



# TURKISH BATH HOUSE

819-823 FORT STREET, VICTORIA, BC

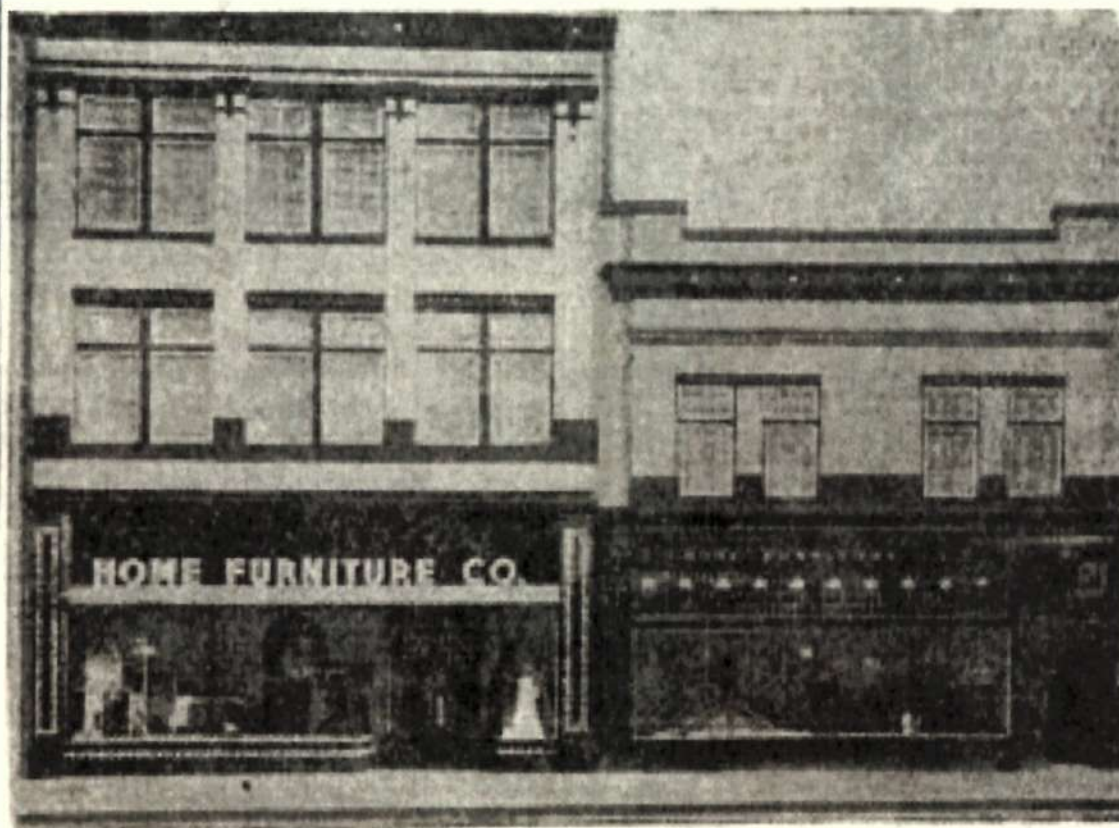
## CONSERVATION PLAN

MARCH 2018

**DONALD LUXTON**  
AND ASSOCIATES INC



**For Variety and Value**  
**"There's No Place Like HOME"**



**Six Floors of Furniture and Home Furnishings**

**STORE DIRECTORY**

**Basement—**

**McCLARY RANGES.**

**Linoleum, Congoleum Rugs, Etc.**

**Breakfast Room Suites.**

**Mezzanine—**

**Nursery Department.**



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Top: Historic building at 819-823 Fort Street, 1960, (City of Victoria Archives M03921\_141)  
Bottom: Existing condition of the historic building, 2017

# 1 INTRODUCTION

**HISTORIC NAME:** The Turkish Bath House  
**CIVIC ADDRESS:** 819-823 Fort Street, Victoria, British Columbia  
**ORIGINAL OWNER:** G. Bergstrom Bjornfelt  
**ORIGINAL ARCHITECT:** Hooper & Watkins  
**ORIGINAL BUILDER:** Luney Brothers  
**CONSTRUCTION DATE:** 1908; with second storey expansion in 1913

The Turkish Bath House is an important heritage resource in the City of Victoria, located at 819-823 Fort Street just east of downtown Victoria. The historic building is characterized by its two-storey height, projecting parapet and storefront cornices, and surviving original double-hung wood sash windows with multi-pane upper sashes and tapered keystone lintels.

A redevelopment scheme is proposed for an overall rehabilitation of the site, which includes the adjacent lots directly to the east. As part of the proposal, historic street facade of the Turkish Bath House will be retained. All surviving original exterior character-defining elements on the front facade will be preserved, those missing or deteriorated elements on this facade will be restored. Intact significant historic elements on other facades will be salvaged, restored, and repurposed elsewhere in the building.

The major proposed interventions of the overall project are to:

- Retain the historic front facade in place, and preserve surviving historic masonry elements;
- Review original storefront to assess any surviving original elements, and rehabilitate in a sympathetic manner that reflects the original character of the building based on archival documentation; and
- Preserve the upper floor windows.
- Salvage other character-defining elements that will require dismantling, particularly the original wood window assemblies on the upper level of the rear (south) elevation, and repurpose them where possible.

This Conservation Plan is based on Parks Canada's *Standards & Guidelines for the Conservation of Historic Places in Canada*. It outlines the preservation, restoration, and rehabilitation that will occur as part of the overall proposed redevelopment, in context with the adjacent buildings on Fort Street.



## 2 HISTORIC CONTEXT

### ORIGINAL ARCHITECT: THOMAS HOOPER

*Excerpt From: "Building the West: The Early Architects of British Columbia", ed. Donald Luxton (2003)*

The story of Thomas Hooper echoes the boom and bust cycle of British Columbia's resource-based economy. He had one of this province's longest-running and most prolific architectural careers, but until recently the extent of his accomplishments was virtually unrecognized. He designed hundreds of buildings, travelled extensively in pursuit of numerous institutional and commercial commissions, and made and lost four fortunes. At one point he had the largest architectural practice in western Canada, with offices in three cities, but the First World War and the Great Depression conspired to end his career prematurely. He died a pauper, and was buried in an unmarked grave.

Born in Hatherleigh, Devon, England on March 2, 1857, he was the sixth of eleven children of John and Susan Hooper. Young Thomas was exposed at an early age to the building trades. His uncles, Samuel and James, were both architects and surveyors to the Duchy of Cornwall, and family members had been masons for many generations. John Hooper brought his wife and children to London, Ontario in 1871, and after Thomas completed his schooling he was apprenticed for four years as a carpenter and joiner to J.M. Dodd & Sons. The opening of the west tempted the Hooper family to move to the boomtown of Emerson, Manitoba in 1878. There, Thomas Hooper married Rebecca Johnson on June 21, 1879; their only child, a daughter, was born in 1880, but died at the age of four months. When it became clear that the railway was going to pass through Winnipeg rather than Emerson, Thomas moved there, and worked as a contractor; later he engaged in architectural work with older brother, Samuel, who in addition to his private architectural practice and work as a sculptor, became, in 1907, the first Provincial Architect of Manitoba.

Thomas Hooper decided to push farther west, and arrived in Vancouver in July, 1886, having walked the last 500 miles to the west coast. His timing was fortuitous, as he arrived in Vancouver just one



month after the great fire that had destroyed the burgeoning new community. Hooper worked as Provincial Supervisory Architect from 1887-88, and also established his own practice in 1887. His first projects in Vancouver included several houses, a Chinese Mission church, a commercial block for R.V. Winch, and his largest early commission in Vancouver, the Homer Street Methodist Church, 1888-89.

While the Metropolitan Methodist Church was under construction, Hooper shifted the focus of his activities to the more established city of Victoria. From this point on, Hooper maintained offices in both cities, and his practice flourished. He maintained close friendships with many clients, including department store merchants, David Spencer and his son Christopher, and businessmen, R.V. Winch and E.A. Morris, for each of whom he designed a series of buildings.



## 2 HISTORIC CONTEXT

Always looking to expand his practice, in 1890 Hooper established a partnership in Victoria with S.M. Goddard. Although the firm was dissolved in June the following year, together they designed several prominent buildings, including the Wilson & Dalby Block in Victoria, and an Indian Mission School in Port Simpson. In 1891 Hooper also started a shortlived association with a Mr. Reid in Nanaimo, a partnership that produced only one known building, a shopping arcade for David Spencer. In 1893, Hooper won the competition to design this building, the Protestant Orphans' Home in Victoria.

Hooper's career suffered during the general depression of the mid-1890s, but flourished again starting with the boom years of the Klondike Gold Rush. He acquired a reputation as a solid and astute businessman who understood the needs of commercial clients, and his office turned out numerous handsome, and sometimes innovative, structures. The front façade of his warehouse for Thomas Earle, Victoria, 1899-1900, is one of the earliest local examples of a glass curtain wall, demonstrating Hooper's awareness of developing trends in architecture in Eastern Canada and the United States.

By 1902 he formed a partnership with C. Elwood Watkins, who had entered his office as an apprentice in 1890. Among the many projects that the firm undertook at this time were the successful competition entry for the Victoria Public Library, 1904; the campus for University Schools Ltd. in Saanich, 1908; additions to St. Ann's Academy in Victoria, designed 1908; and many projects in Vancouver including the Odd Fellows Hall, 1905-06; the B.C. Permanent Loan Co. Building, 1907; and the landmark Winch Building, 1906-09.

