

Appendix 4 – Statements of Significance for Candidate Heritage Properties

- Burnside-Gorge Neighborhood
- Fernwood Neighborhood
- Harris Green Neighborhood
- James Bay Neighborhood
- North Park Neighborhood
- Victoria West Neighborhood

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BURNSIDE NEIGHBOURHOOD STATEMENT OF SIGNIFICANCE

Description of Historic Place

The Burnside neighbourhood is bounded on the north by the western end of the City's northern boundary, on the west by the Gorge waterway, on the east by Blanshard Street and Dowler Road, and on the south by the Downtown neighbourhood. Burnside is characterized by its diversity of uses, including: industrial activity close to the waterfront of the Upper Harbour and Rock Bay; residential areas scattered throughout, with homes ranging from workers' cottages to Victorian mansions; the mixed-use Selkirk Waterfront; a military site; green space in the Cecelia Ravine Park; the Galloping Goose cycling and walking trail, that forms part of the Trans Canada Trail; sporting activities on the Gorge; a large urban shopping mall; tourist facilities; and a number of large car dealerships. The Burnside Gorge Community Centre, located near Cecelia Ravine, has a Heritage Mural, celebrating Burnside life from the First Nations to today, painted on both sides of a bridge over the Galloping Goose Trail.

Heritage Value of Historic Place

The Burnside neighbourhood is significant as an area of early coastal settlement that illustrates the evolution of Victoria beginning with the presence of First Nations. For thousands of years before the arrival of the Hudson's Bay Company, the Songhees and Esquimalt Nations – part of the Coast Salish people – used the shores of the Upper Harbour and the Gorge where they lived in large cedar houses, in extended self-governing family groups. Each household group claimed specific areas for living, hunting, fishing, and plant collection. The Gorge, known as Camossung, was a very significant First Nations site.

Further value lies in Burnside's association with the Hudson's Bay Company. The HBC, which built Fort Victoria in 1843, became the administrative authority on the Coast, and charged by the Colonial Office in London with promoting colonization and land sales. Much of the land was sold to Company employees and retirees; Roderick Finlayson, John Work, and James Yates all created pioneer farms on vast acreages in the Burnside area.

Initially the only means of access was by water, but once land-transportation routes were established, these holdings were settled as some of Victoria's first suburbs, beginning in 1861. The City's wealthy businessmen, politicians, and professionals built grand mansions such as 'Ashnola' and 'The Dingle'. Many of these old mansions have disappeared in the wake of neighbourhood redevelopment, particularly after Gorge Road became the Island Highway, connecting Victoria to the rest of Vancouver Island.

Burnside is also significant for supporting Victoria's role as an economic gateway from, and to, Britain, Asia-Pacific and the United States due to the early development of infrastructure. Burnside was, and is, central to the City's transport systems. By the 1860s, Douglas Street had been extended northwards and bridges built at Point Ellice and Rock Bay, as well as across some of the streams draining into the Gorge. With the advent of streetcars, a car barn was built on Pembroke Street. Despite the collapse of the Point Ellice Bridge — caused by overloading and the worst streetcar accident in Canadian history — they continued to be the City's predominant form of local transit until 1946 when the Garbally bus yard was established on Gorge Road. Other rail lines passed through the area, connecting Victoria with the

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Saanich peninsula and several ports to the north. The Canadian Northern Pacific Railway constructed the Selkirk Trestle over the Gorge, which allowed logs from Vancouver Island's forests to be brought to the sawmills in the Upper Harbour.

Burnside is additionally valued for its working waterfront. A water-powered sawmill had been established in the 1860s on Roderick Finlayson's property on Rock Bay and soon industries were established all along the waterfront of the Upper Harbour including Albion Iron, the Victoria Roller Rice and Flour Mill, and the Victoria Gas Company.

Resource-based industries in Burnside were particularly important to the economy of Victoria and the province of British Columbia. A wide variety of goods were manufactured, and goods imported and exported. Logs and lumber for export lined the shoreline; lighter tugs scuttled between big ships and the docks, bringing coal and pig iron from Britain to feed the industrial furnaces. In addition to serving the numerous industries on its shores, the Upper Harbour docks supported the sealing and whaling fleets, a crucial part of the local economy.

Over the years industrial activity spread northwards onto reclaimed land between Bridge and Garbally Streets, and in this area small industry survives while the heavy industry in the Upper Harbour has all but disappeared. Along with industry came power generation; the Victoria Gas Company, founded in 1860, provided the city's first generating station, for domestic as well as industrial use. In 1928, the Burnside neighbourhood became home to the British Columbia Electric Power & Gas Company's Bay Street Sub-Station.

Another of Burnside's major industries on the waterfront was the shipbuilding and iron-founding firm, the Victoria Machinery Depot (VMD). In the early twentieth century it merged with Albion Iron and remained in business for over 90 years. The former VMD points to the city's strong connection with government and military activity. This company built ships for HM Canadian Navy – HMCS *Terra Nova* (laid down in 1953) and HMCS *Saskatchewan* (laid down in 1959) before the firm closed its doors in 1994.

As well as a place of naval shipbuilding, Burnside is significant as the home to the Bay Street Armoury. It was constructed in 1914-15 to plans by William Ridgway-Wilson, architect and colonel in the 5th Field Regiment. Now the headquarters of the Canadian Scottish Regiment (Princess Mary's) and the 5th Field Regiment of the Royal Canadian Artillery, it was originally used as a drill hall as well as an armoury, and served Victoria's military community until the end of the Second World War. In 1989 it was declared a National Historic Site of Canada.

Victoria has been a global tourist destination since the mid-1880s, and Burnside has contributed greatly in the draw of visitors to the city. The Gorge waterway has been a place of recreation and sport since the early days of the Royal Navy holding regattas in the nearby Esquimalt harbour, frequently accompanied by Indian canoes. The rise in tourism was reflected in the increase of motels on Gorge Road after it became the Island Highway in 1915. Today, dragon boats based at Selkirk Water also use the waterway.

Burnside is also valued for its evolution as a vibrant neighbourhood over time. In response to the heritage context of the Burnside neighbourhood, Victoria has adopted a sensitive approach to urban design in the award-winning Selkirk Waterfront. Industrial activity on the waterfront of the Upper

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Harbour had virtually ceased by the 1980s, and the brownfield site that had formerly housed a sawmill was subject to a major remediation to enable this mixed-use urban development.

The new Burnside Gorge Community Centre on Cecelia Road, offering an array of resources, is the focal point for the neighbourhood. In celebration and expression of its history, the Community Association has helped to create the Burnside Heritage Mural, which is painted on both sides of a bridge over Cecelia Ravine. The centre and its activities encourage and support community spirit, and engender a valued sense of belonging.

