



## Beverley (Bev) Sawler

The Town of Kentville recognized Bev Sawler at their Volunteer Recognition Dinner on April 7, 2011.

The Kings Historical Society, the Kings County Museum and the Community & Family History Committee would like to thank Bev for all the time and effort he has given to us over the years. GOOD JOB, BEV!!!

Bev Sawler has been a member of the Kings Historical Society for 22 years during which time he served with two separate departments in the following positions: Kings Historical Society; Board of Directors - 7 years; Treasurer - 5 years; Facilities - 5 years; Trustees - 10 years. Community & Family History Committee; Chair - 6 years and Treasurer - 8 years.

Bev has worked on many committees and projects such as:

- Developed and implemented a Sponsorship Program
- Developed and helped compile a Policy Manual
- Set up new computers as required
- Helped reorganize the genealogical holdings
- Developed a searchable database for genealogy holdings
- Completed Summer Student grant applications and helped supervise summer employees for Community & Family History Committee
- Maintains updates of burial records for Kings county Cemeteries
- Developed searchable databases for Kings County Cemeteries; Births, Deaths and Marriages; Census Records; Church Records; School Attendance Records; Index of Kings County Probate records; Index of Kings County Deeds records; and Township Records

Bev can always be counted on to help with many smaller projects and fundraising events that the Kings County Museum holds on an annual basis. No job is too big or too small for Bev to participate in. If we need help decorating for a Christmas Tea, welcoming visitors to an event or fixing a light, Bev is always there to help.

## Doris Illsley Receives Paul Harris Fellowship

Long standing KHS member and volunteer (Refreshments Committee) Doris Illsley becomes a Paul Harris Fellows recipient at a ceremony held at the Old Orchard Inn on April 11. Paul Harris founded the Rotary Club in 1905. The first Paul Harris Society was formed in 1998 as a special district recognition program. Each year the society recognizes Rotarians, and friends of the Rotary Foundation, who have demonstrated exceptional service to the community. In 2011 Doris Illsley was chosen by the Kentville Rotary Club to receive this honour for her enormous contributions as a volunteer in Kentville and area. She is pictured here accepting her award from Brian Smith, Kentville Rotary Club President. The members of the Kings Historical Society know first hand that there could be no volunteer, more humble, and yet more deserving of this special honour. (Photograph courtesy of Paul Illsley.)



### Gift Shop – Books for Sale

- *Kings County, Nova Scotia Quiz Book* by Kings Historical Society, questions and answers pertaining to Kings County, NS. Cost \$10.00 plus \$4.00 S&H
- *Planter Chronicles* by Kings Historical Society, articles about the New England Planter and their descendants. Cost \$10.00 plus \$4.00 S&H.
- *Second Chance*, Life in Nova Scotia During the American Revolution by Glenn Ells. Cost ~~\$14.00~~ <sup>\$20.00</sup> plus \$5.00 S&H.
- *Starting Over*, Acadians and New England Planters in Nova Scotia in the 1760's by Glenn Ells. Cost ~~\$14.00~~ <sup>\$20.00</sup> plus \$5.00 S&H
- *Berwick* by Ron Illsley, the story of Berwick, NS. Cost \$25.00 plus \$12.00 S&H
- *Hannibals Hoops* by Gordon Haliburton, a slave boy's quest for freedom in a time of revolution. Cost \$20.00 plus \$10.00 S&H.
- *Planter Nova Scotia 1760-1815* by Julian Gwyn – 4 volumes – Horton, Cornwallis, Falmouth and Newport Townships. Costs \$7.00 each or \$25.00 for 4, S&H \$3.00 for 1 and \$6.00 for 4 volumes.
- *Nova Scotia Book of Musts* by Allan Lynch, the 101 places every Nova Scotian MUST see. Cost \$13.95 plus \$4.00 S&H.
- *Nova Scotia Book of Everything* by John MacIntyre and Martha Walls, everything you wanted to know about Nova Scotia and were going to ask anyway. Cost \$14.95 plus \$4.00 S&H.
- *Historic Kings County* by Kings Historic Society. Cost \$3.00 plus \$2.00 S&H
- *Camp Aldershot* by Brent Fox. Cost \$4.00 plus \$2.00 S&H.
- *Memories of Coldbrook* by Marie Bishop. Cost \$30.00 plus \$10.00 S&H
- *Kings County Vignettes – Volumes 1 to 10*, by Kings Historical Society, articles on Kings County people, places and events. Cost \$7.00 each plus S&H of \$2.00 for one and \$5.00 for more than one.
- *History of the Dominion Atlantic Railway* by Marguerite Woodworth, printed in 1936. Excellent condition, never used, only 2 copies. Cost \$70.00 plus \$13.00 S&H.