After the partnership with Watkins ended acrimoniously in 1909, Hooper concentrated on large-scale commercial and institutional projects, advertising himself as a specialist in steel-framed structures. This was the most prolific period of Hooper's career; his work ranged from the magnificent residence Hycroft, 1909-12, for A.D. McRae – the most imposing mansion in the

CPR's new suburb of Shaughnessy Heights in Point Grey – to court houses, churches, and numerous warehouses and commercial buildings throughout the province. Another grand Shaughnessy residence was Greencroft, for Hugh McLean, 1912, with a mixture of Arts and Crafts and Shingle style elements that resembles a baronial hunting lodge, a very unusual departure for Hooper's work; the plans are signed by John M. Goodwin, who possibly took direction more from McLean than Hooper. Other significant projects during the boom years included a tobacco shop for E.A. Morris in Victoria, 1909; the classically-inspired Chilliwack City Hall, 1910-12; the Vancouver Labor Temple, 1910-12; additions to the Vancouver Court House, 1910-12; the Vernon Court House, 1911-14; the Revelstoke Court House, 1911-13; ice arenas for the Patrick Brothers in Vancouver and Victoria, 1911-12; the Tudor Revival mansion Lyndhurst, for P.R. Brown in Esquimalt, 1913; and a number of B.C. commissions for the Royal Bank. One of these, the Royal Bank on Government Street in Victoria, 1909-10, has a façade designed by acclaimed New York architects Carrère & Hastings, architects of many landmark buildings including the Beaux-Arts New York Public Library, 1911. This was not an isolated connection – Carrère & Hastings also provided designs for Royal Bank projects in Winnipeg, Alberta, New York and Port of Spain, Trinidad – but indicates the importance of the Victoria commission within the context of British Columbia.

Hooper's office prepared an elaborate submission for the 1912 competition for the new University of British Columbia. His grand Beaux-Arts scheme was a beautifully rendered concept that completely disregarded the implicit directions for a free rendering of either a Late Tudor, Elizabethan or Scottish Baronial style. Hooper's designs were so at odds with what was asked for that it was singled out for especially vicious criticism, the judges – including Samuel Maclure – stated "it is not desired to erect palaces... the style is frankly classical of a palatial nature... It appears, therefore, that the practical issues such as appropriate planning and cost of erection have been sacrificed to grandiose and pictorial effects." A current assessment of the competition indicates that, in fact, Hooper's entry



## 2 HISTORIC CONTEXT

would likely have produced the most interesting campus, and his personal disappointment at losing this important commission can only be imagined.

The general economic downturn of 1913 caught the booming province by surprise. Many proposed projects were stuck at the planning stage and were eventually abandoned. After an unsuccessful attempt to establish an office in Edmonton, and a failed entry to the Vancouver Civic Centre competition in 1914, Hooper, seeing no future in British Columbia, left in 1915 to try his luck in New York City. Prospects looked brighter there as America was staying out of the European conflict, and Hooper's favoured Beaux-Arts style was all the rage, spearheaded by leading firms with all the right social connections such as McKim, Mead & White. He formed a partnership, and was beginning to establish his reputation, when America's entry into the Great War in 1917 choked off any further commissions, and his career was effectively ended. He remained in New York, travelling regularly to Europe with Christopher Spencer on his buying trips, but finally ran through his money and returned penniless to Vancouver in 1927. With the assistance of his family he tried to reestablish his practice. He formed a brief partnership with Robert Wilson, who had previously been his office manager, and they are known to have designed one apartment building together in 1928. Hooper also consulted on the design of the Benjamin Franklin Hotel in Seattle (opened 1929, Earl Roberts, Architect), but the Crash of 1929 and the ensuing Depression ended any further attempts to find work. Along with many others he withdrew his membership from the AIBC in 1931, and lived with family members until ill health forced his entry into an Old Folk's home. Hooper died January 1, 1935, and was buried in the family plot of his relatives, the McCauls, in Mountain View Cemetery in Vancouver.

Hooper's importance to the profession in British Columbia lies in his introduction and promotion of new styles of architecture, and his continual development and improvement of commercial building types. In the early 1890s he was involved in the earliest attempts to have the profession officially recognized, and for decades ran large offices that

trained a generation of young designers, including C. Elwood Watkins and J.Y. McCarter. Hooper was highly regarded by other architects for his business acumen, his personal drive, and his considerable design skills. Along with Francis Rattenbury, he was respected by many contractors as the most accomplished and competent of the local architects.

### ORIGINAL ARCHITECT: CHARLES ELWOOD WATKINS

*Excerpt From: "Building the West: The Early Architects of British Columbia", ed. Donald Luxton (2003)*

Although he spent the first half of his career in the shadow of his more famous partner, native-born C. Elwood Watkins was a prolific and talented designer whose work deserves wider recognition. He was born on October 3, 1875 in Victoria, B.C., the eldest son of Charles Richard Watkins, of Abergavenny, Wales, and Mary Hannah McMillan, of Bowmanville, Ontario. In 1862 both his parents'





## 2 HISTORIC CONTEXT

families moved to Victoria, where Charles and Mary were married on December 12, 1874. Elwood's father died of typhoid in November 1884 at the age of forty-two. Mary and her five younger children went to live with her father, and Elwood was sent back to Ontario to attend high school. Before the age of fifteen he was back in Victoria and began his architectural apprenticeship in the office of Thomas Hooper. This was a busy and prolific time, and as Hooper travelled a great deal, it can be imagined that young Elwood was the backbone of the practice, handling many of the practical affairs. The office developed a steadily increasing reputation among numerous clients for solid, competent work. In recognition of his contributions, in 1902 he was made a full partner. Their output was prodigious: within a few short years they designed many of the buildings that still define the character of Victoria's Old Town. The firm also produced a large volume of residential work, and a number of landmark projects around the province.

Their success enabled Watkins to design and build his own home on prestigious Rockland Avenue, 1904-05. On April 19, 1905 he married Lillian Matilda 'Lill' Nisbet, the daughter of Philip and Catharine Nisbet. Elwood and Lill had two children, a daughter, Gwendolyn, and a son, Thomas Elwood, named after Hooper. After an acrimonious split with Hooper in 1909, Watkins opened his own office in the Green Block on Broad Street.

From 1908 to 1913 the population boom in Victoria, with the influx of new residents particularly from Britain, led to a major expansion programme for local schools. Watkins was one of the group of younger architects who developed more modern school designs, including advanced technology and the use of a wider range of building materials. In his austere design for George Jay School, started in 1908 while he was still in partnership with Hooper, he introduced the "Kahn System" of reinforced concrete construction, patented in the United States by the engineer brother of Detroit architect Albert Kahn. By 1912 Watkins had been appointed official architect of the Victoria School Board, and after H.J. Rous Cullin left for over-seas service, he also became the architect for the Saanich School Board.

His most imposing and lavish school design was the new Victoria High School, the highlight of his career. This glorious essay in Beaux-Arts Classicism is richly encrusted with terra cotta. Watkins had been selected as architect for the new building in 1910, and worked closely with Principal Samuel J. Willis, also his brother-in-law, in studying the latest elements of school design. Tenders closed in March 1912, but the school was not opened until April 20, 1914. The final cost of \$460,000 made it the most expensive school building in the province.

The years of the First World War were very slow for local architects. Watkins did some school work and private residences, but went one year without making any money at all. Apparently, Watkins and the Victoria Building Inspector, Herbert Shade, played cards together to pass the time. Watkins did secure the commissions for two large lavish Tudor Revival homes for the Luney Brothers, Walter and William, prominent local contractors. The brothers had won the contract for Provincial Normal School, which allowed them the funds to build their own homes in the middle of the war, at a time when few people could afford to build anything.

After the war, Watkins became very busy again, with a varied practice that included residential, commercial and institutional work. Following the trend towards period revival styles, he designed several Colonial Revival residences, a Spanish Colonial Revival funeral parlour, and an Art Deco crematorium chapel. He provided designs for a number of buildings at Victoria's two major hospitals, and also donated a design for the Saanich Pioneer Society's museum in Central Saanich, 1932-33. During the 1930s Watkins sometimes worked in informal association with other architects, including J. Graham Johnson. Watkins was a favourite architect of the local Chinese community, and provided designs for Hook Sin Tong, Lee's Benevolent Association, the Lee Block, and several buildings on Fan Tan Alley.

Along with a number of other prominent families, the Watkinses owned one of the first summer homes on the cliff-top lots on Mileva Crescent in north Gordon Head, Saanich, which was developed in 1912. Neighbouring property-owners, the five Parfitt

