople, students, artists, and seniors. The demolition of 5655 Fenwick Street and its Victorian neighbours illustrates how redevelopment erases both heritage buildings and affordable housing, in favour of high-density luxury units.

Epilogue

Like Freshwater Brook, buried beneath the growing city, old Fenwick Street has now all but vanished from view. With the demolition of 5655 and its neighbouring houses, the traces of William Artz's tannery, of Thomas Day's villa, and Amelia's cottage have receded from view. Yet their stories still follow the brook's hidden course, carrying the silent memories of working-class Halifax beneath the modern street.

William Breckenridge is a resident of the Schmidtville Heritage Conservation District, a community activist, heritage advocate, former member of the Heritage Advisory Committee and of the HTNS Board.

Charles Macdonald House, 19 Saxon Street, Centreville



Charles Macdonald Concrete House, 19 Saxon Street, Centreville (HTNS Awards photo)

Charles Macdonald Concrete House, 19 Saxon Street, Centreville (Provincial Heritage Property).

The conservation of the Charles Macdonald Concrete House recalls its creator's whimsical vision. Folk artist, inventor, educator, and member of the Socialist Party of Canada, Charles Macdonald established a concrete business in Centreville in 1910. Soon thereafter he converted the original cement plant into Nova Scotia's earliest and most distinctive concrete dwelling. Macdonald transformed a material of weight and permanence into a home alive with colour and imagination. The provincial designation recognizes the house, its landscape, and the wider record of Macdonald's life and work embodied in the property. Together, they preserve a unique chapter in Nova Scotia's artistic and architectural history.

Conservation required unusual care. Expert investigation and testing preceded intervention, allowing the team to understand the building before altering it. Original material, especially the historic concrete fabric, was retained wherever possible; necessary repairs were designed to preserve evidence of change and, where feasible, to remain reversible.

This work came at a critical moment. Serious deterioration threatened the loss of the building. By addressing structural dangers and completing essential repairs, the project secured an irreplaceable historic resource.

Its rescue also belongs to a longer tradition of local stewardship. Volunteers, residents, supporters, and heritage advocates joined in a common undertaking, showing how historic places endure when communities accept responsibility for them. Their labour transformed preservation from a technical necessity into a shared civic achievement.

The restored house consequently looks both backward and forward. As a landmark, it preserves the memory of Macdonald's experiments and ideals; as a venue for exhibitions, gatherings, and cultural activities, it serves present-day rural life and draws new visitors to the region.

Sheet Anchor House (c. 1765), 38 Central Street, Chester



Sheet Anchor House, 38 Central Street, Chester (HTNS Awards photo)

The 2025 Built Heritage Award for Conservation recognizes the recent work at Sheet Anchor House, 38 Central Street in Chester. This building was stewarded for many years as their long-time home by Sylvia and Duncan McNeill (see *The Griffin,* Vol. 44, March 2019).

Built about 1765 as a three-bay, post-and-beam dwelling typical of the Maritimes and New England, the house evolved over many generations: a kitchen wing and third-floor dormers were added around the turn of the twentieth century, while later alterations reflected further changes in domestic use. Philip Mitchell Design (Toronto) treated the building as a living residence in which design mediates between traditional forms and contemporary comfort.

The Awards Committee was impressed by the owners' adherence to established conservation practice. Rather than reconstructing an imagined original state, the project retains the changes through which the house acquired its identity. Historic design is understood here as an accumulation of choices, adaptations, and materials recording the building's life over time.

The interior makes this principle visible. Fireplaces, chimney pieces, brickwork, and other character-defining elements are not isolated curiosities. Rather they remain parts of an integrated design. Materials, finishes, and paint colours were selected for texture, proportion, and historical compatibility, allowing the rooms to read as coherent compositions. The result is measured, authentic, and convincing.

Modern interventions follow the same logic. New work improves circulation, comfort, and daily use while respecting the house's scale, form, and detailing. Its success lies in disciplined visual continuity: contemporary needs are met without overwhelming the earlier fabric or obscuring the historical sequence.

Although 38 Central Street is a private residence, its conservation has a public consequence. Chester's historic streetscapes draw their beauty from houses whose scale, setting, materials, and details express the town's maritime past. By preserving this building, the owners have reinforced the street's visual continuity and protected part of Chester's cultural landscape.

Old Confidence Lodge, Riverport, Lunenburg County



View of recently completed IOOF Hall from across Ritcey's Cove, Riverport, c. 1930 (courtesy Dwight Eisenhauer and IOOF archive)

Sidney Strowbridge

The story of the Independent Order of Odd Fellows (IOOF) in Riverport begins in 1909, when Atlantic Lodge No. 106 was instituted and the organization started to take root in the community.[1] The lodge first held its meetings in the local schoolhouse. By 1 June 1922, however, members had begun discussing the possibility of constructing a hall of their own. On 9 January 1923, that discussion turned to the practical matter of securing land for a new hall. A committee of five was appointed to investigate possible sites and report back to the lodge. Finally, on 15 March, the committee reported that a lot was available on the south side of Ritcey's Cove. After due consideration, the lodge voted in favour of this site. Several years passed before construction moved forward in earnest. On 11 April 1929, the chairman of the building committee reported that Mr Frank Young of Lunenburg had been engaged as builder, working at day's wages.

Built in 1929, the hall stood from the beginning as both a fraternal meeting place and a centre of community life. It served primarily as the lodge home for IOOF Chapter No. 106 and the Riverview Rebekahs, the women's auxiliary branch of the Odd Fellows. Over the decades, the organization sustained a large and active membership, remaining an important presence in the area from its establishment in 1909 through the closing years of the twentieth century.