## New England Planter Registry

Just over a year ago, we started the process of planning a new fundraising project - the Nova Scotia New England Planter Ancestry Registry. This project allows family tree researchers to submit their New England Planter ancestry and after verifying the information, we issue a certificate stating their Planter pedigree. During the past year we have issued 34 certificates. Most certificates are issued for 1 or 2 New England Planter ancestors but we issued a certificate, which lists 15 Planter ancestors. In order to have so many Planter ancestors both male and female lines were followed, she thinks there are several other lines but was having difficulty getting the information. So far we have been able to verify all the submissions except one, which we had to decline until more information could be provided. If you are interested in submitting your New England Planter ancestry the forms can be obtained online at [www.okcm.ca](http://www.okcm.ca) or contact the Kings County Museum and we will send you the information package.

### ST. PATRICK'S DAY FUNDRAISER

The Kings Historical Society was chosen, as the charity of choice by Larry Woodman, Musical Director of the War Surplus Gang, to benefit from the proceeds of the "Celebration of Irish and Broadway Music" evening. A very appreciative audience of 300 persons filled St. Joseph's Catholic Church Hall in Kentville, N. S. on March 17th. Many thanks to Larry, the singers, instrumentalists and assistants for designating this performance as a fundraiser that realized \$2000.00. The amount will greatly boost the Society's funds and assist in the ongoing operation of the facility. Glenda Bishop, Organizer and Volunteer KHS.

#### In Memoriam:

Merrit Gibson (December 12, 2010)  
Educator, Naturalist, Author

Mona Balcom (December 16, 2010)  
Artist

Marjorie Borden (April 8, 2011)  
Educator

Our thoughts and sympathies are extended to the family & friends of Merrit, Mona, and Marjorie.

### IRISH SETTLERS

A REQUEST from the Genealogical Archives, Kings County Museum. To the best of our knowledge we are not aware of any published history on the Irish people that came to Kings County, before, during or after the Potato Famine of the 1840's. If you are of Irish descent we would appreciate information of your family's place of departure, where settled, names, dates of birth, marriage and death to help us create a picture of the Irish settlement here in Kings County.

Contact: Nelson Labor, Chair, at E-mail: [genealogy@okcm.ca](mailto:genealogy@okcm.ca) or Museum 678-6237. We thank those who have donated family information on Kings County families to our present cabinet of over 900 surnames. Is your surname on file? Also, many donate published books of their family history. The Archives on the lower level is open to researchers from mid-March to December daily Monday to Friday, 9am to 4pm. July and August Monday to Saturday, 9am to 4pm.

## Kings County Irish

Many of the early Irish settlers in King County were Catholic and latecomers, following in the wake of Planters and Loyalists. Their religion and relatively late arrival partially explains why the Ambrose Church map of 1864 has so many Irish surnames listed outside the main settlement areas of Kings County. Due to religion the Irish were often treated as outcasts and forced to take up homesteads in areas such as the north and south mountain, the New Ross Road and other fringe areas away from the main settlements.

Generally speaking, the Kings County Irish are a forgotten people and little has been written on their contributions to the early settlement of this area. Look at how Arthur W. H. Eaton ignored them in his county history, for example. But while Eaton overlooked them the Irish are here, scattered around the county, even though one historian observed that their arrival was mostly a mystery.