Character-Defining Elements

Key elements that define the heritage character of the Burnside neighbourhood include, but are not limited to, its:

- location on the waterfront of the Upper Harbour and the Gorge Waterway
- early First Nations' use of the land
- settlement patterns based on the subdivision of pioneer farms, including "grand houses" such as 'The Dingle' and Point Ellice House; and residences constructed at the time the original estates were subdivided, such as 70 Gorge Road East
- ongoing residential development and accompanying neighbourhood services
- industrial and resource-based heritage in such historic places as the Garbally Yard Works, Victoria Gas Company buildings at 502 and 512 Pembroke Street; the Bay Street Substation at 637 Bay Street; and the Victoria Roller Rice and Flour Mill at 1900 Store Street.
- early transportation infrastructure such as the Selkirk trestle; the Garbally bus yard; the Galloping Goose trail (originally a rail right-of-way); and major arterial corridors such as Blanshard Street, Government Street and Burnside Road
- working waterfront, still seen in sites such as the Garbally Road Works Yard
- continuous connection to government and military activity such as the Bay Street Armory
- evidence of historic tourism, such as visitor accommodations
- public and recreational use of the Gorge Waterway
- approach to modernization, urban planning and development, such as the Bay Street Sub-Station and the developing Selkirk Waterfront
- evidence of community spirit as expressed through interpretation and public art, such as the Heritage Mural of the Burnside Gorge Community Centre

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HOLT RESIDENCE, 408 ALPHA TERRACE



Original Owner: William Holt

Date of Construction: 1893; Alterations in 1907

Contractor: D.H. Bale for 1907 Alterations

Description of Historic Place

Located on the north side of Alpha Terrace in the Speed Avenue area of the Burnside neighbourhood, the Holt Residence is a two-storey wood-frame late Victorian-era dwelling. It sits on a rise of land, and is now surrounded by industrial buildings. It has been converted for use as a woodworking shop and offices.

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Heritage Value of Historic Place

The Holt Residence is significant as an example of working-class housing that typified the development of the Burnside neighbourhood of Victoria. The development of workers' housing, in relative proximity to the business district and industrial areas, accommodated the burgeoning working and middle classes at a time when the city was expanding rapidly. Built in 1893, the Holt Residence has historical value for its associations with industrial development that was fuelled by the resource-based economy. This included the sealing and whaling industries, shipyards, mills and factories, such as Albion Iron, Victoria Rice and Flour Mill, and the Victoria Gas Company, clustered in the southern edges of Burnside, which, in turn, fostered the construction of workers' houses nearby. The Holt Residence also symbolizes the community value of the character of Burnside as a mix of industrial and residential uses that has been distinct from Victoria's other early neighbourhoods. Although heavy industry had largely disappeared from Burnside by the 1980s, the Rock Bay area, where the Holt Residence is located, remains a light industrial district. In 1987, it was purchased by Vintage Woodworks, and continues to be used as their office and shop, demonstrating the adaptive re-use of houses for non-residential purposes.

The Holt Residence is additionally valued as an example of late Victorian-era residential vernacular, as characterized by its asymmetrical massing and Carpenter ornamentation. The embellishment of Victorian houses, with a variety of surface textures and carved and applied details, provided a public display of pride and a sign of social status. The house was first owned by William Curryer Holt (1861-1942), a contractor who occupied this residence until 1907; born in England, Holt built several other houses in the Burnside neighbourhood, and was involved with the nearby Centennial Methodist Church. The second owner was Walter Hichens Smith (1860-1917) and his family, who purchased the house in 1907. Alterations were undertaken for the Smiths at that time by prominent local contractor, D.H. Bale, which modernized the appearance of the house through the addition of a fashionable new verandah. One of the last remaining early residences in this area, the Holt Residence makes a significant contribution to the rich and varied streetscapes of the Burnside neighbourhood, which continues today as a mix of residential, commercial and industrial uses.

Character-Defining Elements

Key elements that define the heritage character of the Holt Residence include its:

- location on a rising slope on the north side of Alpha Terrace, in the Burnside neighbourhood
- residential form, scale and massing as expressed by its: two-storey height; full basement; shallow setback from front property line; low-pitched hipped roof; angled front corner; one-storey corner octagonal bay; and partial-width verandah with flat roof
- wood-frame construction, with masonry elements such as roughcast concrete block foundations and internal corbelled red-brick chimney
- exterior features such as wooden drop siding, shingle siding with diamond-patterned insets, closed soffits and lathe-turned verandah columns
- 1-over-1 double-hung wooden-sash windows, and front door assembly with panelled wooden door, transom and sidelights
- interior features such as wooden floors, staircase with newel posts and panelled wooden doors

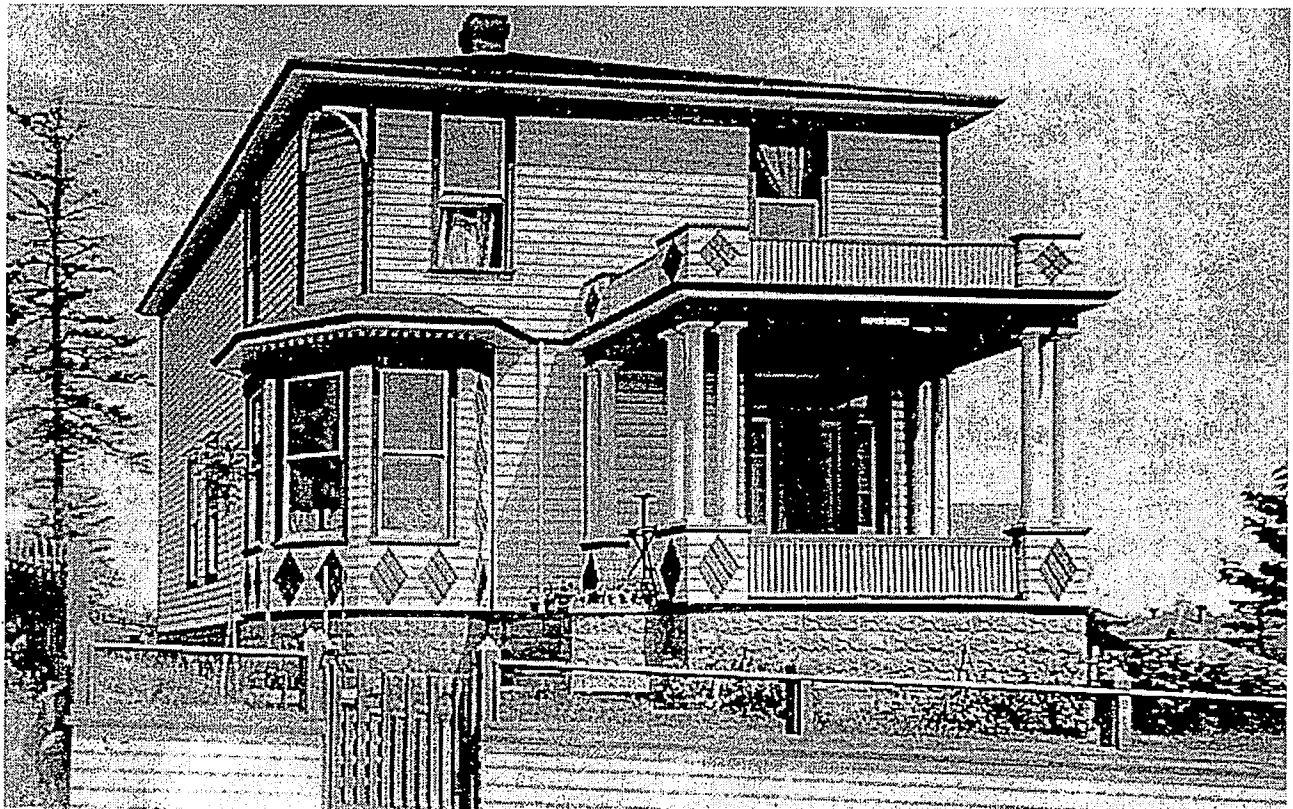
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After 1907 Renovations [Courtesy Vintage Woodworks]