The hall was frequently rented for weddings and other social occasions.

Rising three storeys above Ritcey's Cove, the building was designed to serve both the private needs of the lodge and the public life of the community. Its uppermost level contained the principal assembly hall, where the fraternal meetings of the Odd Fellows were held. Below this, the second floor featured a mezzanine horseshoe balcony overlooking the main hall. With its fixed seating and storage areas, this level added both practical space and a theatrical atmosphere to the interior arrangement. The ground floor was designed as the building's most flexible public space. It included a stage built into the original structure, together with a large open theatre area where removable seating allowed the room to be adapted for performances, dances, and other social gatherings. One of the structure's attractive interior features is the stick-work ceiling in mirrored lozenge patterns laid between heavier wooden beams. A built-in bar, small kitchen, generous entrance area, two washrooms, and a broad staircase leading upward to the balcony and third-floor assembly hall completed the layout, making the hall well-suited to both ceremonial and community use.

The hall was built to serve the local Chapter, and much of its formal use centred on the life of the Order. It was here that new members were initiated and officers were installed, often as part of district-wide gatherings. A travelling installation team regularly visited lodges throughout the district, drawing members from surrounding communities and turning these occasions into important social as well as fraternal events. Suppers commonly followed the ceremonies, reinforcing the fellowship that lay at the heart of lodge life. Underlying these gatherings were the broader principles of the Odd Fellows, which placed strong emphasis on charity, mutual aid, and care for widows, orphans, and community members in need. At the opening of each meeting, members recited a pledge affirming their commitment to the "Three Links" principles of "Friendship,



Old Confidence Lodge, 2026. (Griffin photo)

Love, and Truth," giving formal expression to the charitable values that shaped the lodge's public and private work.

Beyond its formal role as a lodge hall, the building quickly became one of Riverport's important gathering places. It accommodated the meetings of both the IOOF and the Rebekah Lodge, while also opening its doors to a broad range of community events that brought residents together across generations. John Creaser, one of Riverport's oldest residents and a former lodge member, remembered the hall in his boyhood as a lively place. School concerts, Christmas concerts, church performances, card parties, darts, movies, and community dinners all formed part of the regular life of the building, giving it a place in the memories of many local families.

The Rebekahs and IOOF members were also active contributors to the hall's cultural life. They staged plays and skits, organized New Year's balls, and held



Old Confidence Lodge, 2022, ground floor stage viewed from mezzanine (Old House Dreams, May 2022)

monthly dances that featured live bands and, in later years, DJs. These gatherings provided entertainment for the community, but they also served a practical purpose, as fundraising from such events helped sustain the maintenance and operation of the hall. In addition to these organized activities, the hall was frequently rented for weddings and other social occasions, extending its role beyond lodge membership into the wider social life of Riverport. In its earlier years, a thriving badminton club also made regular use of the space. Through these varied activities, the building remained an important community venue well into the late 1990s.

Today with a music studio and theatre at its heart, the old hall continues its life as a community arts hub.

For much of the 20th century, the IOOF remained a strong and familiar presence across the region, with many communities sustaining lodges of their own. Members travelled from hall to hall for meetings, ceremonies, and special occasions, weaving a network of fellowship that crisscrossed roads, coves, and neighbouring villages. Yet, as the pace of modern life quickened, the old patterns of lodge membership began to fray. Like many fraternal organizations, the Odd Fellows found it increasingly difficult to sustain the numbers needed to care for such a large building. In time, the weight of upkeep became too great, and the hall passed from the hands of the lodge.

The sale of the building took place in 2001, marking the closure of one chapter in the building's long community life. Its first new owner was Ariel Dell, who brought a different rhythm to the old hall through flamenco performances, dance programming, and art exhibitions. For a time, the rooms that had once echoed with lodge ceremonies were filled instead with music, movement, and art. After several years, however, the building entered a quieter period and stood vacant for a while.

In 2009, the hall was sold to Diego Meida, who gave it a new name: "The Old Confidence Lodge." Under his ownership, the building was reshaped once more. It became a recording studio, the performance stage was enlarged, and the upper floor was renovated into residential living quarters, allowing the old structure to house both creative work and everyday life.

Around 2019, the building passed into new hands once more, and again in 2023. Today, with a music studio and theatre at its heart and living quarters above, the old hall continues its life as a community arts hub. Under the careful stewardship of its current owners, Chris Jackman and Sharie Porter, the Old Confidence Lodge carries forward the spirit of its earlier life, offering a place where voices can gather, instruments can respond, and the worn floorboards can still hold the memory of movement and celebration. "We want to preserve the original feel of it as much as possible," Jackman said. "This is very much a space the community has owned for a long time, so we're happy to be stewards of it to keep that feeling alive."[2]

The Old Confidence Lodge endures because, unlike a church, say, it was built with more than one purpose in mind. Over time it has been a stage, a meeting room, a dance floor, a studio, in short, a home for community memory. Through change in ownership and use, the building has retained its essential character as a shared place. Its continued preservation ensures that Riverport's social, fraternal, and built heritage remains alive for future generations.

Sidney Strowbridge, a native of Little Bay West in Fortune Bay, Newfoundland, is a long-time resident of Riverport. Beyond a career managing a large fleet and innovation in the fishing industry, he has been deeply committed to community service in Riverport. Though not a member of IOOF Lodge No. 106, many in his wife's family were active in the Order, and he developed a deep appreciation for the values of fellowship, service, and community involvement that have long characterized the organization.