## 2 HISTORIC CONTEXT

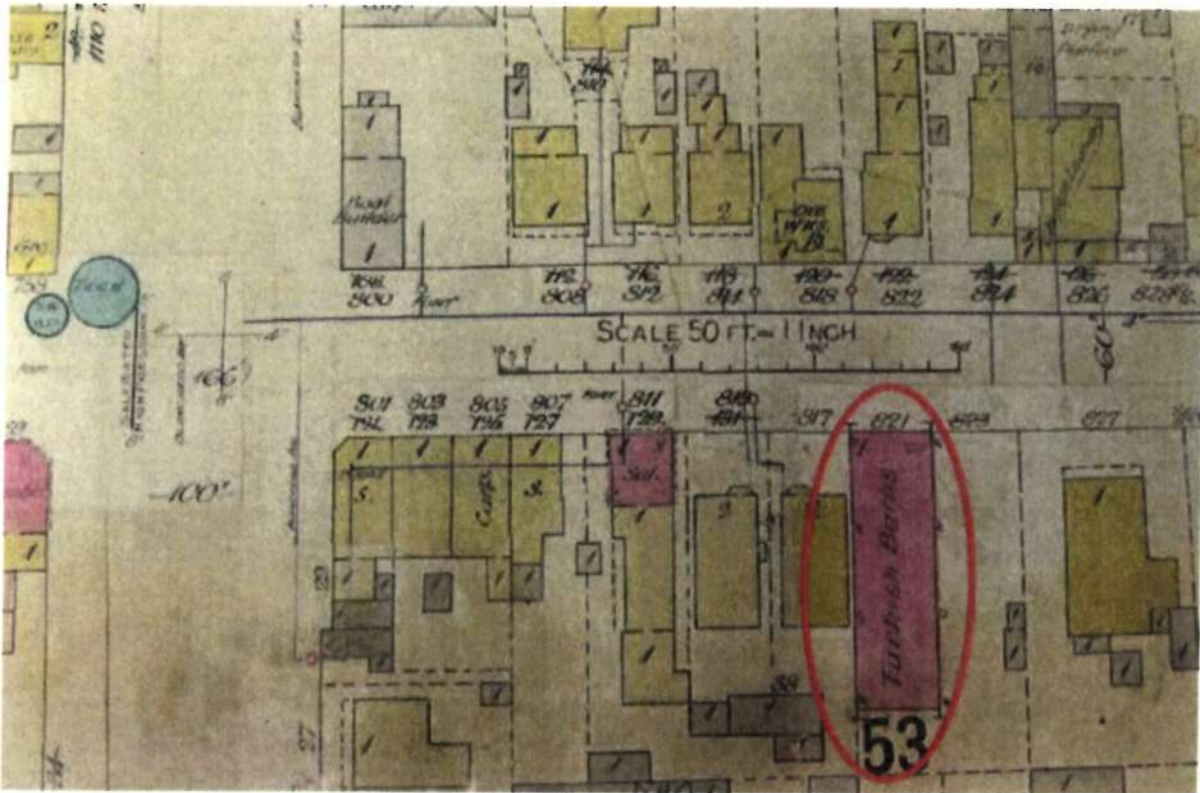
Brothers, were also business associates; as local contractors they constructed many of Watkins's buildings. The families organized numerous tennis and lawn bowling parties. Musical events were often hosted by the Parfitts, who had a twelve-piece family orchestra, and built a concert hall on their property.

Watkins was known for his civic contributions, including membership on the Plumbing Board of Examiners, and the Building Board of Appeal for the City of Victoria. As a prominent member of the Kiwanis Club, he was chairman of the tuberculosis rehabilitation committee and organized the TB Seal Drive at Christmas. For many years he was on the Board of Stewards and Trustees of the Metropolitan Methodist, one of the first buildings on which he had worked in Hooper's office.

Active in the creation of the AIBC and first Vice-President of the organization, at the time of his death Watkins was the chair of the Victoria Chapter. Elwood died on August 14, 1942 at the age of sixty-six, and was buried in Royal Oak Burial Park in Saanich. He had worked at his profession until two days before his death. His wife, Lillian, died on November 26, 1959.



## 2 HISTORIC CONTEXT





## MANY PERMITS IN A SINGLE WEEK

Structures Aggregating \$40,-  
000 in Value Taken Out—  
Turkis Bath Project.

The first week of July has seen a decided growth in building figures as indicated by the value of the buildings for which permits have been taken out. For the six week days on which it was possible to take out permits since the first of the month, permits for building which will cost in the aggregate \$10,000 have been issued and plans for a considerable number of others for which permits will soon be applied are at present being prepared. Should the past week's showing be continued until the end of the month, July will be one of the best months in the year in the building line.

Yesterday a permit was issued to B. Bjornfelt, who intends to establish an up-to-date Turkish bath and massage establishment in a new building to be erected on the south side of Fort street just east of Blanchard street. The building which will be one story in height, of brick construction, will be 30 by 100 feet in dimension and will cost \$1000. Mr. Bjornfelt has left for the east and south where he will get some of the latest ideas as to such establishments. It is his intention to so erect this building that it can be later added to so as to double its capacity. Hooper & Watkins are the architects and Luney Bros. the contractors.

—Issued to Messrs.

## TURKISH BATHS

Thoroughly Modern and Scientific Institution in Operation Here

Perfectly equipped Turkish baths and Swedish massage parlors have been completed and are now in operation at 821 Fort street. They are conducted by G. Bergstrom Bjornfelt, a qualified Swedish masseur who, before work was started upon the handsome brick structure, visited France, Germany and Sweden and obtained a first-hand knowledge of the latest equipments and devices in use in the various centres of these countries.

The bath is complete in all departments. Hot rooms, steam rooms, electric baths, chemical baths, needle and shower baths, have been installed, together with cooling and massage apartments.

The interior of the building is fitted with tiled floors and marble walls throughout, and special regard has been paid to sanitary considerations. The hot room is kept at a temperature of 180 degrees, in the steam room any heat may be attained, while the rubbing slabs are situated in separate apartments and are two in number.

The attendants are all Swedes, and are four in number. Two female attendants are present upon ladies' days—Monday and Friday, 10 a.m. to 2 p.m.; Wednesday, 10 a.m. to 6 p.m.

In addition to the electric bath, in which the whole body with the exception of the head, is heated, a local electric bath is provided, where the arms and hands, or leg and foot, may receive the application of dry heat separately.

To ensure sanitary precautions, the masseurs, after each treatment, disinfect hands and arms in a carbolic bath.

In the steam room eucalyptus may be added, which is especially beneficial in the case of bad colds.

Mr. Bjornfelt has the patronage of many of the leading medical practitioners of the city.

## VICTORIA TURKISH BATHS

821 FORT STREET.

PHONE 1856.

Most Modern Baths on the Coast.

Ladies Days are Monday, 10 a.m. to 6 p.m., and Friday, 10 a.m. to 2 p.m.

SWEDISH MASSAGE

The Daily Colonist, July 9, 1908 (top, left) and February 10, 1909 (top, right)



## 2 HISTORIC CONTEXT

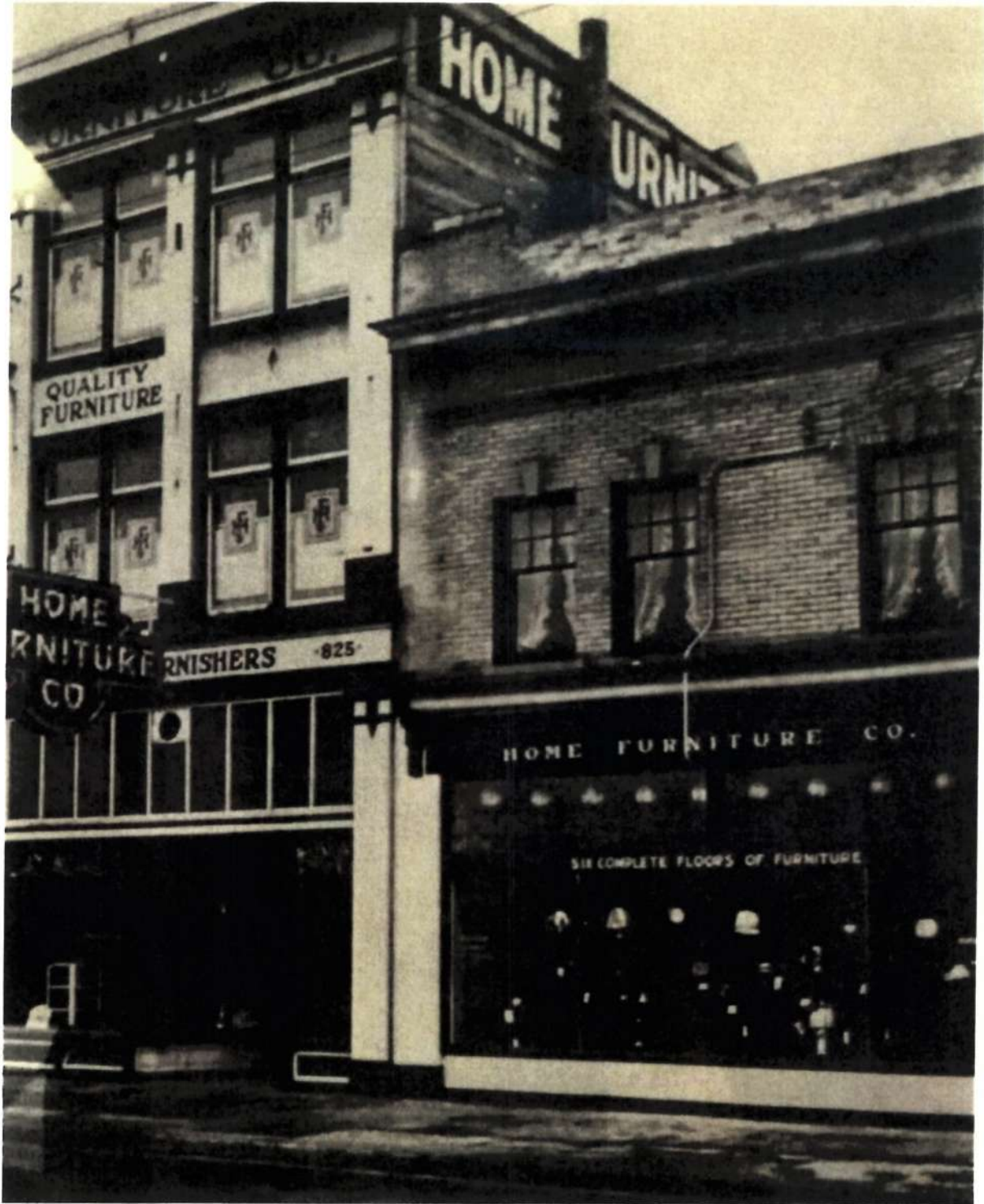


819-823 Fort Street, 1960, [City of Victoria Archives M03921\_141]



Fort Street streetscape, 1960 [City of Victoria Archives M03925\_141]

## 2 HISTORIC CONTEXT



819-823 Fort Street, unknown date



### 3 STATEMENT OF SIGNIFICANCE

#### **TURKISH BATH HOUSE 819-823 FORT STREET, VICTORIA, BC**

##### **Description of the Historic Place**

The Turkish Bath House is a two-storey commercial building situated on the south side of Fort Street, just east of downtown Victoria. This historic building is distinguishable by its pronounced cornices at the roof and storefront levels and its double-hung windows with multi-pane upper sashes and tapered keystone lintels.