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BAY STREET ARMOURY NATIONAL HISTORIC SITE 713 BAY STREET



Original Owner: Federal Government

Architect: William Ridgway-Wilson

Contractor: Parfitt Brothers

Date of Construction: 1913 (Plans); 1914-15 (construction)

Associated Website:

Canadian Scottish Regiment (Princess Mary's) Regimental Museum

<http://www.islandnet.com/~csrmuse/>

Description of Historic Place

The Bay Street Armoury is prominently located on the south side of Bay Street at the corner of Blanshard Street in the Burnside neighbourhood, at the north edge of downtown Victoria. This monumental and imposing landmark is a massive fortress-like red-brick structure, with a central octagonal tower, crenellated parapets and a fortified central entrance. The exterior walls are pierced with regularly-spaced multi-paned windows, with round-arched tops on the second floor. In 1989, it was recognized as a National Historic Site of Canada.

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Heritage Value of Historic Place

Built in 1914-15, the Bay Street Armoury is of exceptional value as an emblem of the military presence in Canada. Between 1896 and 1918, the federal government initiated a campaign to establish the presence of the militia throughout the country, resulting in the construction of over 100 armouries and drill halls as training and recruitment facilities. The majority of the military facilities built between 1902-18 were designed by Federal Department of Public Works, with standard plans issued to communities across the country. Only a few of these structures were designed locally, the most notable of which was the Victoria Drill Hall, now known as the Bay Street Armoury. A prominent landmark in the Burnside neighbourhood, the Armoury serves as an icon of Victoria's role as a coastal defense centre, and was under construction at the time of the outbreak of the First World War. The military community was preparing for war, and needed a replacement for the earlier Drill Hall on Menzies Street. Since its completion in 1915, the Bay Street Armoury has been used continuously as a military facility, and is currently the home of the Canadian Scottish Regiment, a light infantry regiment, and the 5th Field Artillery Regiment, part of the 39th Canadian Brigade Group in Canada's Army Reserve. The building also houses the Canadian Scottish Museum (Princess Mary's) Regimental Museum, which was opened in 1980.

This landmark structure is also noteworthy for its affiliation with General Sir Arthur Currie (1875-1933), revered as one of Canada's most celebrated military commanders. General Currie trained his regiment at the Bay Street Armoury, and led this brigade in active overseas duty. Promoted to brigadier-general in 1915, within two years he became commander of the entire Canadian Corps, the first Canadian to be awarded this honour. Currie is renowned for his innovative and inspirational battle tactics that many believe led to the Canadian triumph at Vimy. In addition, the Bay Street Armoury is valued for its association to architect Colonel William Ridgway-Wilson (1862-1957). Born in Hong Kong, China, his family moved to England shortly after his birth, where he later trained as an architect. He relocated to Victoria in 1887, and over the course of his long and prolific career designed numerous significant institutional, residential and commercial designs, such as the Colquitz Gaol in Saanich (1913). Ridgway-Wilson joined the militia in 1899, and given his military involvement was an obvious choice to design this structure.

The architecture, structure and materials of the Armoury provide an exceptional demonstration of the power and authority of the Canadian military in western Canada. It is a massive building, with a central Parade Square surrounded by offices and support spaces, totaling 9,200 square metres in size. The dominant expression evokes a medieval fortress, represented through its central tower, symmetrical facades representative of ramparts, symmetrical rows of windows, crenellated parapets and corner turrets. Despite its archaic image, it was built with up-to-date construction technology, including the Kahn System of reinforced concrete, arched steel trusses and advanced fireproofing techniques.

The Bay Street Armoury also has strong community connections. Soon after its completion, it became a popular venue for social and sporting events. It originally boasted an Olympic-size swimming tank (unused since the 1980s) that was also open to the public and was the only pool in town other than the Crystal Garden. The Armoury continues its community connections, including its hosting of an annual Robert Burns night. A prominent landmark, the Bay Street Armoury also makes a significant contribution to the rich and varied streetscapes of the Burnside neighbourhood, which continues today as a mix of residential, commercial and industrial uses.

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Character-Defining Elements

Key elements that define the heritage character of the Bay Street Armoury include its:

- prominent location at the corner of Bay and Blanshard Streets in the Burnside neighbourhood
- continuous use as a military facility
- military form, scale and massing as expressed by its: two-storey height, three-storey central block and four-storey tower; full basement; regular, rectangular massing; arched central roof with flat roof to each side; and generally symmetrical facades that step down in height from the central tower
- construction materials, including: pressed red brick exterior cladding with black mortar; board-formed concrete interior structure; cast concrete and parged detailing; exposed interior brick walls; and arched steel bow roof trusses in the Parade Square
- references to medieval military architecture such as: its central eight-sided tower with rounded profile; central flagpole above entry; raised parapets with corbelled brick and projecting masonry cornices, and crenellated profiles capped with cast concrete coping blocks; ogee-shaped entryway with imitation portcullis; central balcony supported by scrolled brackets; "Armoury" sign above entry and central keystone dated "1915"; round corner turrets; massive oak entry doors at the front and rear leading to the Parade Square; facades representative of ramparts; and symmetrical window openings
- windows such as its multi-paned double-hung wooden sash windows arranged in rows across each façade, with round-arched tops on the second floor; tall arched windows in the Parade Square; and single-hung windows in some upper-floor rooms
- interior features such as: 100 Level (basement): Olympic-size swimming tank (now unused); two 25-yard shooting ranges; and a gymnasium. 200 Level (ground level): 1,860 square metre open Parade Square with exposed brick walls and steel bow trusses with diagonal plank decking; open staircases in each corner of the Parade Square with round-arched openings, concrete stairs, wrought iron balustrades and cast iron newel posts; internal roof drains; offices and other rooms with original doors, woodwork, interior windows, hardware, fitted cabinets and plaster walls. 300 Level: cantilevered mezzanine encircling the Parade Square, suspended from roof trusses, with fir posts and handrails and pipe railings; Mens' and Officer's Messes, Dining Halls and Regimental Rooms with fir-panelled wainscoting, pilasters, columns, dentil courses, doors, coffered ceilings and oak floors; and the Canadian Scottish Regiment (Princess Mary's) Regimental Museum. 400 Level: Tower Rooms that were previously a caretaker's residence.