Notes:
[1]Sources: history compiled by the author with input from Jane Henson, John Creaser, long-time resident, former lodge member, Dwight Eisenhauer, District Deputy Grand Master for Chapter 106, District 9, and other officers, with historical documents and photos from the IOOF archives.
[2]*Halifax Examiner,* 10 August 2023.

The Bells of Sainte-Marie Ring Again: A Historic Moment in Pointe-de-l'Église

Adrien B. Comeau

On 15 August 2026, as Acadian flags stirred above the houses of Clare and the *tintamarre* filled the air with its joyful, raucous exuberance, another sound returned to Pointe-de-l'Église. After more than a decade of silence, the bells of Église Sainte-Marie found their voice. Their music travelled across St Mary's Bay, mingling celebration with memory on the salt air. The moment seemed especially fitting on the feast of the Assumption—National Acadian Day—when culture, language, and heritage are not merely recalled but made vividly present.

Why should the ringing of three bells matter so deeply? Part of the answer lies in their setting. High above Pointe-de-l'Église, the bells, baptized *Immaculée Conception, Angès Angélina,* and *Joseph Petronila* on 14 June 1905, hang within the church's 185-foot wooden steeple. Recognized as the largest wooden structure in North America, it has watched over the landscape for more than a century. When the Angelus sounded that afternoon, the bells did more than mark the hour: they restored a familiar voice to the community.

More than 1,000 residents, former parishioners, and toursts passed through its doors during the Doors Open event.

That voice had come close to being lost. Église Sainte-Marie celebrated its final Mass on 24 December 2019, and after its deconsecration the archdiocese of Halifax-Yarmouth placed it up for sale in early 2024. Demolition would have meant more than the disappearance of an imposing building. It would have severed a tangible link with generations who had worshipped, gathered, mourned, and celebrated within its walls.

Yet heritage is rarely preserved by



The massive belfry viewed from below, Église Ste-Marie, Pointe-de-l'Église (photo Richard Comeau)

sentiment alone. In late 2024, the formation of the Association Sainte-Marie héritage et développement gave that sentiment an organized form. The Association worked with the archdiocese toward a memorandum of understanding, rallied volunteers, and pursued fundraising. Its victory in the National Trust for Canada's Next Great Save competition brought a $50,000 grand prize—and, more importantly, renewed confidence that the church might have a future.

The week-long Acadian Festival offered an early glimpse of what such a future could mean. After approximately two years of closure, the Association and its volunteers reopened the church. More than 1,000 residents, former parishioners, and tourists passed through its doors during the Doors Open event. They came to admire the grandeur of the interior, certainly, but also to renew a relationship with a place central to the region's architectural and spiritual life.

Then, at 4 p.m. on 15 August, attention shifted from the interior to the steeple above. More than 200 people gathered outside as the first bell sounded the Angelus. Its resonance spread across the village, calling forth memories of earlier generations, community gatherings, and the rhythms of life once centred on the church. The sound belonged to the present, but it carried the past within it.

The occasion felt larger than a successful repair or a ceremonial gesture.

This is perhaps why the occasion felt larger than a successful repair or a ceremonial gesture. It brought residents, heritage advocates, and visitors together in remembrance and hope. Historic places may outlive their original purpose, but they need not lose their meaning. The bells made that truth audible, while also demonstrating what determined community action can accomplish.

What comes next for Église Sainte-Marie will require enduring care and steadfast commitment. The ringing of the bells did not resolve every uncertainty surrounding the building, nor could it. But on 15 August, their return opened a hopeful new chapter. Across Pointe-de-l'Église, their voices carried more than echoes of the past: they sounded a promise that heritage, when embraced by a community, can continue to live, resonate, and inspire generations yet to come.

Adrien B. Comeau is an Acadian community leader from Clare, dedicated to preserving culture and heritage. He serves as treasurer of HTNS, secretary of the Société Nationale de l'Acadie, and chair of La Société Vieille Maison.

Abandoned, Erased, and Repurposed: The Railway Bridges of Cape Breton Island



Florence Beach, Intercolonial Railway (author photo)

David Aldridge

Abandoned, Erased, Repurposed is a series of photographs documenting the bridges and causeways of abandoned railways on Cape Breton Island. The traveller on the train did not see or experience what lay beneath that made the journey possible, and many bridges are hidden in the wilderness. The project makes visible the hidden structures that carried the rails through forests, marshes, and fields and crossed rivers and roads.

The project grew from a single snapshot. While photographing beach landscapes in 2022, I noticed the railway bridge spanning the inlet between Florence Beach and Big Pond. The tracks ran along the beach, and the graffiti-covered bridge stood out against a landscape defined by sand, water, and sky. That inspired me to locate and photograph the bridges, causeways, and embankments that enable trains to travel through the landscape.

A map from the archives of the Beaton Institute of Cape Breton University provided a second source of inspiration. The "Standard Map of the Island of Cape Breton" (1903) showed the coal fields,



Big Brook, Intercolonial Railway (author photo)



MacKinnon's Brook, Intercolonial Railway (author photo)



Campbell's Brook, Richmond-Inverness Railroad (author photo)

railways, and the shipping routes to Newfoundland, the United States and Europe. Official Canadian maps were helpful, as were digital online maps. To find the last few structures, I spent time examining rails on digital maps, then visited every place where a river or a road crossed the tracks.

Much of the infrastructure that maintained a railway and local lines is long gone

Remnants of the four main railways that developed in the late 19th century remain, though they were abandoned less than one hundred years later. Much of the infrastructure that maintained a railway and the local lines to coal mines and steel plants is long gone.