##### **Heritage Value of the Historic Place**

The Turkish Bath House is significant for its association with the Edwardian-era development of Victoria and its unique purpose-built function as a Turkish Bath House and Swedish massage parlour. The building is valued additionally for its commercial architecture, as designed by the firm of Hooper & Watkins, and constructed by prolific contractors, the Luney Brothers.

Constructed during the upswing of the pre-World War One real estate boom, The Turkish Bath House is valued as part of the surge of development that characterized Victoria's gateway economy during the Edwardian-era period. Built in 1908 and expanded in 1913, the building has been used continuously for commercial purposes, and significantly contributes to the historic character of this block of Fort Street. Originally constructed for Swede, G. Bergstrom Bjornfelt for use as his Swedish massage parlour and Turkish Bath House, this two-storey commercial structure represents the eastward expansion of Victoria's commercial core. The building was originally built as a one-storey brick Turkish Bath House, complete with state of the art facilities, for Bjornfelt, who travelled across Europe in order to research the latest technologies and equipment he would implement in his new Victoria business. The interior of the building was originally fitted with tiled floors and marble walls and was staffed entirely by Swedish attendants. Following the addition of the second storey in 1913, which Bjornfelt had planned from the beginning, intending to double the size of the facility, the building changed hands and

incorporated furnished rooms on the second floor while maintaining the bath house on the ground level. The bath house function ended in 1914 and a variety of businesses subsequently occupied the building, including a cake shop, a furniture store, and a curiosity shop. The variety of commercial uses attest to the adaptability of this structure and the commercial vitality of Fort Street, one of the major thoroughfares to the eastern part of the City and the adjacent municipality of Oak Bay.

The Turkish Bath House is additionally significant for its vernacular Edwardian era architecture as designed by the architecture firm of Hooper & Watkins. The partnership was made up of Thomas Hooper (1857-1935), one of the province's most prolific architects, and C. Elwood Watkins (1875-1942), who first entered his office as an apprentice in 1890. The firm designed many architecturally important projects that continue to define the character of Victoria, including the Victoria Public Library (1904), additions to St. Ann's Academy (1908), and many impressive residences. The firm also designed numerous projects in Vancouver including the Winch Building (1906-1909) and the Odd Fellow's Hall (1905-1906). The partnership dissolved in 1909 just following the completion of the Turkish Bath House, which had been designed in 1908. This building has additional value for its association with local contractors, the Luney Brothers. William and Walter Luney, originally from Toronto, came to Victoria in the late 1880s and established their building company in 1906. Some of the company's contracts included the CPR Terminal Building (468 Belleville Street), and the Crystal Garden (713 Douglas Street). This building exemplifies vernacular commercial Edwardian-era architectural design, and remains a valued example of the work of Hooper & Watkins and the Luney Brothers in Victoria's Old Town.

##### **Character-Defining Elements**

The key elements that define the heritage character of the Turkish Bath House include its:

- location on south side of Fort Street;
- siting on the property lines, with no setbacks;

### 3 STATEMENT OF SIGNIFICANCE

- continuous commercial use;
- commercial form, scale and massing as expressed by its two-storey height, rectangular plan and flat roof; and full retail storefront on ground level facing Fort street;
- masonry construction;
- Edwardian-era architectural features including its simple decorative pressed metal cornices, one at the roofline featuring horizontal brackets and one above the storefront featuring corner brackets; and
- original fenestration on the second storey of the front elevation, including double-hung wood frame and sash windows featuring multi-pane upper sashes, wooden horns, projecting sills, and lintels with tapered rectangular keystones; as well as wood frame arched window assemblies on the rear elevation, with some sashes featuring stained and leaded glass upper sashes.



# 4 CONSERVATION GUIDELINES

## 4.1 STANDARDS AND GUIDELINES

The Turkish Bath House is an important historical resource in the City of Victoria. The Parks Canada's *Standards & Guidelines for the Conservation of Historic Places in Canada* is the source used to assess the appropriate level of conservation and intervention. Under the *Standards & Guidelines*, the work proposed for the historic building includes aspects of preservation, rehabilitation and restoration.

**Preservation:** the action or process of protecting, maintaining, and/or stabilizing the existing materials, form, and integrity of a historic place or of an individual component, while protecting its heritage value.

**Restoration:** the action or process of accurately revealing, recovering or representing the state of a historic place or of an individual component, as it appeared at a particular period in its history, while protecting its heritage value.

**Rehabilitation:** the action or process of making possible a continuing or compatible contemporary use of a historic place or an individual component, through repair, alterations, and/or additions, while protecting its heritage value.

Interventions to the Turkish Bath House should be based upon the Standards outlined in the *Standards & Guidelines*, which are conservation principles of best practice. The following **General Standards** should be followed when carrying out any work to an historic property.

## STANDARDS

### Standards relating to all Conservation Projects

1. Conserve the heritage value of a historic place. Do not remove, replace, or substantially alter its intact or repairable character-defining elements. Do not move a part of a historic place if its current location is a character-defining element.
2. Conserve changes to a historic place, which over time, have become character-defining elements in their own right.
3. Conserve heritage value by adopting an approach calling for minimal intervention.
4. Recognize each historic place as a physical record of its time, place and use. Do not create a false sense of historical development by adding elements from other historic places or other properties or by combining features of the same property that never coexisted.
5. Find a use for a historic place that requires minimal or no change to its character defining elements.
6. Protect and, if necessary, stabilize a historic place until any subsequent intervention is undertaken. Protect and preserve archaeological resources in place. Where there is potential for disturbance of archaeological resources, take mitigation measures to limit damage and loss of information.
7. Evaluate the existing condition of character-defining elements to determine the appropriate intervention needed. Use the gentlest means possible for any intervention. Respect heritage value when undertaking an intervention.
8. Maintain character-defining elements on an ongoing basis. Repair character-defining element by reinforcing the materials using recognized conservation methods. Replace in kind any extensively deteriorated or missing parts of character-defining elements, where there are surviving prototypes.
9. Make any intervention needed to preserve character-defining elements physically and visually compatible with the historic place and identifiable upon close inspection. Document any intervention for future reference.

## 4 CONSERVATION GUIDELINES

### Additional Standards relating to Rehabilitation

10. Repair rather than replace character-defining elements. Where character-defining elements are too severely deteriorated to repair, and where sufficient physical evidence exists, replace them with new elements that match the forms, materials and detailing of sound versions of the same elements. Where there is insufficient physical evidence, make the form, material and detailing of the new elements compatible with the character of the historic place.
11. Conserve the heritage value and character-defining elements when creating any new additions to a historic place and any related new construction. Make the new work physically and visually compatible with, subordinate to and distinguishable from the historic place.
12. Create any new additions or related new construction so that the essential form and integrity of a historic place will not be impaired if the new work is removed in the future.

### Additional Standards relating to Restoration

13. Repair rather than replace character-defining elements from the restoration period. Where character-defining elements are too severely deteriorated to repair and where sufficient physical evidence exists, replace them with new elements that match the forms, materials and detailing of sound versions of the same elements.
14. Replace missing features from the restoration period with new features whose forms, materials and detailing are based on sufficient physical, documentary and/or oral evidence.

## 4.2 CONSERVATION REFERENCES

The proposed work entails an overall rehabilitation of the historic building, including the preservation of the historic front facade. The following conservation resources should be referred to:

*Standards and Guidelines for the Conservation of Historic Places in Canada*, Parks Canada, 2010.  
<http://www.historicplaces.ca/en/pages/standards-normes/document.aspx>

### National Park Service, Technical Preservation Services. Preservation Briefs:

*Preservation Brief 1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings.*  
<http://www.nps.gov/tps/how-to-preserve/briefs/1-cleaning-water-repellent.htm>

*Preservation Brief 3: Improving Energy Efficiency in Historic Buildings.*  
<http://www.nps.gov/tps/how-to-preserve/briefs/3-improve-energy-efficiency.htm>

*Preservation Brief 9: The Repair of Historic Wooden Windows.*  
<http://www.nps.gov/tps/how-to-preserve/briefs/9-wooden-windows.htm>

*Preservation Brief 10: Exterior Paint Problems on Historic Woodwork.*  
<http://www.nps.gov/tps/how-to-preserve/briefs/10-paint-problems.htm>

*Preservation Brief 11: Rehabilitating Historic Storefronts.*  
<http://www.nps.gov/tps/how-to-preserve/briefs/11-storefronts.htm>

*Preservation Brief 14: New Exterior Additions to Historic Buildings: Preservation Concerns.*  
<http://www.nps.gov/tps/how-to-preserve/briefs/14-exterior-additions.htm>



## 4 CONSERVATION GUIDELINES

*Preservation Brief 15: Preservation of Historic Concrete.*

<http://www.nps.gov/tps/how-to-preserve/briefs/15-concrete.htm>

*Preservation Brief 32: Making Historic Properties Accessible.*

<http://www.nps.gov/tps/how-to-preserve/briefs/32-accessibility.htm>

*Preservation Brief 39: Holding the Line: Controlling Unwanted Moisture in Historic Buildings.*

<http://www.nps.gov/tps/how-to-preserve/briefs/39-control-unwanted-moisture.htm>

*Preservation Brief 41: The Seismic Retrofit of Historic Buildings: Keeping Preservation in the Forefront.*

<http://www.nps.gov/tps/how-to-preserve/briefs/41-seismic-retrofit.htm>

*Preservation Brief 47: Maintaining the Exterior of Small and Medium Size Historic Buildings.*

<http://www.nps.gov/tps/how-to-preserve/briefs/47-maintaining-exterior.htm>

### 4.3 GENERAL CONSERVATION STRATEGY

The primary intent is to preserve the existing historic structure, specifically the historic front facade along Fort Street, while undertaking a rehabilitation that will upgrade its structure and services to increase its functionality for commercial/residential uses. As part of the scope of work, character-defining elements of the Turkish Bath House will be preserved, while missing or deteriorated elements will be restored.