Many of the early Kings County Irish came here as laborers on the railroad; they came also as disbanded soldiers who received land grants for military service and as down-on-their-luck Loyalists. Few rose to prominence as merchants, politicians and church leaders, so perhaps it was easy for Eaton to ignore them in his county history.

But Eaton to the contrary, here's a salute to the Irish who arrived after the great Planter migration and persevered. Here's to the Murphys, Magees and McGarrys, the Tyrels, O'Neils, Reilys and Bradys, the O'Connells, Sullivans and everyone with similar surnames and origin who established themselves in King County solely on initiative, endurance and perhaps a bit of Irish stubbornness.

## New Carpet for Courtroom

For the past few years we asked our members to support our efforts to purchase a new carpet for the courtroom. The old carpet was in very bad shape, frayed, dirty and discolored. By late fall we had enough money, approximately \$3,000.00 in our courtroom carpet account to go ahead and get the new carpet installed.

With Board approval we had local companies submit prices and an installer was selected. While getting the courtroom ready to install the new carpet we noticed that the walls and ceiling looked a bit dingy. We decided to hire a painter, with assistance from volunteers to paint the walls and the 20-foot high ceiling before the carpet was installed. The guys spent the first 2 weeks in January painting and then the new carpet was installed.

We are very proud of the new look in the courtroom, freshly painted walls and ceilings, new carpet and different pictures on the walls. What a difference a little money, a little elbow grease and a little change in displays can make in a room.

Special thanks to volunteers Harold Redden, Bill Naylor and Bev Sawler – our painting crew and carpet donors Helen & Gordon Hansford; Annette MacKenzie; Helen Morse; Pauline Worthylake; Barbara & Phillip Thorpe, Mary & Fred Walsh; Roscoe Potter and Charles Rand. Without their help of time and money this project would not have been possible.

## Newsletter Via Email

The cost of producing and sending our newsletter increases on a regular basis. If you wish to receive your newsletter by email let us know at [museum@okcm.ca](mailto:museum@okcm.ca) and we will add you to our email list. KHS members who do not have computers with internet capabilities will continue to receive their newsletter through regular mail.

# HOW A. L. HARDY MADE HIS PRINTS

By Larry Keddy

## Introduction

In this age of digital photography where one click of a mouse produces a perfect full-color photograph in seconds, it is hard to visualize a time when it took the professional photographer hours and sometimes days to complete one print. Such was the case with A. L. Hardy, professional photographer, Kentville, during the late eighteen and early nineteen hundreds. Working with large, bulky cameras, heavy boxes of glass plate negatives, and mixing one's own photographic chemistry was standard procedure for the photographer of the day. Darkroom procedures at the time were laborious, time consuming and often unsafe. The basic darkroom procedures Hardy followed, although universally used by professional photographers, would still require considerable fine tuning to suit his high personal standards.

Travel on Nova Scotia roads around the turn of the century was by horse and wagon. The first car arrived in 1899 and Provincial registration was required beginning in 1907. In 1908 Kings County passed a law prohibiting the driving of an automobile on a public roads on either Saturday or Sunday. Even using a horse and wagon, it was difficult for a photographer to take pictures in the countryside, Hardy, however, did so and with perseverance. He often traveled by bicycle, which has appeared in several of his photographs.



## Cameras used by Hardy

The most common type of camera used by the professional photographer around the turn of the century was a relatively large bellows camera that took a glass plate negative. The ubiquitous Brownie was introduced to the amateur photographer market in 1900, and it would not be until after 1925 that the 35mm Lica camera, the 120 Rolleflex and 4x5 Speed Graphic would be widely used by professionals.

Hardy basically used three types of cameras. I have yet to see or hear of a single camera that could positively be identified as Hardy's, with the exception of the studio type camera that Louis V. Comeau has in his private collection, which is a Century Studio No.10A made by the Folmer Graflex Corporation, Rochester, New York. This type of camera was the mainstay of upscale portrait studios throughout the first half of the 1900s. Although usually configured to use an 8 x 10 inch negative, it could be modified to use larger or smaller negatives as well.