The Sydney-Louisburg Railway opened in 1895, replacing an earlier narrow-gauge line destroyed in a forest fire. The line connected coal mines around Sydney to the ice-free port of Louisbourg and carried steel, freight, and passengers until declining coal shipments made it uneconomical. Passenger service ended in 1963, and the rails were lifted in 1968. Two rail bridges were converted to road traffic. The Mira Gut bridge became unsafe in 2017 and was replaced with a modern road bridge. The Catalone Gut bridge will be replaced this year.

The Cape Breton Railway opened in 1890 and was intended to connect the Strait of Canso to Louisbourg and Sydney. Never completed, the line ended at St Peter's. The line carried minerals, freight and passengers until it was abandoned in 1963. They lifted the rails, leaving only the stone foundations. The rail corridor is now used recreationally. The St Peter's Coastal Trail and the Richmond Rail Trail connect St Peter's to Port Tupper.

Nova Scotia joined Confederation in 1867 on condition that the federal government build a railway linking the province to Quebec and Ontario. The Intercontinental Railway finally reached Sydney in 1890 with the completion of the impressive seven-span Grand Nar-



Keltic Drive, Sydney (author photo)

rows Bridge, shipped from Britain. The last passenger train stopped service in 1990, and the last freight train departed Sydney in 2014. The bridges remain intact with signs of repair over the years, and the rails remain in place.

By the end of the project, I had new respect for the builders.

The Richmond-Inverness Railway brought coal from new mines in Inverness County to Point Tupper on the Strait of Canso. Passengers and freight were carried until 1950, after which only coal was moved until 1986. The old route has become the Celtic Shores Coastal Trail, opened in 2008. Online searches highlight the picturesque bridges over the Mabou River, the Broad Cove River, and the Glendyer Brook. Much of the route is carried by wooden bridges built on wooden piles.

Sixty photographs document, in order, every bridge and causeway on the four railways. Between well-known bridges such as the Grand Narrows Bridge across the Barra Strait and graffiti-covered bridges in towns were structures hidden in the wilderness and probably not recently documented. A third group, forming the backbone of the rails that cover the long distances through forest, wetlands, and over roads and rivers, was quite different. Some were ordinary steel bridges, but many were less industrial in structure, using stone, concrete, and wood, and likely relying on local resources, builders, and workers.

The project demonstrated the power of a visual record that provides the bare bones for future research and exploration. By the end of the project, I had new respect for the builders working with limited tools 100 years ago, and I wanted to know more about the experiences of the builders and of the communities connected by rail.

The history of the railways suggests that settlement and the advantages that rails brought to industry are positive. Even though railways declined, their early growth helped the province develop. It brought people from many places to Cape Breton Island, building new communities, schools, hospitals, a university, and a lively culture. Progress is worth celebrating but also had drawbacks. Railways changed the land and water flow. Waste from steelmaking left a toxic legacy.

Absent from the history were the experiences of the Mi'kmaq, whose ancestors lived on the island for thousands of years. Settlement, changes to the land, then industrial development must have eroded the land and resources of Unama'ki (Mi'kmaw for Cape Breton Island).

Showing what was hidden may invite others to follow these quiet traces through the landscape. I recommend caution, however. Some structures are accessible from adjacent roads, whether by laneways or busy highways. Other sections require map-and-compass work, with the risk of losing one's way. Bridges on rail beds converted to trails are easy to reach, but finding a good vantage point for a photograph can be challenging. Take care when climbing steep embankments, pushing through brush, and wading through wetlands. Anyone visiting these structures should be prepared for changing weather and the unforeseen challenges of the wilderness.

David Aldridge studied art and photography at the School of the Photographic Arts, Ottawa and at the Chang School of Ryerson University, following a long career in medicine, psychiatry and psychotherapy. He is based in Sydney, Nova Scotia.

The 60 photographs are published in *Abandoned, Erased, and Repurposed. The Railway Bridges of Cape Breton Island,* published in 2026. Copies are available from the author. The images were exhibited at the SPAO Gallery (Photographic Arts Centre, Ottawa) in 2023.

Books on Cape Breton railways:

MacDonald, Herb (2012). *Cape Breton Railways: An Illustrated History.* Cape Breton University Press, Sydney, Nova Scotia.

Campbell, Brian with Johnson, A.J.B. (1995). *Tracks Across the Landscape: The S&L Commemorative History,* University College of Cape Breton Press.

Exterior Restoration: Knaut-Rhuland House (c. 1793) - 125 Pelham Street, Lunenburg

The Knaut-Rhuland House may appear modest, but it once stood within a much larger civic and domestic landscape. In the mid-eighteenth century, as Lunenburg developed along the lines of a planned colonial town, the block bounded by Lincoln, King, and Pelham Streets formed part of the property of Philip Augustus Knaut, a prominent Foreign Protestant settler and the town's first elected representative in the Nova Scotia Assembly. Large lots were not uncommon in those days since they often combined household life with kitchen gardens, outbuildings, work yards, and the practical arrangements of a growing port community. Knaut's wealth was the fruit of several enterprises. He served as truckmaster in trade with the Mi'kmaq, consolidated woodlots for his sawmill, and supplied lumber to the British.

Built in 1793-94 for Benjamin Knaut, Philip's third child, a merchant and sheriff, the house expressed status within the town. Its exterior reflects New England Colonial influences, while its Georgian interior emphasizes order, symmetry, and social distinction. A stone foundation more than two feet thick supports a post-and-beam frame of hand-hewn, hatch-marked timbers, possibly prepared off-site. Horsehair plaster covers split lath; pine floors run through the rooms; and seven fireplaces once supplied heat and architectural focus. Surviving mouldings and woodwork preserve elements of the original finish.