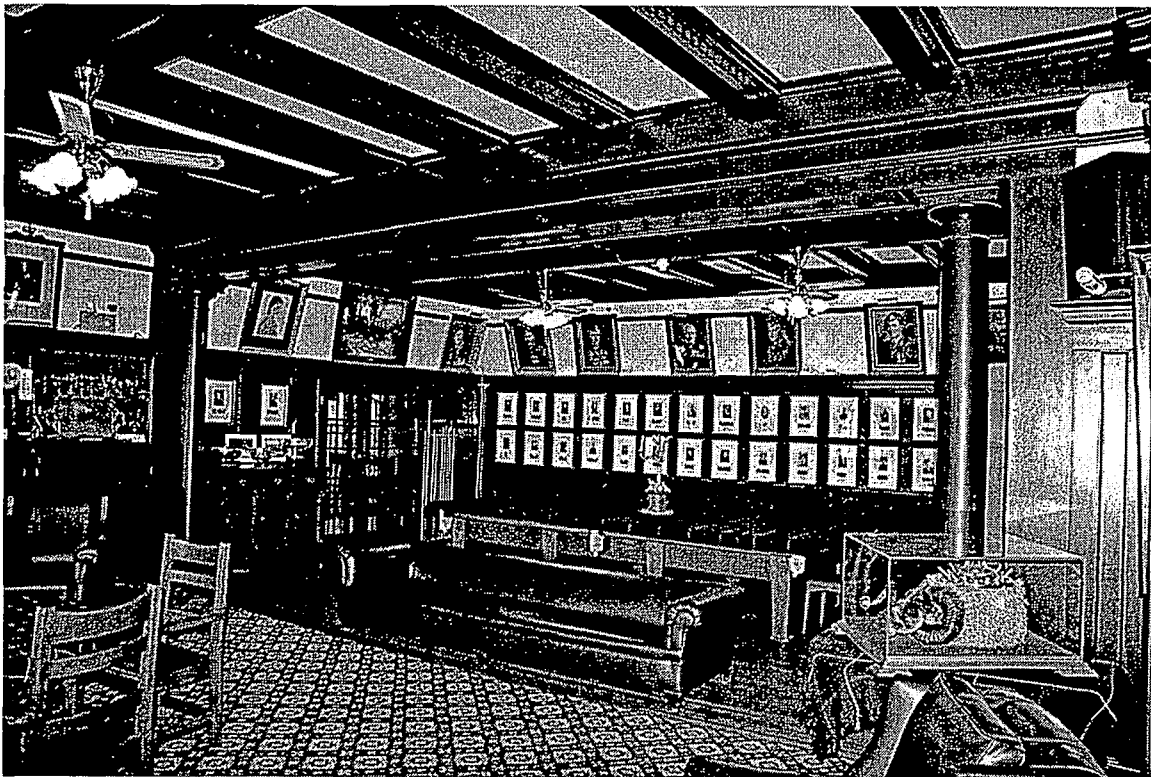
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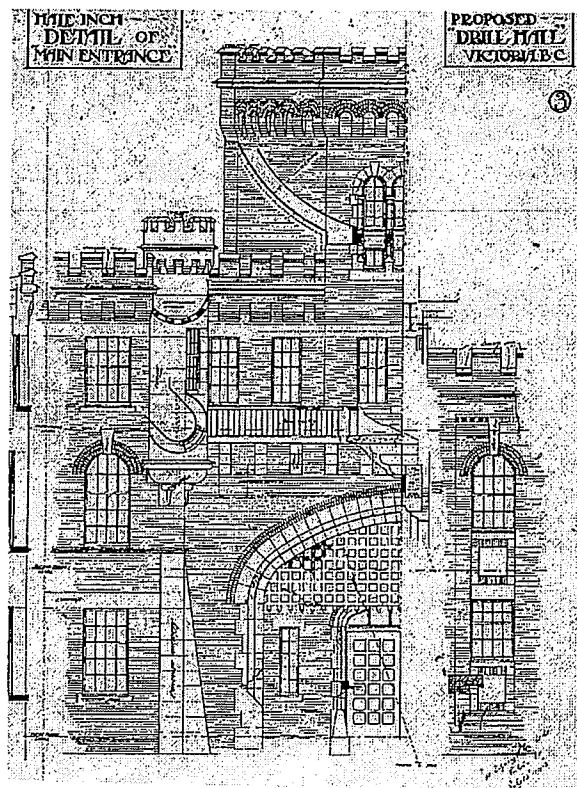
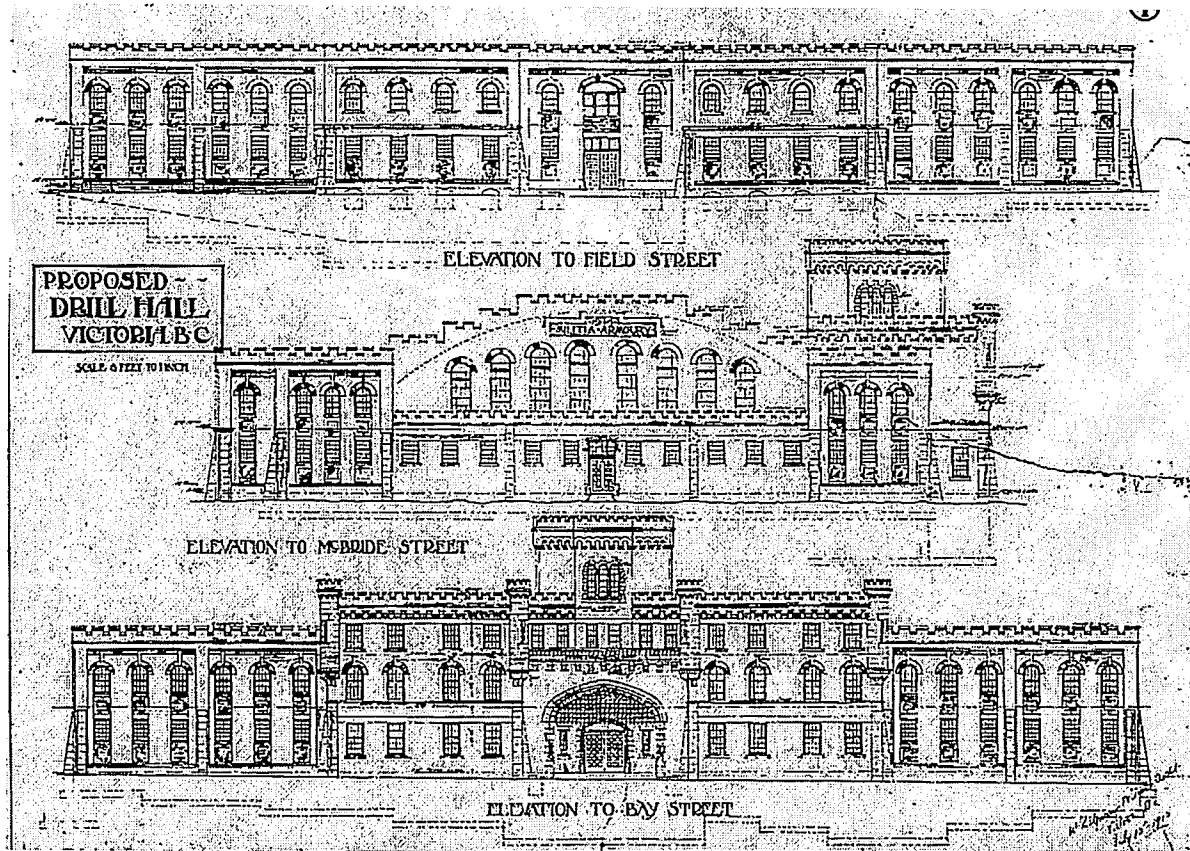
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Above: Parade Square. Below: Officer's Mess