The second type of camera Hardy used was commonly referred to as a "banquet camera," because it was used to photograph panoramic scenes and large groups of people using a negative measuring 7 x 17 inches made of flexible cellulose nitrate material. This negative would make a print the same size as the negative by being exposed in direct contact with the photographic paper, which would later be mounted on hard board. Hardy would have used this style of camera to make, for example, panoramic prints of the Annapolis Valley apple orchards, or views from the Look Off, as well as photographing groups such as the medical and nursing staff of the NS Sanatorium, c1918.





The third type of camera Hardy used would have been slightly smaller than the banquet camera, and easier to transport in the field. This camera would also be the bellows type, capable of using either dry plates or flexible film up to maybe 8 x 10 inches. This would likely have been what he would have grabbed along with a tripod and a box of glass plates, when he hurriedly boarded an emergency train dispatched from Kentville to Canning to help fight the famous fire that destroyed most of the businesses on Canning's waterfront in 1912. After arriving, Hardy positioned himself on the south side of the Habitant River across from the fire and shot possibly the most dramatic photograph ever taken in his entire career.



### Making the negative

Photographers who are knowledgeable in the technical side of traditional film-and-print photography will be familiar with the old adage, "A good print begins with a good negative." The making of a properly exposed negative was dependent on light conditions and the photographer correctly setting the lens aperture and shutter speed in addition to composing and carefully focusing the image. Often the photographer would do what is known as "bracketing," where he would expose several negatives with different exposures to ensure one would be right. As a general rule, a photographer had to become highly skilled at judging light conditions and making the appropriate camera settings. In Hardy's day, it would be three decades before dependable light meters would be perfected.

After the negative, either a plate or film, was exposed, it would be processed in the darkroom by immersing it in a photo developer solution, followed by placing it in a stop-bath at just the right time, after which the negative would be placed in a fixing solution to prevent it from fading. Lastly, the negative would be washed in running water to get rid of any remaining chemistry, and finally hung to dry, usually over night. The time required to make a typical negative, from start to finish would range from a few hours to a full day depending on drying time.

### Making the print

Hardy's prints are as pristine today as the day they were made, which is a testament to the degree to which he had perfected his trade. I have examined Hardy prints that were made in the early 1900s, and compared them with prints made today following modern darkroom procedures, and there exists between the two an amazing similarity in exposures, contrast ranges and composition. This speaks volumes about Hardy's craftsmanship.

Once the negative was developed, the photographer could proceed to make his print. The making of a photograph is similar to the processing of a negative, but with one exception. Because the negative might not be perfectly exposed, using it to make an acceptable print required the making of several test strips or prints, which could be very time consuming. The processing of the print involved immersing the print in a developer solution, followed by a stop-bath, then a fixer solution and finally thoroughly washed and air dried. The time to make a final finished print often would take a full day and a night.

### Mounting and matting

Because of the fragile nature of the photographic papers of the day, the finished print would rarely, if ever, be sold without first being mounted on a back board. This not only protected the photograph and enhanced the finished product, but it provided space to prominently display the name of the photographer's studio and location. The time required to trim, mount and dry a print might be anything from an hour to a day, assuming the adhesive was already prepared, and drying conditions were ideal.

### Conclusion

The amount of technical skill and time required to make a photographic print during the late eighteen and early nineteen hundreds was, by today's standards, astonishing. The fact that today we are enjoying A.L. Hardy prints that are now over one hundred and ten years old, and still showing no signs of degrading, bears testimony to Hardy's technical competence, and makes each one of his prints a one-of-a-kind photographic work of art, which although digitally reproduced, can never be truly replicated.

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## Spring/Summer Exhibits

We welcome you to join us for our two new spring/summer exhibits currently showing:

### **“Dining on the DAR”**



Features a selection of silverware and crockery once used on the dining cars of the Dominion Atlantic Railway and Canadian Pacific. Many of the artifacts were given to the museum in the fall of 2010 as part of the Canadian Pacific 125 Legacy Program

The Canadian Pacific 125th Legacy Donation Program was enacted in 2010 by the Canadian Pacific Railway to mark the 125th Anniversary of the driving of the Last Spike completing Canada's first trans-continental railway. This small exhibit speaks of an era when traveling by rail was an “event” and the means of getting to a destination a luxury in and of itself.