Later owners added their own touches. Mariner and privateer Conrad Rhuland purchased the house in 1813. He altered the front parlour by removing two windows, hung fashionable wallpaper, and replaced the original chimney piece, wainscotting, chair rail, and trim with heavier woodwork in a vernacular German style. John W. Creighton acquired the property about a decade later, connecting it with an influential Nova Scotian political family. The Creightons retained the house until 1906, after which it passed to the Independent Order of Odd Fellows and eventually to the Lunenburg Heritage Society.



Architectural rendering of Knaut-Rhuland House (courtesy of Greg Munn, architect)

Today, the Knaut-Rhuland House is both a museum and a material witness to Lunenburg's evolution from colonial settlement to protected historic townscape. Its national, provincial, and municipal designations recognize the significance of both the building and the history embodied in its fabric.

Since May 2026, Harkeners Mercantile's conservation team has been restoring the exterior, removing paint and repairing decayed timber to stabilize the structure, all the while revealing the original craftsmanship beneath later alterations. This meticulous conservation ensures the house endures as an authentic historic resource, not merely a decorative shell.

Public programs, private benefactors, and community members have funded this phase of restoration. Support includes up to $123,605 from Parks Canada's National Cost-Sharing Program for Heritage Places, $10,000 from Nova Scotia's Heritage Development Fund, $3,000 from the Heritage Trust of Nova Scotia, two anonymous gifts of $25,000 each, and more than $50,000 in additional community contributions.

More information about the house and the RISE for Knaut-Rhuland House campaign is available at https://lunenburgheritagesociety.ca/pages/rise-for-knaut-rhuland.

Lunenburg Academy

"Under This Roof" campaign



Image courtesy Lunenburg Academy Foundation

Above the Town of Lunenburg, the "Academy" stands like a keeper of the community's memory, its wooden walls holding the quiet echo of lessons, laughter, and lives unfolding. This Town-owned, three-storey wooden Victorian building educated generations: Grade Primary through Grade 12 from 1895 to 1965, then Grade Primary to Grade 5 until 2012, when Bluenose Academy opened in Lunenburg's New Town. The school years ended, but the thread of community life remained unbroken, woven now into new patterns of learning and belonging.

Built between 1894 and 1895 to designs by New Brunswick architect Harry H. Mott (1858-1939), the Academy is a rare wooden survivor of the Second Empire style. Designated a National Historic Site of Canada in 1983, it embodies Nova Scotia's nineteenth-century transition from one-room schoolhouses to the academy system. Its history lives not only in timber and form, but in the lives that unfolded within its walls, each generation leaving a quiet resonance for the next.

The Lunenburg Academy Foundation has sustained this inheritance through strategic and financial support. Its recently approved 2026-2031 Strategic Plan brings together preservation, restoration, and celebration: complementary responsibilities that keep the building's past in conversation with its living present.



Academy Foundation President, Bruce Hebb and Fundraising chair, Jane Ritcey-Moore inspect roof repairs, summer 2026

That connection became urgent a little more than two years ago, when leaks developed on the top floor. The Town and Foundation recognized that the roof had reached a critical point. Until water could be kept out, other restoration plans would have to wait. To shelter the building was to keep the rain from its memories and make room for all it might yet become. Collaboration among the Academy, the Town, and Parks Canada turned concern into action. Phase One began in summer 2026, supported by a $300,000 Parks Canada cost-sharing grant to the Town, $365,000 from the Foundation, and the remaining funding from the Town. Completed in 2026, this phase marks substantial progress; Phase Two remains to be completed in 2027.

On 18 August, Foundation President Bruce Hebb launched "Under This Roof,"

a $2.3 million, 36-month capital campaign to preserve, restore, and celebrate the Lunenburg Academy National Historic Site. A Fundraising Committee chaired by Jane Ritcey-Moore has sustained its enthusiastic beginning, meeting weekly to develop community events. Fundraising thus offers practical support while weaving new threads of belonging into the Academy's story.

The appeal to "Protect What Matters" extends beyond a sound roof. Today, the Academy houses Lunenburg Walking Tours, Atlantic Canada Language Academy, a flagship regional public library and community space, the Heritage Classroom, the local MLA's office, Lunenburg Academy of Music Performance, and the South Shore Genealogical Society. The first-floor Heritage Classroom alone welcomes approximately 6,000 summer visitors. Here, the Academy's educational inheritance finds new voices: music, conversation, and discovery gathering beneath a familiar roof.