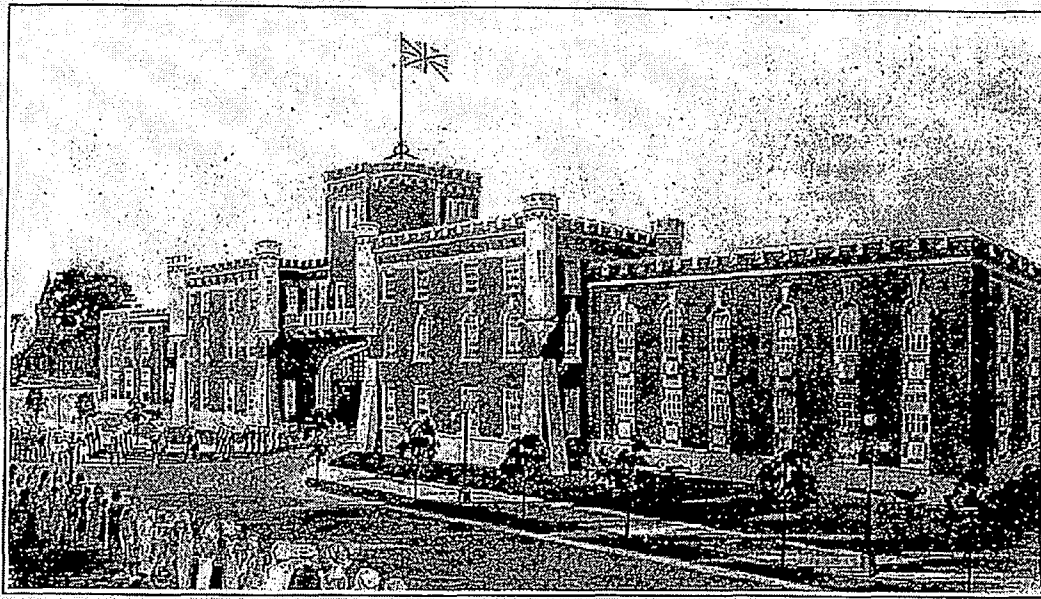
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THE NEW ARMOURIES, VICTORIA, B. C.



LT.-COL. RIDGWAY WILSON, ARCHITECT.

PARFITT BROS., CONTRACTORS



ROYAL BC MUSEUM

Courtesy of BC Archives collections - Call Number: I-01884

Web: www.bcarchives.gov.bc.ca Email: access@www.bcarchives.gov.bc.ca

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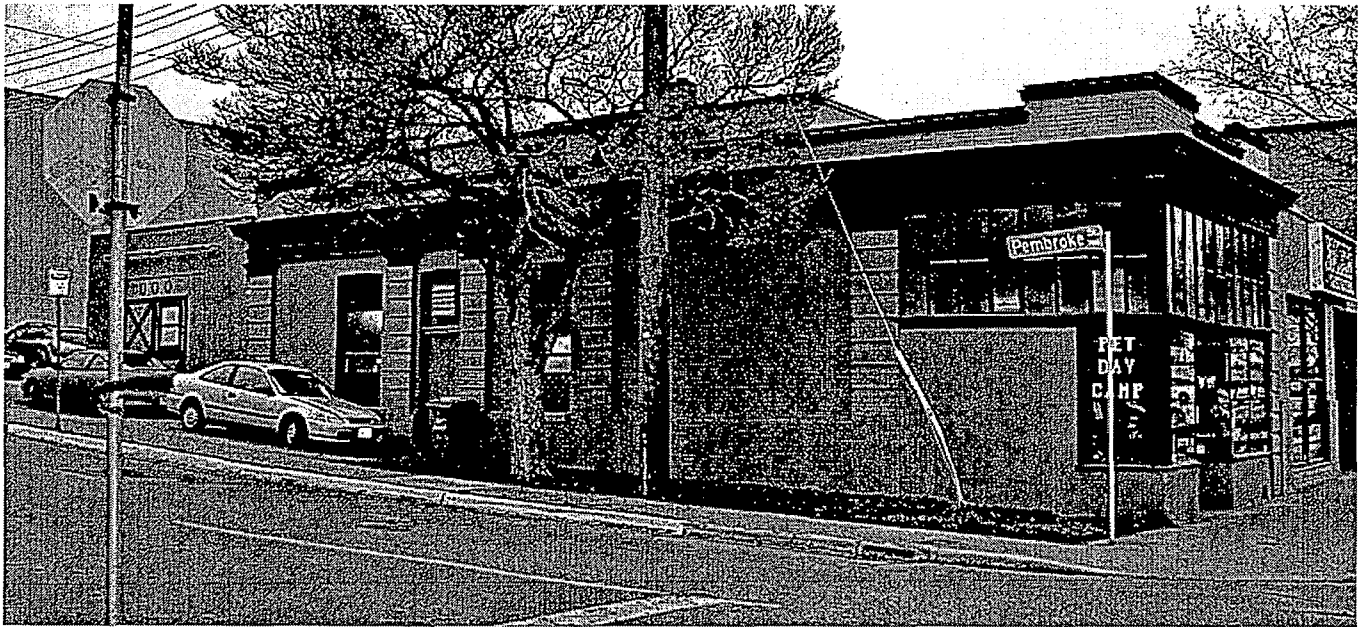
Title: Gladwell Motors truck display in the Bay Street ...

BC Archives I-01884: Gladwell Motors truck display in the Bay Street Armoury, Victoria.
Duncan MacPhail, Photographer, 1948.

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MINARDI GROCERY, 2021 DOUGLAS STREET



Original Owner: Robert Scott

Architect: L.W. Hargreaves

Date of Construction: 1911

Description of Historic Place

Minardi Grocery is a one-storey masonry commercial structure, located at the southeast corner of Douglas and Pembroke Streets in the Douglas Street South area of the Burnside neighbourhood of Victoria. It is distinguished by a projecting cornice that wraps around both main elevations, and high glazed storefront transoms.