### **“Fourth Millennium: The Blacksmiths Art Continued”**

The exhibit is being co-curated with the Maritime Blacksmiths Association and includes:

1. A brief history of the craft of blacksmithing, and the blacksmith's vital role in society for over three thousand years.
2. Photographic and written documentation on local blacksmiths from Kings County. In addition a collection of blacksmiths tools from antique tool collector Kevin Wood.
3. An exhibit of contemporary forged ironwork by members of the Maritime Blacksmiths Association.

## Exhibit Opening



A blacksmith demonstrates his craft in Centre Square, Kentville, NS to mark the opening of the museum's exhibit, "Fourth Millennium: The Blacksmiths Art Continued"

### Dr. James N. and Mrs. Fitch

Dr. James Nutting Fitch was the son of Dr. James R. and Sarah B. Fitch and was born in Wolfville on February 1, 1841. His brother was also a doctor. When James and Adelia Burgess married on June 16, 1869 in Lockhartville, he was listed as a resident of Lakeville and presumably already had a practice set up in Lakeville. He was twenty-eight when he was married.

His wife was Annie Adelia Burgess, a daughter of William J. and Rachel Burgess of Pelton Mountain Road in Lakeville. The Burgess' family was one of the original settlers of Lakeville. Annie was born on September 29, 1850.

Rumor has it that the newlyweds were given a house built for them by the doctor's parents. This house still stands at #1153 Woodville Road in Lakeville, next to the former schoolhouse. Annie's parents could have given the land to them. In a room on the north side of the house is where Dr. Fitch had his office. The post office for Lakeville was kept in a room on the south side of the house from 1891 until Mrs. Fitch died in 1928.

Life was not easy for the doctor and his wife. Of their children, only one lived to maturity. Henrietta Sophia born October 2, 1870, died June 19, 1891 at the age of eighteen. She did live long enough to become a teacher. Harry Winfred born October 22, 1872, died March 29, 1887 at the age of fourteen. Only their son Thomas, born around 1877, lived to become a lawyer in New York where he was married and had five children. However, even this became a problem when in 1914 his wife was institutionalized and the children were sent to Lakeville to live with their recently widowed grandmother. The children ranged in age from an infant to a six year old (three girls and two boys). Annie Fitch cared for her grandchildren from age sixty-four until she died from lobar pneumonia at age seventy-eight. The children then went back to New York.



Dr. Fitch practiced medicine until at least 1897 when he became blind at the age of fifty-six. So, Mrs. Fitch would have had to look after the doctor for the last seventeen years of his life. He died in December of 1913. A death certificate could not be found, only his obituary. The following story was told of him becoming blind. It is said that he drank wood alcohol and was sleeping in the next morning. Mrs. Fitch was reported as asking her husband "Aren't you sleeping quite late this morning?" To which he replied, "Why no, it's not daylight". His wife said, "It's after ten." At which time the doctor said, "Oh my God, I'm blind."

Ella Cochrane, one of the doctor's patients was due to give birth in 1897. According to the story told by her daughter, Winnie (Cochrane) Kinsman, her brother Robert Cochrane was born while her mother was being attended by Dr. Fitch when he was blind. But probably shortly thereafter his practice was taken over by Dr. Covert.

A granddaughter, Henrietta, went to school at Lakeville School from Grade 1 in 1915 at age five until Grade ten in 1925 at age fourteen. She went on to become a registered nurse and was living in

New Jersey in 1933 when she visited the C.B. Robinson family in Kentville. The Robinson's were living in Lakeville when Henrietta lived there and they were said to help Mrs. Fitch with her grandchildren. Mrs. Hibbert Dickie of Canard, one of Mrs. Fitch's sisters, also helped with the children and Harry, one of the grandsons, lived with Mrs. Dickie sometimes.