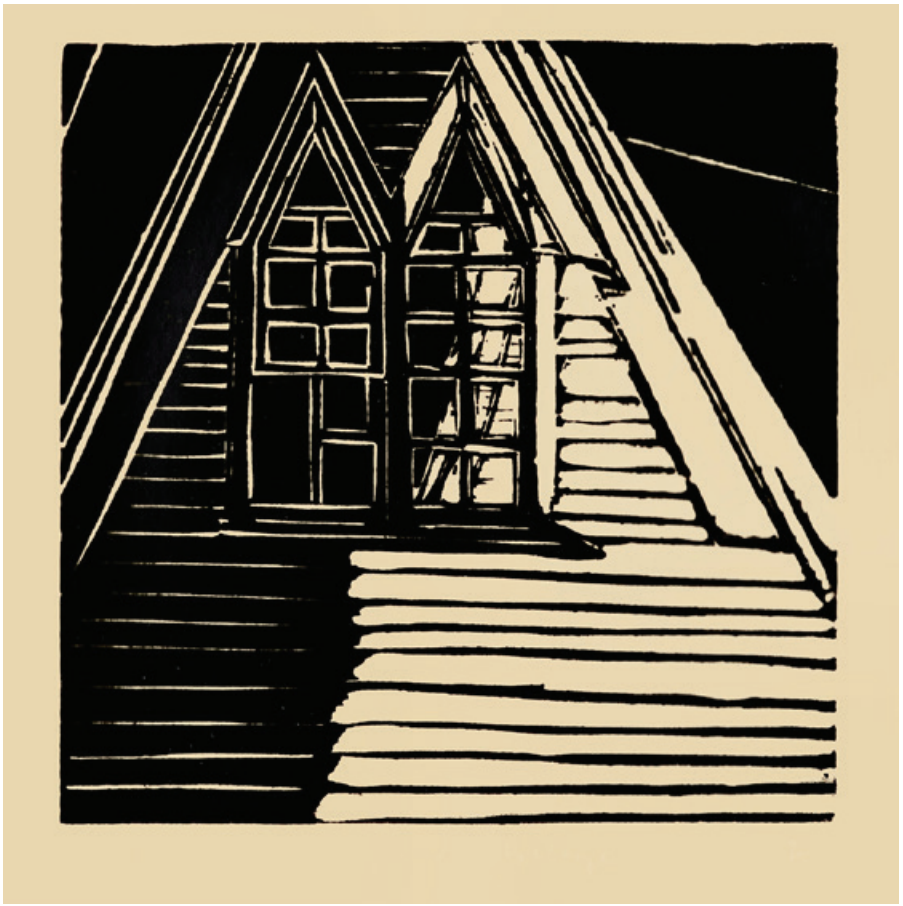
The Academy's worth rests where inheritance meets possibility. For more than a century, people have passed through its doors to learn, create, and gather, carrying something of this place into the wider world. Their stories belong to the building's life, reminding us that heritage endures when each generation can find a place within it. Conservation honours the past without asking the present to stand still. A secure roof shelters memory, but also the first note of a new melody, the turning of a page, and the meeting of neighbours. Supporting the campaign is more than an act of preservation: it keeps the door open to tomorrow beneath a roof that has sheltered so many yesterdays. Website: https://www.lunenburgacademyfoundation.com/donate

ARTIST

Paul Price



Tracadie, February Storm, *by Paul Price, 1997, oil on panel. 36" x 48" (courtesy Lyghtsome Gallery)*



Summer Breeze, *by Paul Price, linocut print, no other info. (courtesy Lyghtsome Gallery)*

de Gannes-Cosby House (c. 1708), Annapolis Royal



Front elevation, de Gannes-Cosby House, 477 St George Street, Annapolis Royal; courtesy Alyn How (Brandon Dugas Photographer/Videographer ikkonX Media, 2026)

The de Gannes-Cosby House in Annapolis Royal is more than an early eighteenth-century dwelling. Built in 1708, its timber, brick, and stone preserve a rare connection to the French period in Acadie. Its importance lies not only in age or rarity, but in how it brings together questions of empire, settlement, architecture, and historical memory. Having survived military conflict, changing sovereignty, successive owners, and restoration, the house offers a tangible point of entry into the early history of modern-day Annapolis Royal.

The house is closely associated with Major Louis-Joseph de Gannes de Falaise, a French officer at Port-Royal. After an earlier dwelling was destroyed during the British siege of 1707, de Gannes rebuilt in 1708, reportedly with support from the French crown. The residence suited a member of the colonial military elite. Because Port-Royal was the capital of Acadie and a strategic settlement in the continental rivalry between France and Britain, the house functioned both as a private home and as part of a fortified colonial town.

Architecturally, the de Gannes-Cosby House is unique in that it preserves elements of Acadian building traditions dating from before the Deportation. It is a compact timber-frame residence with low, broad proportions, a steep gambrel roof, modest dormers, clapboard siding, brick chimneys, and a fieldstone foundation. Inside, post-and-beam framing, broad floorboards, pine panelling, chimneys, and wattle-and-daub infill reveal early construction methods. These features provide evidence of available materials and of adaptation to the



Front parlour with chimney piece and exposed beams. de Gannes-Cosby House; courtesy Alyn How (Brandon Dugas Photographer/Videographer ikkonX Media, 2026)

social, climatic, and defensive needs of a colonial settlement.

The house also illustrates the transformation of political authority in old Acadie. British forces captured Port-Royal in 1710 and renamed it Annapolis Royal after Queen Anne. De Gannes returned to France, and the property was forfeited to the British Crown. By 1727 it was associated with Major Alexander Cosby, lieutenant-governor of the fort and town. A residence built for a French officer thus became the home of a British administrator, embodying two imperial orders and showing how conquest was expressed through property, residence, and everyday government.

Yet the house's significance extends beyond de Gannes and Cosby. Its construction, maintenance, occupation, and adaptation depended on builders, craftspeople, households, servants, soldiers, tenants, and neighbours. It is therefore a material record of everyday life in early Annapolis Royal. The building connects architecture and ownership to broader patterns of settlement, labour, military presence, trade, and local administration, making it evidence of the wider community in which colonial institutions operated.

The residence suited a member of the colonial military elite.

Its long occupation further complicates its meaning. After the Cosby era, renters, clergy, physicians, mariners, and private owners continued to use and alter the property. This continuity is significant because heritage buildings endure through repair, adaptation, and changing domestic needs. The de Gannes-Cosby House shows that preservation is an ongoing negotiation between historical fabric and practical habitation.