All new visible construction will be considered a modern addition to the historic structure. The *Standards & Guidelines* list recommendations for new additions to historic places. The proposed design scheme should follow these principles:

- Designing a new addition in a manner that draws a clear distinction between what is historic and what is new.
- Design for the new work may be contemporary or may reference design motifs from the historic place. In either case, it should be compatible in terms of mass, materials, relationship of solids to voids, and colour, yet be distinguishable from the historic place.
- The new additions should be physically and visually compatible with, subordinate to and distinguishable from the preserved historic facade.

An addition should be subordinate to the historic place. This is best understood to mean that the addition must not detract from the historic place or impair its heritage value. Subordination is not a question of size; a small, ill-conceived addition could adversely affect an historic place more than a large, well-designed addition.

Additions or new construction should be visually compatible with, yet distinguishable from, the historic place. To accomplish this, an appropriate balance must be struck between mere imitation of the existing form and pointed contrast, thus complementing the historic place in a manner that respects its heritage value.

## 4 CONSERVATION GUIDELINES

### 4.4 SUSTAINABILITY STRATEGY

Heritage conservation and sustainable development can go hand in hand with the mutual effort of all stakeholders. In a practical context, the conservation and re-use of historic and existing structures contributes to environmental sustainability by reducing solid waste disposal, saving embodied energy, and conserving historic materials that are often less consumptive of energy than many new replacement materials.

In 2016, the Federal Provincial Territorial Ministers of Culture & Heritage in Canada (FPTMCHC) published a document entitled, *Building Resilience: Practical Guidelines for the Retrofit and Rehabilitation of Buildings in Canada* that is “intended to establish a common pan-Canadian ‘how-to’ approach for practitioners, professionals, building owners, and operators alike.”

The following is an excerpt from the introduction of the document:

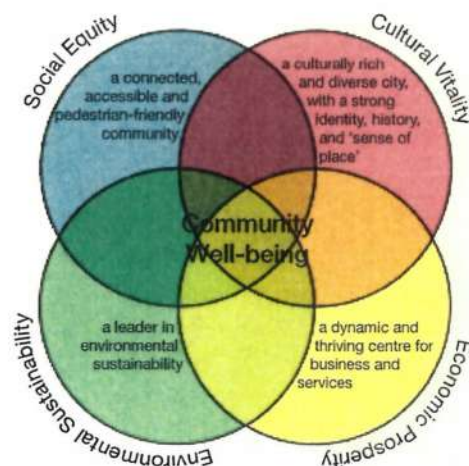
*[Building Resilience] is intended to serve as a “sustainable building toolkit” that will enhance understanding of the environmental benefits of heritage conservation and of the strong interrelationship between natural and built heritage conservation. Intended as a useful set of best practices, the guidelines in **Building Resilience** can be applied to existing and traditionally constructed buildings as well as formally recognized heritage places.*

*These guidelines are primarily aimed at assisting designers, owners, and builders in providing existing buildings with increased levels of sustainability while protecting character-defining elements and, thus, their heritage value. The guidelines are also intended for a broader audience of architects, building developers, owners, custodians and managers, contractors, crafts and trades people, energy advisers and sustainability specialists,*

*engineers, heritage professionals, and officials responsible for built heritage and the existing built environment at all jurisdictional levels.*

**Building Resilience** is not meant to provide case-specific advice. It is intended to provide guidance with some measure of flexibility, acknowledging the difficulty of evaluating the impact of every scenario and the realities of projects where buildings may contain inherently sustainable elements but limited or no heritage value. All interventions must be evaluated based on their unique context, on a case-by-case basis, by experts equipped with the necessary knowledge and experience to ensure a balanced consideration of heritage value and sustainable rehabilitation measures.

**Building Resilience** can be read as a stand-alone document, but it may also further illustrate and build on the sustainability considerations in the *Standards and Guidelines for the Conservation of Historic Places in Canada*.



Four Pillars of Sustainability [CityPlan 2030 - City of Norwood Payneham & St. Peters]



## 4 CONSERVATION GUIDELINES

### 4.5 ALTERNATE COMPLIANCE

Turkish Bath House may be eligible for heritage variances that will enable a higher degree of heritage conservation and retention of original material, including considerations available under the following municipal legislation.

#### 4.5.1 BRITISH COLUMBIA BUILDING CODE

Building Code upgrading ensures life safety and long-term protection for historic resources. It is important to consider heritage buildings on a case-by-case basis, as the blanket application of Code requirements do not recognize the individual requirements and inherent strengths of each building. Over the past few years, a number of equivalencies have been developed and adopted in the British Columbia Building Code that enable more sensitive and appropriate heritage building upgrades. For example, the use of sprinklers in a heritage structure helps to satisfy fire separation and exiting requirements. Table A-1.1.1.1., found in Appendix A of the Code, outlines the "Alternative Compliance Methods for Heritage Buildings."

Given that Code compliance is such a significant factor in the conservation of heritage buildings, the most important consideration is to provide viable economic methods of achieving building upgrades. In addition to the equivalencies offered under the current Code, the City can also accept the report of a Building Code Engineer as to acceptable levels of code performance.

#### 4.5.2 ENERGY EFFICIENCY ACT

The provincial Energy Efficiency Act (Energy Efficiency Standards Regulation) was amended in 2009 to exempt buildings protected through heritage designation or listed on a community heritage register from compliance with the regulations. Energy Efficiency standards therefore do not apply to windows, glazing products, door slabs or products installed in heritage buildings. This means that exemptions can be allowed to energy upgrading measures that would destroy heritage character-defining elements such as original windows and doors.

These provisions do not preclude that heritage buildings must be made more energy efficient, but they do allow a more sensitive approach of alternate compliance to individual situations and a higher degree of retained integrity. Increased energy performance can be provided through non-intrusive methods of alternate compliance, such as improved insulation and mechanical systems. Please refer to the *Standards & Guidelines for the Conservation of Historic Places in Canada* for further detail about "Energy Efficiency Considerations."

### 4.6 SITE PROTECTION & STABILIZATION

It is the responsibility of the owner to ensure the heritage resource is protected from damage at all times. At any time that the building is left vacant, it should be secured against unauthorized access or damage through the use of appropriate fencing and security measures.

The facade should be protected from movement and other damage at all times during demolition, excavation and construction work. Install monitoring devices to document and assess cracks and possible settlement of the masonry facade.

## 5 CONSERVATION RECOMMENDATIONS

The preliminary condition reviews of the Turkish Bath House were carried out during site visits in July and December 2017. The assessment was limited to visual inspection and photographs of the existing condition of the exterior of the building from the ground level and other accessible areas. The recommendations for the preservation and rehabilitation of the historic front facade are based on the site reviews and archival documents that provide valuable information about the original appearance of the historic building.

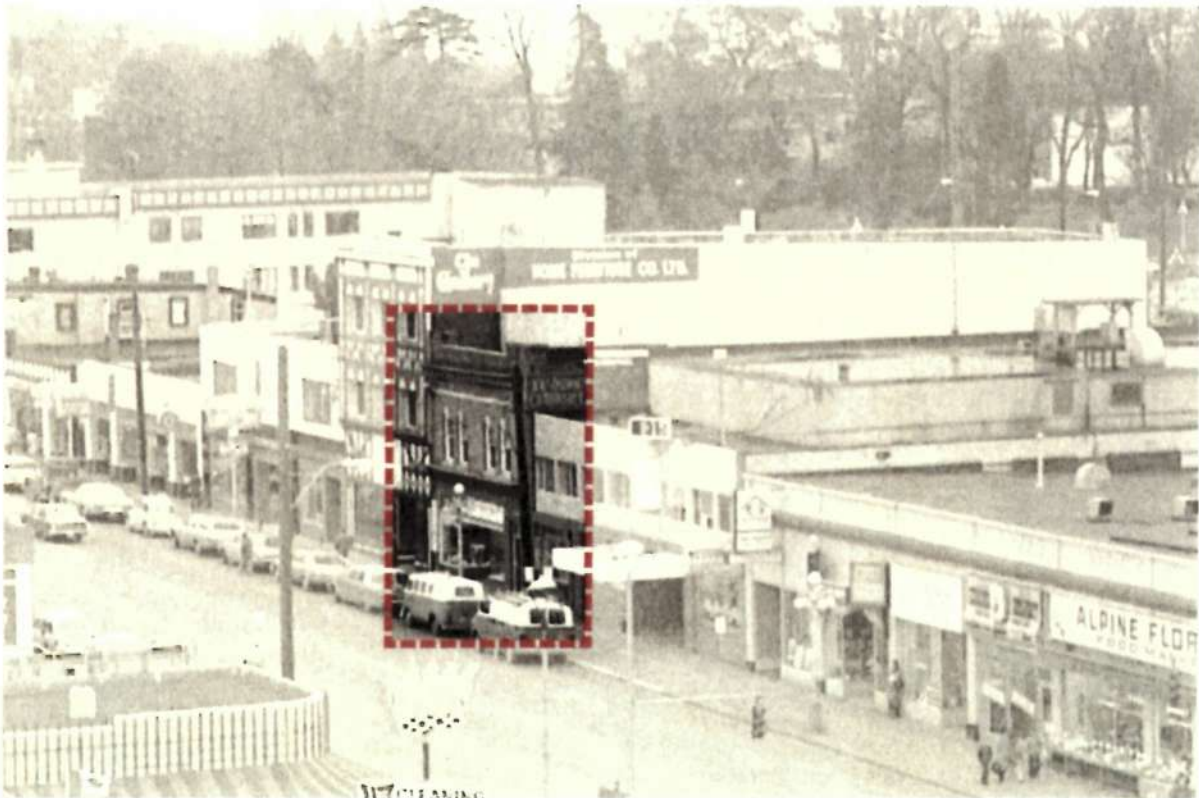
The following chapter describes the materials, physical condition and recommended conservation strategy for Turkish Bath House based on Parks Canada *Standards & Guidelines for the Conservation of Historic Places in Canada*.