Heritage Value of Historic Place

Constructed during the height of the pre-World War One real estate boom, Minardi Grocery is valued as a reflection of the surge of development that characterized Victoria's gateway economy. It was constructed as a revenue property for local investor Robert Scott (1858-1922). Born in Scotland, by 1875 Scott had commenced fur-trading operations in the Northwest Territories, the success of which allowed him to open two large stores in Manitoba. Scott brought in butter-makers from Denmark and established the first creamery in the northwest at Shoal Lake, Manitoba. He originated the method of shipping butter in sealed tins, shipping as far as the Yukon and Japan. After retiring from active business, Scott relocated to Victoria in 1907, and acquired and developed large numbers of investment properties, the most prominent being the Scott Building that is located a few blocks to the north.

Minardi Grocery illustrates the continuing redevelopment of the northern edge of downtown, through the replacement of earlier buildings on prime sites during a time of great prosperity. At the time, the north end of Douglas Street was being established as a significant commercial strip. It was in close proximity to both the industrial enclaves of Burnside as well as downtown Victoria. The city relied

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increasingly on trade and commerce and Minardi Grocery is representative of the economic and social growth that occurred prior to the advent of the First World War. The original tenant was grocer Luis Minardi, who was replaced by a Chinese grocer in 1915, indicating the multicultural nature of the neighbourhood. Once common, these corner stores reflected a way of life that was less dependent on cars and refrigeration, when people walked to local stores, usually daily, to buy fresh food and supplies. These stores thus acted as a social focus for neighbours to meet and talk, but are rapidly disappearing in the face of increasing competition from chain stores and shifting shopping patterns. This building later housed a confectioner, then by 1936 a cleaner and tailor, and remains in active commercial use today, continuing to contribute to the economic and social vitality of Burnside.

Reflective of the architectural expression of the Classical Revival styles that were popular during the Edwardian era, Minardi Grocery features sophisticated detailing that demonstrates a high quality of design and craftsmanship. It is a significant surviving design by architect Lord Wilfrid Hargreaves, who also designed the nearby Scott Building. Born in Manchester, England, Hargreaves (1880-1966) established his business in the city of Victoria in 1909. This handsome structure makes a significant contribution to the rich and varied streetscapes of the Burnside neighbourhood, which continues today as a mix of residential, commercial and industrial uses.

Character-Defining Elements

Key elements that define the heritage character of Minardi Grocery include its:

- location at the southeast corner of Douglas and Pembroke Streets in the Burnside neighbourhood
- commercial form, scale and massing as expressed by its: one-storey height; rectangular plan built to the front and side property lines; flat roof with stepped parapets; and offset entry
- Edwardian-era detailing including: tripartite horizontal articulation; projecting sheet metal cornice, with a running band of egg-and-dart moulding, on the two main facades; rusticated pilasters with sheet capitals; wooden storefront profiles with dentil mouldings
- fenestration, such as: the glazed storefront with obscure glass transoms; and 1-over-1 double-hung wooden sash windows with transoms, set in segmental-arched openings on the side elevation

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LELAND BUILDING, 2500-2506 DOUGLAS STREET



Historic Name: Andrew Wright Building (Leland Apartments)

Original Owner: Andrew Wright

Architect: Lord Wilfrid Hargreaves

Date of Construction: 1912

Description of Historic Place

The Leland Building is a three-storey brick-clad apartment block, located at the northwest corner of Bay and Douglas Streets in the Northern Approaches district of the Burnside neighbourhood of Victoria. The two main façades are articulated with decorative Edwardian-era elements, including buff brick and terra cotta detailing. A series of ground floor retail storefronts face Douglas Street.

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Heritage Value of Historic Place

Constructed during the height of the pre-World War One real estate boom, the Leland Building is valued as a reflection of the surge of development that characterized Victoria's gateway economy. With its substantial size, brick construction and classically-influenced detailing, the Leland was, and remains, a landmark in the Burnside neighbourhood. It was constructed as a revenue property for prominent local businessman Andrew Wright (1859-1932), who had emigrated from Scotland to the Winnipeg area in 1885, where he took up ranching on a large scale. By 1899 he was living in Winnipeg, where he opened a private bank and engaged in real estate activities. By 1905, he had relocated to Victoria, where he became a principal of the Lansdowne Floral Gardens Company as well as a principal in the Foncier Group that developed the Uplands in Oak Bay. The building's scale reflects the optimism and rapid growth of the Edwardian era, prior to the collapse of the local economy in 1913 and the outbreak of World War One the following year. The Leland illustrates the continuing redevelopment of the northern edge of downtown, through the replacement of earlier buildings on prime sites during a time of great prosperity. At the time, the north end of Douglas Street was being established as a significant commercial strip.

Built in 1912, the Leland Building is a superior example of the dense, cubic apartment blocks typical of the Edwardian era, which provided housing alternatives in a rapidly urbanizing environment. Situated adjacent to the B.C. Electric Railway line, the Leland was in close proximity to both the industrial enclaves of Burnside as well as downtown Victoria and provided convenient access to amenities. The city relied increasingly on trade and commerce and was growing swiftly with large numbers of immigrants. Apartment blocks suited people and families in transition who could not afford or did not want a single-family home, and the Leland Building is representative of the economic and social transitions that were occurring prior to the advent of the First World War.

Reflective of the architectural expression of the Classical Revival styles that were popular during the Edwardian era, the Leland Building is articulated in a tripartite division of base, shaft and capital. The richly-detailed main façades are clad in buff brick and terra cotta, with sophisticated detailing that demonstrates a high quality of design and craftsmanship. It is a significant surviving design by architect Lord Wilfrid Hargreaves, who also designed the nearby Scott Building. Born in Manchester, England, Hargreaves (1880-1966) established his business in the city of Victoria in 1909. After his work on this building, Hargreaves subsequently acted as the local supervising architect for Wright's magnificent waterfront mansion in the Uplands, *Riffington*, designed in 1913 by Vancouver architect Philip Julien.

The Leland Building retains its original mixed-use function, and continues to contribute to the economic and social vitality of the Burnside neighbourhood. As a visual landmark, it makes a significant contribution to the rich and varied streetscapes of the Burnside neighbourhood, which continues today as a mix of residential, commercial and industrial uses.