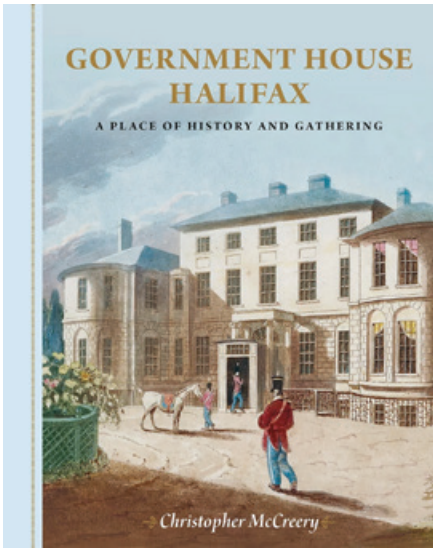
Designation as a National Historic Site of Canada in 2019 formalized the house's long-recognized significance. The designation acknowledges its rarity, Acadian construction, associations with de Gannes and Cosby, and connection to the shift from French to British authority. Restoration has preserved early structural and interior features. James and Pauline How, owners from 1983, spent decades removing later alterations, restoring original fabric where possible, and furnishing the residence sympathetically; their son, Alyn How, has emphasized continued conservation. Still a private residence and not open to the public, the house remains a defining element of the Annapolis Royal Historic District and a powerful record of the region's layered colonial past. Listed by RE/MAX Banner Real Estate.

Books

A Wondrous Gift— Bittersweet Stories of Christmas Past

by Laurie Stanley-Blackwell. Nimbus (2026), $23.95. 224 p. New release.

In *A Wondrous Gift: Bittersweet Stories of Christmas Past,* author Laurie Stanley-Blackwell shares deeply felt stories—part imagination, part memory, part reflection—exploring our sometimes-complicated relationship with the holiday season. Featuring tender black-and-white spot illustrations by Karen Keddy, Stanley-Blackwell's insights about love and loss will bring laughter and tears as readers relive their own Christmases past (Nimbus).



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Government House, Halifax: A Place of History and Gathering

by Christopher McCreery. Goose Lane Editions (2020), hardcover $45.00. 232 p.

Government House, the sandstone mansion on Barrington Street, now has a stunning publication celebrating its architecture and history. Christopher McCreery honours its story in *Government House, Halifax: A Place of History and Gathering,* an exquisite book published by Goose Lane Editions. It is dedicated to Adams Archibald, who wrote the first history of Government House in 1882–83, though without the benefit of the photographs featured in this 2020 Government of Nova Scotia publication. Dr McCreery is well suited to tell the house's story; as secretary to the Lieutenant-Governor of Nova Scotia, Government House is his office.

The Private Secretary's Office once served as the scullery.

The cornerstone was laid on 11 September 1800 by Sir John Wentworth, and the building was first occupied by Sir John and Lady Wentworth in 1805. It has since served as the home of the province's Lieutenant-Governors, except during a major restoration from 2006 to 2009.

Government House has always been more than a residence. Initially, it served as a meeting place for the colony's Executive Council. Today, the house and gardens host public functions, events, and ceremonies detailed in the book. Popular events include the New Year's Day levee and the June garden party, open to all, including my cat, an erstwhile neighbour. The building also hosts royal visits and historic commemorations. In recent times, Lieutenant-Governors have hosted talks and concerts through the Evenings at Government House programme. Guided tours of Government House and its Georgian sister at the other end of Hollis Street, Province House, run from May to October, subject to interruptions. Perhaps most importantly, downtown passers-by can enjoy its exemplary Georgian architecture every day.

The book includes many curious asides. The Private Secretary's office once served as the scullery, and floor plans were rearranged to accommodate ground floor loos. A ping-pong table came and went. The book also discusses the moat and several practical outbuildings that appeared and disappeared, largely to support farmyard animals and an extensive kitchen garden. The stone walls and ornamental fencing were completed in 1891, while the four lamp standards in the east garden were erected just ten years ago.

The harbour vista from the east side of the house and garden—formerly the front entrance off Hollis Street—has been obstructed by the recent construction of *The Alexander,* a condominium building, and *The Governor,* a luxury apartment building owned by Killam. Both significantly diminish the prominent elevation Government House once enjoyed.

The building has survived its share of slings and arrows. It suffered a roof fire in 1854 and two smaller fires but otherwise it has remained unscathed. The book discusses proposals to repurpose it in the 1880s because of high maintenance costs. Similar debates—and even demolitions of vice-regal residences—occurred elsewhere. Toronto's vice-regal mansion was demolished in 1961, an act the author calls "architectural vandalism." Others have closed to reduce costs. Only one colonial vice-regal residence survives in the US: the mansion in Perth Amboy, New Jersey, now a museum. Two others have been rebuilt, one in North Carolina and another as part of the Williamsburg, Virginia, reconstruction.

The book concludes by exploring Government House's art and furniture collection, which makes the residence both an art gallery and a living museum.

This was the *third* Government House built in the province; two earlier houses stood on land now occupied by the provincial legislature. The first, occupied in 1749, was moved in 1755 and again in 1775 before being demolished in 1832. The attractive second house is known from a sketch or engraving by Richard Short, circa 1759–61. It was dismantled in 1806, and its materials were used to build a residence at Inglis and Tower Road. That building later became a home for infants and unwed mothers and was destroyed by fire in 1898. The present Government House has stood for 225 years. A big thank you to Dr McCreery for making its story accessible through this text and its illustrations.

Reviewed by Janet Morris



E. Angove, Canso Fishing Party, Boudoir Card. Private collection

Historic House Names of Nova Scotia
by Joseph M.A. Ballard. Nimbus (2018) $17.95.162 p.