### 5.1 SITE

The Turkish Bath House is situated on the south side of Fort Street in Downtown Victoria, between Blanshard and Quadra Streets. Typical to heritage buildings along this city block, the historic resource was built out to the front and side of the property lines with no setbacks, including shared party walls with the adjacent buildings to the east and west.

#### Conservation Strategy: Rehabilitation

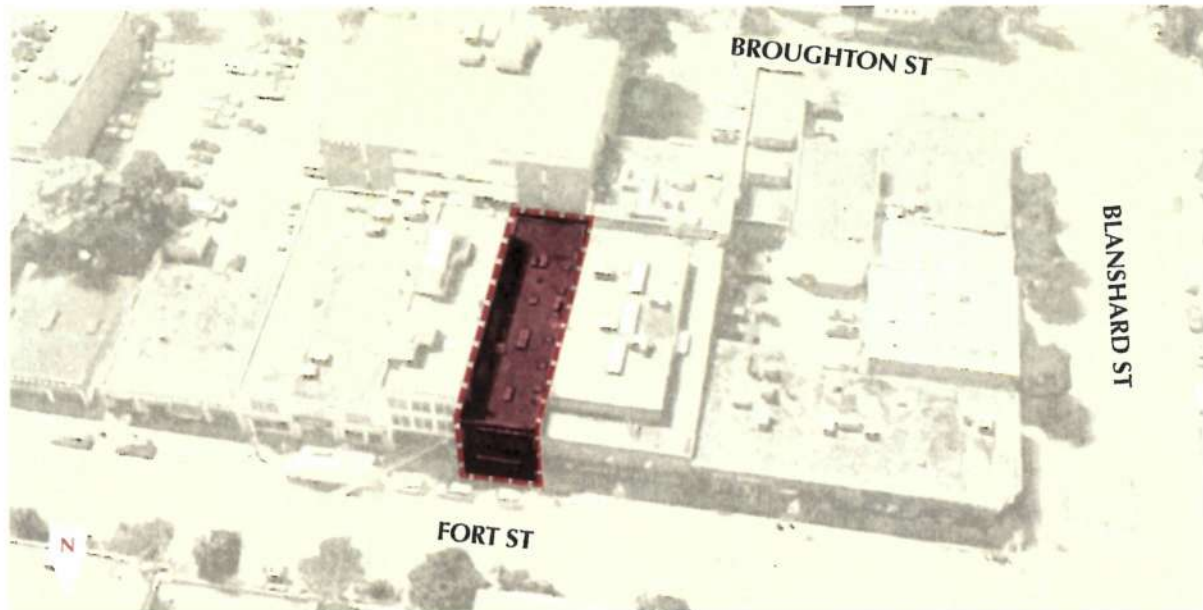
- Preserve the original siting of the building, and retain the historic front facade of the building in place along Fort Street.
- All rehabilitation work behind the historic front facade should occur within the property lines.



819-823 Fort-ca1976341



## 5 CONSERVATION RECOMMENDATIONS



*Aerial map showing location of Turkish Bath House in Downtown Victoria (looking south).*



*Front (north) elevation, 2017*



*Rear (south) elevation, 2018*

## 5 CONSERVATION RECOMMENDATIONS



Top: Historic building at 819-823 Fort Street, 1960, (City of Victoria Archives M03921\_141)  
Bottom: Existing condition of the historic building, 2017



## 5 CONSERVATION RECOMMENDATIONS

### 5.2 OVERALL FORM, SCALE & MASSING

The Turkish Bath House features original overall form, scale and massing, as characterized by its: two-storey height; rectangular plan; low sloped roof with raised corners along parapet wall; and ground level that features a retail storefront with continuous transom band, and a side-entry door opening leading up to the second floor levels.

The historic building retains the integrity of its overall massing, including the original fenestration pattern, despite a series of storefront rehabilitation that does not reflect its historic appearance. The primary compositional elements of the historic front facade are virtually intact. All efforts should be made to ensure that the facade retention scheme would retain the integrity of the overall form, scale, and massing of the heritage resource, as viewed along Fort Street.

#### Conservation Strategy: Preservation

- Preserve the overall form, scale and massing of the front facade. Please refer to the historical reference materials for more detail.
- The storefront may be rehabilitated in a manner is sympathetic to the historic appearance of the building, based on archival images.

### 5.3 EXTERIOR WALLS

The Turkish Bath House features most of the original brick construction of the historic street facade, particularly above the storefront level. The exterior walls were built in structural masonry construction, with stone detailing. The exterior masonry elements of the historic front facade is an important character-defining element of the Turkish Bath House that should be preserved, and repaired in-kind as necessary.

The columns along the storefront on the ground level is clad with unsympathetic faux brick tiles that should be removed to determine if any original storefront elements are intact underneath, and to confirm their existing condition.

The original one-storey brick masonry building was constructed in 1908, with the second storey added around 1913 to accommodate new furnished suites on the upper levels. The early addition was delineated from the original structure by using brick masonry units in different colour, and slight projection of the upper wall that is further articulated by a large projecting architectural cornice along the parapet level.



*Detail photos showing the historic front facade in 1940s (left), 1960s (middle), and its existing condition in 2017 (right).*

## 5 CONSERVATION RECOMMENDATIONS

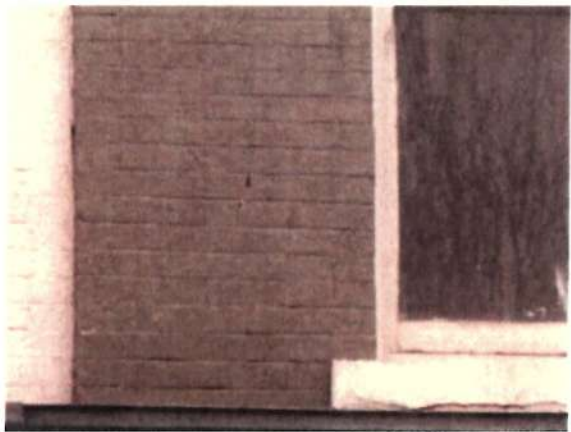
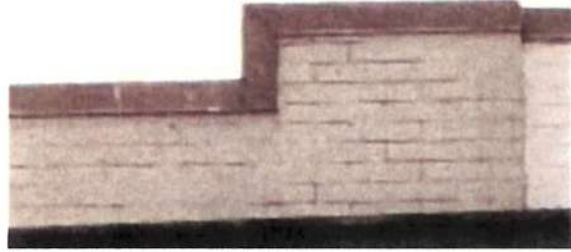
The window openings on the upper floor level are characterized by a flat-arch with one rowlock course of brick lintel above, and pitch-faced sandstone sills below. The roof was inaccessible during the site visit; further investigation is required to determine the existing condition of the raised parapet walls behind the metal cap and flashing.

The existing masonry elements are all painted at some point in time. The unsympathetic paint finish should be removed as feasible, in order to assess the integrity of the masonry and to determine the extent of repair work that is required to preserve the exterior masonry walls.

In general, the historic front facade appears to be in good to fair condition, with visible deterioration in localized areas. It is noted that there are a few bricks with repair patches; holes in mortar joints from previous fastenings; redundant metal inserts; discolouration and staining; deteriorated mortar; spalling; and signs of stepped cracking.

### Conservation Recommendation: Preservation & Restoration

- Preserve the masonry elements on the historic front facade of the building, and repair only as necessary. Missing masonry elements should be replaced to match existing.
- Determine whether or not it is feasible to remove the paint and expose the original masonry elements. When working with the existing painted surface, be aware of the risk of existing lead paint, which is a hazardous material. Undertake test samples for paint removal in an inconspicuous area using only approved restoration products. If paint removal is determined to be feasible, prepare removal specification.
- Cleaning, repair, and repointing specifications to be reviewed by Heritage Consultant.
- Repoint masonry only as necessary. If required, repoint the brickwork by raking out loose mortar material to a uniform depth. Work should only be undertaken by skilled masons. Do not use power tools to cut or grind joints; hand-held grinders may be used for the initial raking of horizontal joints after test samples



*Photos showing typical condition of brickwork on the historic front facade, facing Fort Street.*



## 5 CONSERVATION RECOMMENDATIONS

have been undertaken and only if approved by the Heritage Consultant. Repoint mortar joints with new mortar that matches existing in consistency, composition, strength, colour and pointing profile; note the finely tooled profile of the original mortar joints.

- Any holes in the brick should be filled or replaced to match existing. Use restoration mortar that matches the brick colour to prevent moisture ingress.
- All redundant metal inserts and services mounted on the exterior walls should be removed or reconfigured.
- Overall cleaning and paint removal of the masonry elements on the exterior front facade should be carried out as feasible/required. Do not use any abrasive methods that may damage the fireskin surfaces. Use a soft natural bristle brush and mild water rinse. Only approved chemical restoration cleaners may be used. Sandblasting or any other abrasive cleaning method of any kind is not permitted.
- Retain sound exterior masonry or deteriorated exterior masonry that can be repaired.
- Seismic reinforcement will be coordinated with structural.

### 5.4 ARCHITECTURAL METALWORKS

The historic front facade of the Turkish Bath House is characterized by architectural metalworks that include: a large, projecting cornice, with dentils along the parapet level (A); a midline crown metal profile at the upper level (B); and a storefront cornice with brackets on both ends (C). The keystone on each of the window lintels also appear to be pressed metal, but further investigation is required to confirm its materiality.