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Character-Defining Elements

Key elements that define the heritage character of the Leland Building include its:

- location at the northwest corner of Bay and Douglas Streets in Burnside
- continuous residential and commercial use
- apartment block form, scale and massing as expressed by its: three-storey height, set to property lines at the front and south side; flat roof; stepped parapets on two main facades; residential units on the upper two floors; and ground floor commercial retail units with storefronts facing Douglas Street
- masonry construction, including: buff brick cladding with tooled grey mortar on the two main façades; common red brick for north side and rear façades; sandstone plinth blocks; ivory coloured terra cotta lintels, sills, projecting cornices; column bases and capitals, and decorative insets; and marble inset at apartment entry
- highly-detailed sheet metal cornices at the parapet and above the apartment entry
- Edwardian era decorative features including: horizontal tripartite articulation; vertical division with two-storey pilasters; Classical Revival features such as running acanthus, dentil and egg-and-dart mouldings; original wooden mouldings at the entry; and mosaic tile insets in the ground-floor storefront entries
- fenestration, such as: banks of triple window openings on the top two stories of the two main facades; original wooden storefront elements including horizontal transom bars, panelled entry soffits and glazed wooden doors; 4-paned wooden sash windows on the ground floor south side; and segmental-arched window openings on the rear facade
- interior features such as marble panelling in the apartment entry lobby and tapered wooden newel posts on the main staircase

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SCOTT BUILDING, 2655-2659 DOUGLAS STREET



Original Owner: Robert Scott

Architect: L.W. Hargreaves

Contractor: Pacific Coast Construction Company; Terra cotta provided by Gladding, McBean & Co.

Date of Construction: 1911-12

Description of Historic Place

The Scott Building is a three-storey, brick-clad commercial building situated at the southeast corner of the intersection of Douglas Street, Hillside Avenue and Gorge Road East in the Douglas Street South area of the Burnside neighbourhood of Victoria. Notable features of this Edwardian-era building include an extensive use of terra cotta, with a central entry marked by an elaborate architrave and two Ionic columns.

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CITY OF VICTORIA HERITAGE REGISTER UPDATE

Heritage Value of Historic Place

Constructed during the height of the pre-World War One real estate boom, the Scott Building is valued as a reflection of the surge of development that characterized Victoria's gateway economy. With its substantial size, brick construction and classically-influenced detailing, the Scott Building was, and remains, a landmark in the Burnside neighbourhood. It was constructed as a revenue property for local investor Robert Scott (1858-1922). Born in Scotland, by 1875 Scott had commenced fur-trading operations in the Northwest Territories, the success of which allowed him to open two large stores in Manitoba. Scott brought in butter-makers from Denmark and established the first creamery in the northwest at Shoal Lake, Manitoba. He originated the method of shipping butter in sealed tins, shipping as far as the Yukon and Japan. After retiring from active business, Scott relocated to Victoria in 1907, and acquired and developed large numbers of investment properties; this was Scott's flagship property.

The building's scale reflects the optimism and rapid growth of the Edwardian era, prior to the collapse of the local economy in 1913 and the outbreak of World War One the following year. The Scott Building illustrates the continuing redevelopment of the northern edge of downtown, through the replacement of earlier buildings on prime sites during a time of great prosperity. At the time, the north end of Douglas Street was being established as a significant commercial strip. Situated at a major intersection, the Scott Building was in close proximity to both the industrial enclaves of Burnside and downtown Victoria. The city relied increasingly on trade and commerce and the Scott Building is representative of the economic and social growth that occurred prior to the advent of the First World War.

Designed in an austere manner and articulated in a tripartite division of base, shaft and capital, the Scott Building represents a superior, elegant example of the Classical Revival style that was popular during the Edwardian era. The richly-detailed main façades are clad in tan brick and terra cotta, with sophisticated detailing that demonstrates a high quality of design and craftsmanship. The use of monochromatic terra cotta as a lightweight, inexpensive alternative to stone was inspired by the City Beautiful movement, a progressive reform effort that flourished at the end of the nineteenth century. Advocates of the movement believed that the beautification of cities through the introduction of monumental classical grandeur would promote a harmonious social order. Beauty would act as a social control device by inspiring moral and civic virtue among urban populations, and bring North American cities to cultural parity with those of Europe. The terra cotta on the two main facades is also significant as an example of the work of famed California manufacturer Gladding, McBean & Co., founded in 1875 and continuing in business today. Gladding, McBean supplied the terra cotta for many high-profile projects in both Vancouver and Victoria, illustrating the importance of the international supply lines that provided sophisticated architectural materials for local building projects. It is a significant surviving design by architect Lord Wilfrid Hargreaves, who also designed the nearby Leland Building. Born in Manchester, England, Hargreaves (1880-1966) established his business in the city of Victoria in 1909.

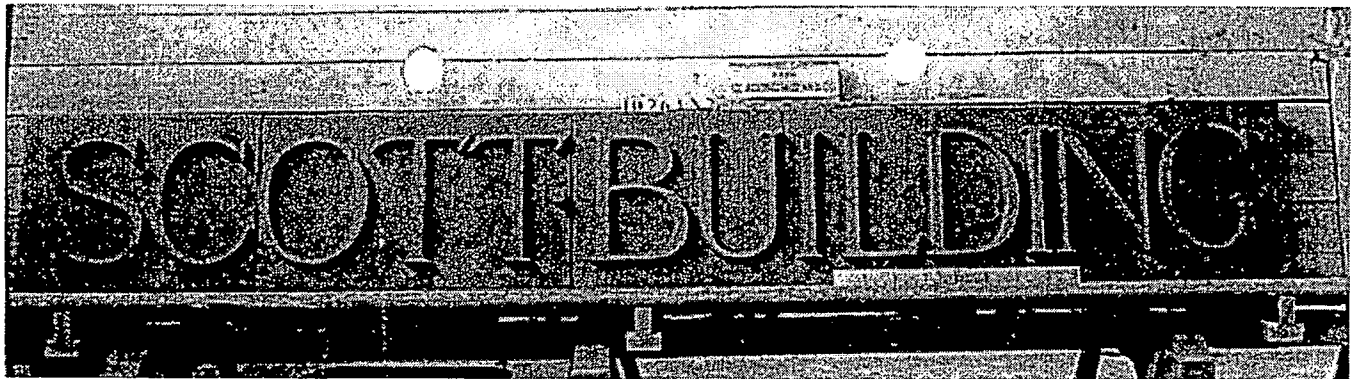
The Scott Building retains its original commercial function, and continues to contribute to the economic and social vitality of the Burnside neighbourhood. As a visual landmark, it makes a significant contribution to the rich and varied streetscapes of the Burnside neighbourhood, which continues today as a mix of residential, commercial and industrial uses.