Titling houses is part of a tradition of naming to establish control over a space. In a time when houses were passed down within families, a strong identity could relate to a property, while giving a name to a new house invested it with a sense of a future legacy. Once common among prominent citizens, especially before house numbering became widespread, the custom of naming houses gave properties a distinct identity. Joseph M.A. Ballard surveys house names across Nova Scotia, drawing mainly on archival sources and focusing particularly on the Truro–Bible Hill area and Halifax's Northwest Arm.

The book is organized by chapter, grouping together names with links to the Old Country, nature references, names from literature, vocations and identity, and military recognition (e.g. Erin Cottage, Forest Lawn, Green Gables, Bachelor's Hall, Grenadier Fort). In keeping with the topic, largely reflective of nineteenth- and early twentieth-century practices, the chapters are headed with relevant quotations, most from Nova Scotia authors of the time. The book is well illustrated, though one omission is the dates and lifespan of the structures in the photographs.

The book's archaic tone also reflects the era. This effect probably derives from the author's immersion in his subject and its sources but seems appropriate for the material covered. The house names themselves reflect the same antique flavour in the use of obsolete suffixes such as "cottage" or "croft".

Reading this book is like visiting a community museum on a very specific topic. It is a record rather than an analysis of the trend of house-naming but gives insight into a social custom of the past that informs us of what people found important enough about their identity to enshrine in their property.
Reviewed by Martha MacDonald

Backwoods Cabins of Nova Scotia
by Bud Inglis. Nimbus (2026, reprint), $20.95. 158 p.

First published more than a generation ago in 1990, *Backwoods Cabins of Nova Scotia* is described by the publisher as "the definitive book about a lost way of life in Nova Scotia." It documents fifty backwoods camps across the province with examples from every county, from Yarmouth to Cape Breton. The counties with most numerous examples are Halifax (11), Lunenburg (7) and Guysborough (6) perhaps reflecting the nature of the county. Lunenburg was well known for hunting and fishing, Guysborough for fishing and trapping, while some of the Halifax camps seemed to have been built mainly for getaways: a good portion were left unlocked. Now retired, the author and illustrator Bud Inglis was a schoolteacher and administrator who wrote about woodcraft and nature in the *Chronicle Herald* for several years.

The definitive book about a lost way of life in Nova Scotia.

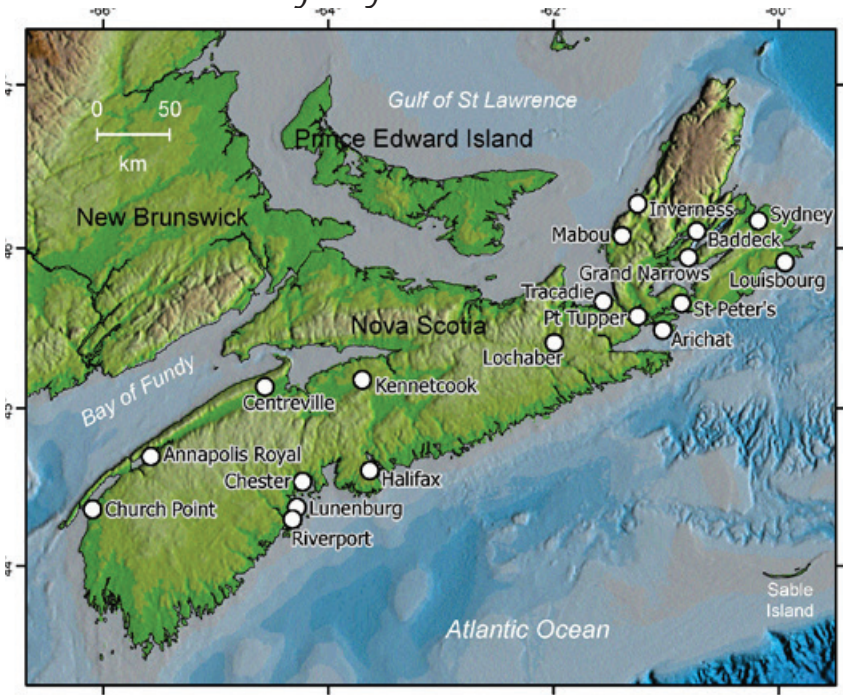
Published by Lancelot in 1990, *Backwoods Cabins* was his second book; his earlier book, *Backwood Basics,* published in 1984 about woodcraft and nature, is of timeless value. *Backwoods Cabins* is more of an historical record. Each cabin is treated in the same way, with the location provided using the old grid map method, a sketch drawing of the structure executed on site, and a written description and comments. Perhaps the most interesting part is the comments section, as the author often provides anecdotes about each camp, based on discussions he had with the owners at the time of his visit. The book might have benefitted from a new Foreward, given the time which has passed between the two editions. For example, he approached the book, as he said, to capture a way of life that was fast disappearing. But with the passage of time, one is left wondering what the current state of backwoods cabins is. What has changed? What hasn't?
Reviewed by Jeff Ward

Nova Scotia's Last Covered Bridge



A bright wintry scene showing skiers emerging from the covered bridge at Kennetcook, East Hants, winter of 1947-1948 (date from label on the negative file card at NS Archives; a date of 1945 has been cited elsewhere). The man at right has been identified by family as Owen MacPhee. View looking north across the river to the centre of the village. The United Church spire is just visible on the hill at far right. Built in 1873, this sturdy crossing is said to have been the last covered bridge in Nova Scotia when it was dismantled in 1967. Source: Nova Scotia Archives, Nova Scotia Information Service, no. 2142.

Locations of subject matter in this issue



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