Further investigation is required to confirm if all intact architectural metalworks are original, as the existing elements appear to be consistent with the historic character of the building, based on existing archival photographs. In general, they appear to be in good condition, and should be preserved, and repaired in-kind only as required.



*Existing architectural metalworks.*

## 5 CONSERVATION RECOMMENDATIONS

### Conservation Strategy: Preservation

- Evaluate the overall condition of all existing architectural metalworks to determine whether more than protection, maintenance and limited repair or replacement in-kind is necessary.
- The current attachment of the architectural metalworks should be inspected, and should be re-anchored appropriately, if required.
- Repair and stabilize deteriorated architectural elements by structural reinforcement or correction of unsafe conditions, as required, until any additional work is undertaken. Repairs should be physically and visually compatible.

### 5.5 FENESTRATION

Windows, doors and storefronts are among the most conspicuous feature of any building. In addition to their function — providing light, views, fresh air and access to the building — their arrangement and design is fundamental to the building's appearance and heritage value. Each element of fenestration is, in itself, a complex assembly whose function and operation must be considered as part of its conservation – *Standards and Guidelines for the Conservation of Historic Places in Canada*.



Detail photo showing original storefront at ground level, and double-hung wood windows at upper level.  
(City of Victoria Archives M03921\_141)



## 5 CONSERVATION RECOMMENDATIONS

### 5.5.1 STOREFRONT

The current storefront of the Turkish Bath House has been rehabilitated in an unsympathetic manner at some point in time, including, but not limited to, the following: installation of inappropriate storefront canopy; installation of veneer/faux brick, in orange tone, at storefront level; and the replacement of original wood storefront assembly, including the removal of the leaded transom in true-divided lights.

The existing storefront may require rehabilitation in order to meet current code and safety requirements. All efforts should be made to ensure that the rehabilitation of the existing storefront configuration should reflect the historic character based on archival photos.

#### **Conservation Recommendation: Rehabilitation**

- Inspect for condition and complete detailed inventory to determine extent of recommended repair or replacement.

- Remove later added brick veneer on first floor front facade to reveal materials and condition of underlying original historic materials. Depending on condition of exposed materials, rehabilitate and/or restore to reflect original design and configuration of storefront.
- Rehabilitate the storefront windows, recessed entry, transom windows, and upper floor entry on front facade using archival documents for the overall design and configuration.
- Integrate new commercial signs and lighting systems as required.
- Prime and repaint elements as required in appropriate colour, based on colour schedule devised by Heritage Consultant.

### 5.5.2 WOOD WINDOWS & TRIMS

The upper level of the historic front facade along Fort Street features original paired window openings that are characterized by surviving, original double-



*Two of the four surviving original double-hung wood sash windows at the upper level of the historic front facade. Note multi-pane upper sashes in true divided lights, with true integral sash horns.*

## 5. CONSERVATION RECOMMENDATIONS



*Detail photo of original double-hung wood sash windows at the upper level of the historic front facade.*



*Detail photo showing tripartite wood window assembly. Note semi-circular arched transom with surviving original multi-pane leaded wood sashes in true divided lights.*



*Upper level of the rear (south) elevation, showing three original window openings.*



## 5 CONSERVATION RECOMMENDATIONS

hung wood window assemblies, including upper sashes with true integral sash horns and multi-panes in true divided lights. Initial visual review from the exterior ground level indicate that they are in good condition, with signs of natural weathering and deterioration.

The rear elevation facing the laneway to the south, feature three original window openings on the upper level with intact original wood frames and some intact sashes. The central opening is characterized by a shallow arch, with surviving original double-hung wood sash assembly; it is flanked by larger window openings that are characterized by tripartite wood window assembly. It appears that the large tripartite wood window assemblies have been disturbed at some point in time, but the east opening retains its original multi-pane leaded transoms in true divided lights.

The original wood window assemblies of the Turkish Bath House contribute to the historic character of the building, and should be preserved in place, and repaired in-kind only as necessary. Further assessment is required to confirm their condition, and to determine the extent of repair that is required for each assembly.

### Conservation Strategy: Preservation

- Inspect for condition and complete detailed inventory to determine extent of recommended rehabilitation for windows on the front facade of the building. Shop drawings to be reviewed by Heritage Consultant.
- Preserve and repair as required, using in-kind repair techniques where feasible.
- Overhaul, tighten/reinforce joints. Repair frame, trim and counterbalances.
- Each window should be made weather tight by re-puttying and weather-stripping as necessary.
- Retain historic glass, where possible. Where broken glass exists in historic wood-sash windows, the broken glass should be replaced. When removing broken glass, the exterior putty should be carefully chipped off with a chisel and the glazier's points should be removed. The wood where the new glass will be rested on should be scraped and cleaned

well, and given a coat of linseed oil to prevent the wood from absorbing the oil from the new putty. The new glass should be cut 1/16-1/8th smaller than the opening to allow for expansion and irregularities in the opening, to ensure the glazing does not crack due to natural forces. Window repairs should be undertaken by a contractor skilled in heritage restoration.

- Replacement glass to be single glazing, and visually and physically compatible with existing.
- Prime and repaint as required in appropriate colour, based on colour schedule devised by Heritage Consultant.
- Salvage window frames, sashes, and intact historic glazing of all windows on upper floor of rear facade. Rehabilitate windows as required for their repurposing elsewhere in the building.

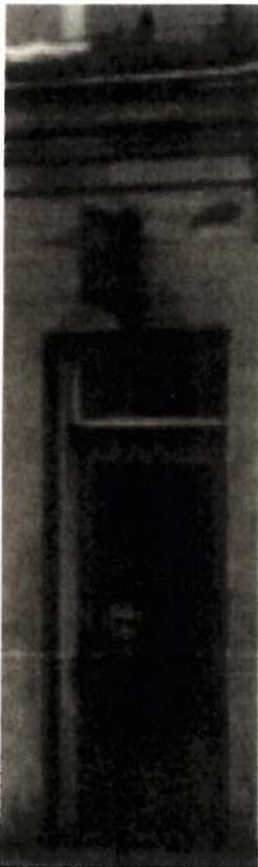
## 5 CONSERVATION RECOMMENDATIONS

### 5.5.3 WOOD DOORS & TRIMS

The historic front facade features original door opening, with a later, replacement, narrow-stile aluminum door assembly that does not contribute to the historic character of the Turkish Bath House. The existing, unsympathetic door assembly, which include the transom, should be replaced with a historically appropriate assembly based on archival photograph.

#### Conservation Strategy: Rehabilitation

- Retain the door openings in their original locations, and rehabilitate to reflect original door assembly based on archival photograph.
- New doors should be visually compatible with the historic character of the building.



Left: Archival photo showing original side-entry door assembly.  
Right: Existing unsympathetic narrow-stile aluminum door assembly.

### 5.6 EXTERIOR COLOUR SCHEDULE

Part of the restoration process is to finish the building in historically appropriate paint colours. On-site sampling has not yet been possible, and it is not yet known if the paint can be removed from the facade surfaces. The following preliminary colour scheme has been proposed by the Heritage Consultant as a placeholder, based on site information and historical precedent. The original rear facade windows were documented as Vancouver Green (VC-20).

Prior to final paint application, samples of these colours should be placed on the building to be viewed in natural light. Final colour selection can then be verified. Matching to any other paint company products should be verified by the Heritage Consultant.

#### Conservation Strategy: Restoration

- Restore with appropriate historic colour scheme for exterior painted finishes.



# 6 MAINTENANCE PLAN

A Maintenance Plan should be adopted by the property owner, who is responsible for the long-term protection of the heritage features of Turkish Bath House. The Maintenance Plan should include provisions for:

- Copies of the Maintenance Plan and this Conservation Report to be incorporated into the terms of reference for the management and maintenance contract for the building;
- Cyclical maintenance procedures to be adopted as outlined below;
- Record drawings and photos of the building to be kept by the management / maintenance contractor; and
- Records of all maintenance procedures to be kept by the owner.

A thorough maintenance plan will ensure the integrity of Turkish Bath House is preserved. If existing materials are regularly maintained and deterioration is significantly reduced or prevented, the integrity of materials and workmanship of the building will be protected. Proper maintenance is the most cost effective method of extending the life of a building, and preserving its character-defining elements. The survival of historic buildings in good condition is primarily due to regular upkeep and the preservation of historic materials.

## 6.1 MAINTENANCE GUIDELINES

A maintenance schedule should be formulated that adheres to the *Standards & Guidelines for the Conservation of Historic Places in Canada*. As defined by the *Standards & Guidelines*, maintenance is defined as:

*Routine, cyclical, non-destructive actions necessary to slow the deterioration of a historic place. It entails periodic inspection; routine, cyclical, non-destructive cleaning; minor repair and refinishing operations; replacement of damaged or deteriorated materials that are impractical to save.*

The assumption that newly renovated buildings become immune to deterioration and require

less maintenance is a falsehood. Rather, newly renovated buildings require heightened vigilance to spot errors in construction where previous problems had not occurred, and where deterioration may gain a foothold.

Routine maintenance keeps water out of the building, which is the single most damaging element to a heritage building. Maintenance also prevents damage by sun, wind, snow, frost and all weather; prevents damage by insects and vermin; and aids in protecting all parts of the building against deterioration. The effort and expense expended on an aggressive maintenance will not only lead to a higher degree of preservation, but also over time potentially save large amount of money otherwise required for later repairs.

## 6.2 PERMITTING

Repair activities, such as simple in-kind repair of materials, or repainting in the same colour, should be exempt from requiring city permits. Other more intensive activities will require the issuance of a Heritage Alteration Permit.

## 6.3 ROUTINE, CYCLICAL AND NON-DESTRUCTIVE CLEANING

Following the *Standards & Guidelines for the Conservation of Historic Places in Canada*, be mindful of the principle that recommends “using the gentlest means possible”. Any cleaning procedures should be undertaken on a routine basis and should be undertaken with non-destructive methods. Cleaning should be limited to the exterior material such as concrete and stucco wall surfaces and wood elements such as storefront frames. All of these elements are usually easily cleaned, simply with a soft, natural bristle brush, without water, to remove dirt and other material. If a more intensive cleaning is required, this can be accomplished with warm water, mild detergent and a soft bristle brush. High-pressure washing, sandblasting or other abrasive cleaning should not be undertaken under any circumstances.

## 6 MAINTENANCE PLAN

### 6.4 REPAIRS AND REPLACEMENT OF DETERIORATED MATERIALS

Interventions such as repairs and replacements must conform to the *Standards & Guidelines for the Conservation of Historic Places in Canada*. The building's character-defining elements – characteristics of the building that contribute to its heritage value (and identified in the Statement of Significance) such as materials, form, configuration, etc. – must be conserved, referencing the following principles to guide interventions:

- An approach of minimal intervention must be adopted – where intervention is carried out it will be by the least intrusive and most gentle means possible.
- Repair rather than replace character-defining elements.
- Repair character-defining elements using recognized conservation methods.
- Replace 'in kind' extensively deteriorated or missing parts of character-defining elements.
- Make interventions physically and visually compatible with the historic place.

### 6.5 INSPECTIONS

Inspections are a key element in the maintenance plan, and should be carried out by a qualified person or firm, preferably with experience in the assessment of heritage buildings. These inspections should be conducted on a regular and timely schedule. The inspection should address all aspects of the building including exterior, interior and site conditions. It makes good sense to inspect a building in wet weather, as well as in dry, in order to see how water runs off – or through – a building. From this inspection, an inspection report should be compiled that will include notes, sketches and observations. It is helpful for the inspector to have copies of the building's elevation drawings on which to mark areas of concern such as cracks, staining and rot. These observations can then be included in the report. The report need not be overly complicated or formal, but must be thorough, clear and concise. Issues of concern, taken from the report should then be entered in a log book so that corrective action

can be documented and tracked. Major issues of concern should be extracted from the report by the property manager.

An appropriate schedule for regular, periodic inspections would be twice a year, preferably during spring and fall. The spring inspection should be more rigorous since in spring moisture-related deterioration is most visible, and because needed work, such as painting, can be completed during the good weather in summer. The fall inspection should focus on seasonal issues such as weather-sealants, mechanical (heating) systems and drainage issues. Comprehensive inspections should occur at five-year periods, comparing records from previous inspections and the original work, particularly in monitoring structural movement and durability of utilities. Inspections should also occur after major storms.

### 6.6 INFORMATION FILE

The building should have its own information file where an inspection report can be filed. This file should also contain the log book that itemizes problems and corrective action. Additionally, this file should contain building plans, building permits, heritage reports, photographs and other relevant documentation so that a complete understanding of the building and its evolution is readily available, which will aid in determining appropriate interventions when needed.

The file should also contain a list outlining the finishes and materials used, and information detailing where they are available (store, supplier). The building owner should keep on hand a stock of spare materials for minor repairs.

#### 6.6.1 LOG BOOK

The maintenance log book is an important maintenance tool that should be kept to record all maintenance activities, recurring problems and building observations and will assist in the overall maintenance planning of the building.



## 6 MAINTENANCE PLAN

Routine maintenance work should be noted in the maintenance log to keep track of past and plan future activities. All items noted on the maintenance log should indicate the date, problem, type of repair, location and all other observations and information pertaining to each specific maintenance activity.

Each log should include the full list of recommended maintenance and inspection areas noted in this Maintenance Plan, to ensure a record of all activities is maintained. A full record of these activities will help in planning future repairs and provide valuable building information for all parties involved in the overall maintenance and operation of the building, and will provide essential information for long term programming and determining of future budgets. It will also serve as a reminder to amend the maintenance and inspection activities should new issues be discovered or previous recommendations prove inaccurate.

The log book will also indicate unexpectedly repeated repairs, which may help in solving more serious problems that may arise in the historic building. The log book is a living document that will require constant adding to, and should be kept in the information file along with other documentation noted in section **6.6 Information File**.

### 6.7 EXTERIOR MAINTENANCE

Water, in all its forms and sources (rain, snow, frost, rising ground water, leaking pipes, back-splash, etc.) is the single most damaging element to historic buildings.

The most common place for water to enter a building is through the roof. Keeping roofs repaired or renewed is the most cost-effective maintenance option. Evidence of a small interior leak should be viewed as a warning for a much larger and worrisome water damage problem elsewhere and should be fixed immediately.

#### 6.7.1 INSPECTION CHECKLIST

The following checklist considers a wide range of potential problems specific to Turkish Bath House, such as water/moisture penetration, material deterioration and structural deterioration. This does not include interior inspections.

#### EXTERIOR INSPECTION

##### Masonry

- ☐ Are moisture problems present? (Rising damp, rain penetration, condensation, water run-off from roof, sills, or ledges?)
- ☐ Are there cracks due to shrinking and expansion?
- ☐ Are there cracks due to structural movement?
- ☐ Are there unexplained cracks?
- ☐ Do cracks require continued monitoring?
- ☐ Are there signs of steel or iron corrosion?
- ☐ Are there stains present? Rust, copper, organic, paints, oils / tars? Cause?
- ☐ Does the surface need cleaning?

##### Condition of Exterior Painted Materials

- ☐ Paint shows: blistering, sagging or wrinkling, alligating, peeling. Cause?
- ☐ Paint has the following stains: rust, bleeding knots, mildew, etc. Cause?
- ☐ Paint cleanliness, especially at air vents?

##### Windows

- ☐ Is there glass cracked or missing?
- ☐ If the glazing is puttied has it gone brittle and cracked? Fallen out? Painted to shed water?
- ☐ If the glass is secured by beading, are the beads in good condition?
- ☐ Is there condensation or water damage to the paint?
- ☐ Are the sashes easy to operate? If hinged, do they swing freely?
- ☐ Is the frame free from distortion?
- ☐ Do sills show weathering or deterioration?
- ☐ Is the caulking between the frame and the cladding in good condition?

## 6 MAINTENANCE PLAN

### 6.7.2 MAINTENANCE PROGRAMME

#### INSPECTION CYCLE:

##### Daily

- Observations noted during cleaning (cracks; damp, dripping pipes; malfunctioning hardware; etc.) to be noted in log book or building file.

##### Semi-annually

- Semi-annual inspection and report with special focus on seasonal issues.
- Thorough cleaning of drainage system to cope with winter rains and summer storms
- Check condition of weather sealants (Fall).
- Clean the exterior using a soft bristle broom/brush.

##### Annually (Spring)

- Inspect concrete for cracks, deterioration.
- Inspect metal elements, especially in areas that may trap water.
- Inspect windows for paint and glazing compound failure, corrosion and wood decay and proper operation.
- Complete annual inspection and report.
- Clean out of all perimeter drains and rainwater systems.
- Touch up worn paint on the building's exterior.
- Check for plant, insect or animal infestation.
- Routine cleaning, as required.

##### Five-Year Cycle

- A full inspection report should be undertaken every five years comparing records from previous inspections and the original work, particularly monitoring structural movement and durability of utilities.
- Repaint windows every five to fifteen years.

##### Ten-Year Cycle

- Check condition of roof every ten years after last replacement.

##### Twenty-Year Cycle

- Confirm condition of roof and estimate effective lifespan. Replace when required.

##### Major Maintenance Work (as required)

- Thorough repainting, downspout and drain replacement; replacement of deteriorated building materials; etc.



# APPENDIX A: RESEARCH SUMMARY

**ADDRESS:** 819-823 Fort Street, Victoria, British Columbia

**CONSTRUCTION DATE:** 1908; with second storey expansion in 1913

**ORIGINAL OWNER:** G. Bergstrom Bjornfelt

**ORIGINAL ARCHITECT:** Hooper & Watkins

**ORIGINAL BUILDER:** Luney Bros.

## **BUILDING PERMITS:**

- July 8, 1908, Lot 277, issued to Bjornfelt, 1 building, 1 storey, brick, purpose: Turkish Baths, estimated cost \$4,000
- July 24, 1913, Pt. Lot 277, 278, issued to Western Lands Ltd., 2 storey, brick addition for stores, estimated cost \$2,500

## **PUBLICATION:**

- Luxton, Donald. *Building the West: The Early Architects of British Columbia*. Vancouver, Talonbooks, 2007 2nd. Ed.

## **DIRECTORIES:**

<b>1909-1912</b>	Turkish Baths
<b>1913</b>	819 – The Arlington, furnished rooms 821 – Larsen, R.H. baths 821 – Robt. H., residence same
<b>1914</b>	819 – The Arlington, furnished rooms 821 – De Caluive, Joseph
<b>1915</b>	819 – The Arlington, furnished rooms 821 – vacant
<b>1917</b>	819 – St. Ives Rooms 821 – Colonial Cakes Co.
<b>1918</b>	819 – St. Ives Rooms 821 – vacant
<b>1920</b>	819 – St. Ives Rooms 819 – Mayor, A.C. 821 – Sanders, Chas. furniture, residence same
<b>1921</b>	819 – four names, including St. Ives Rooms 821 – Sanders, Charles
<b>1928-1935</b>	819 – St. Ives Rooms 821 – Ye Olde Curiosity Shoppe
<b>1940-1945</b>	819 – Selkirk Lodge Rooms 821 – Fallows, A.S. – proprietor of Selkirk Lodge
<b>1953</b>	819 – Selkirk Lodge rooms 821 – vacant