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Character-Defining Elements

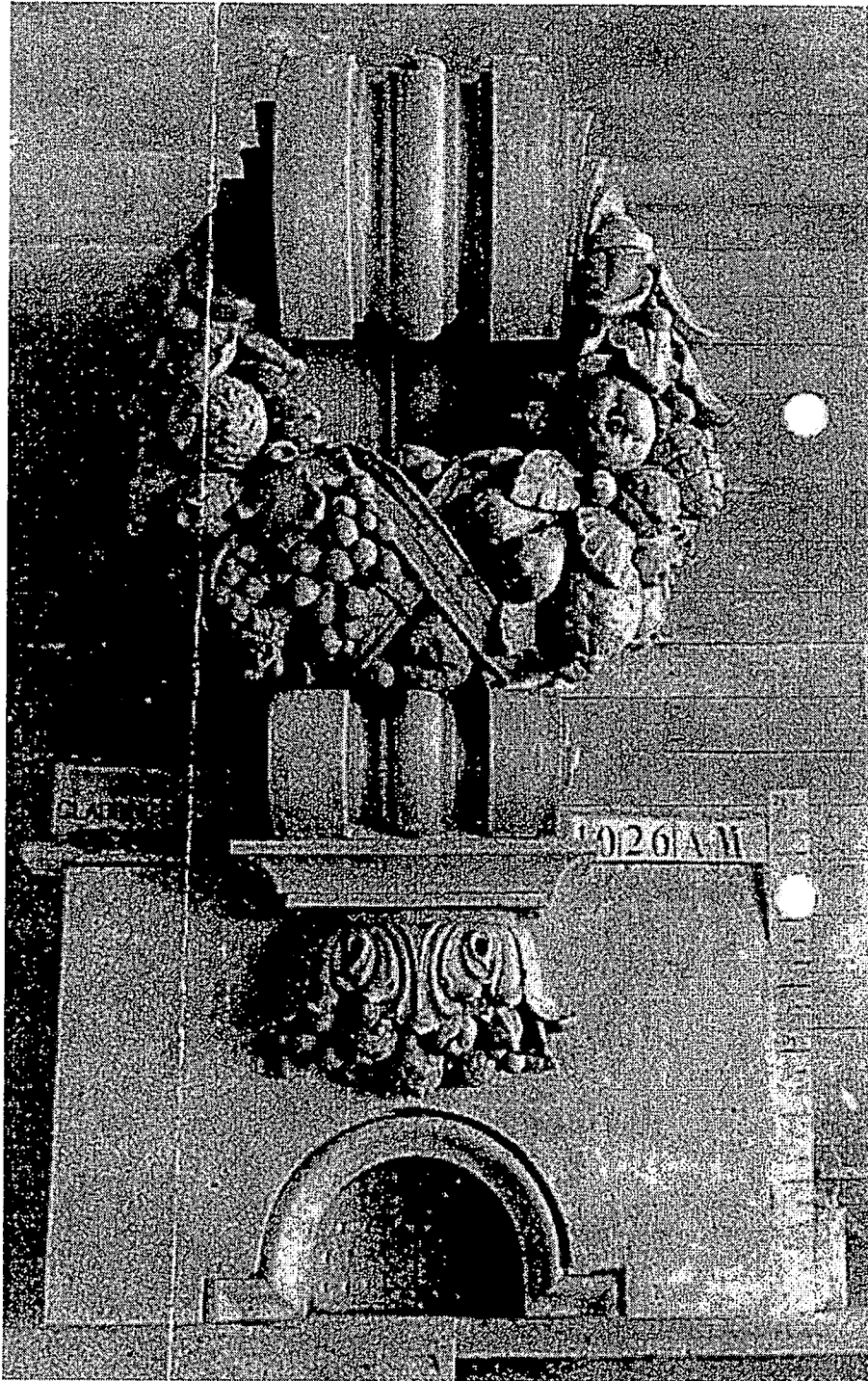
Key elements that define the heritage character of the Scott Building include its:

- location at the southeast corner of the intersection of Douglas Street, Hillside Avenue and Gorge Road East in the Burnside neighbourhood
- continuous commercial use
- commercial form, scale and massing as expressed by its: three-storey height, built to the front and side property lines; full basement; rectangular plan; flat roof with parapets, raised at main corner; and ground floor commercial retail units with storefronts facing Douglas Street
- masonry construction, including: tan brick cladding on the two main façades; granite plinth blocks; and ivory coloured terra cotta lintels, sills, projecting cornices; column bases and capitals, and decorative insets
- Edwardian era decorative features including: horizontal tripartite articulation; vertical division with two-storey pilasters; Classical Revival features such as running acanthus, dentil and egg-and-dart mouldings; central entry with festoons, garlands, two fluted ionic columns and two engaged Ionic pilasters; ground floor pilasters with sunk panels; and name plaque "Scott Building"
- regular fenestration such as: original wooden brick-mould and mullions; segmental-arched window openings on the rear elevation; and three leaded coloured-glass transom windows above central entry



[Gladding McBean Collection, California State Library, Sacramento]

CITY OF VICTORIA HERITAGE REGISTER UPDATE



[Gladding McBean Collection, California State Library, Sacramento]

CITY OF VICTORIA HERITAGE REGISTER UPDATE

KETTLE RESIDENCE, 431 HILLSIDE AVENUE



Original Owner: William Henry Kettle

Date of Construction: 1892

Description of Historic Place

The Kettle Residence is a two-storey, Queen Anne Revival-style house located in the Rock Bay light industrial district of the Burnside neighbourhood of Victoria. The house is distinguished by its hipped roof, two-storey projecting front-gabled bay, patterned shingles and scroll-cut brackets. It is one of the few surviving residences in what is now a predominantly industrial and commercial area.

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Heritage Value of Historic Place

The Kettle Residence is significant as an example of working-class housing that typified the development of the Burnside neighbourhood of Victoria. The development of workers' housing, in relative proximity to the business district and industrial areas, accommodated the burgeoning working and middle classes at a time when the city was expanding rapidly. The vernacular typology of workers' cottages has social value in Burnside as a reminder of the city's industrial evolution. Built in 1892, the Kettle Residence has historical value for its associations with industrial development along the waterfront in the late 1800s, fuelled by the resource-based economy. This included the sealing and whaling industries, shipyards, mills and factories, such as Albion Iron, Victoria Rice and Flour Mill, and the Victoria Gas Company, clustered in the southern edges of Burnside, which, in turn, fostered the construction of workers' houses nearby. This residence was first owned and occupied by English-born William Henry Kettle (1849-1936), who was employed as a marine engineer.

The Kettle Residence is additionally valued as an example of the vernacular influence of the Queen Anne Revival style, as characterized by its asymmetrical massing and Carpenter ornamentation. The scroll-cut detailing also demonstrates the introduction of new construction technology, at a time when steam-driven band saws had become readily available, facilitating the use of ornate detailing. The embellishment of late Victorian-era houses, with a variety of surface textures and carved and applied details, provided a public display of pride as well as a sign of social status.

The Kettle Residence also symbolizes the community value of the character of Burnside as a mix of industrial and residential uses that has been distinct from Victoria's other early neighbourhoods that were planned and developed as Garden City suburbs. Although heavy industry had largely disappeared from Burnside by the 1980s, the Rock Bay area, where the Kettle Residence is located, remains a light industrial district. One of the last remaining early residences in this area, it makes a significant contribution to the rich and varied streetscapes of the Burnside neighbourhood, which continues today as a mix of residential, commercial and industrial uses.

Character-Defining Elements

Key elements that define the heritage character of the Kettle Residence include its:

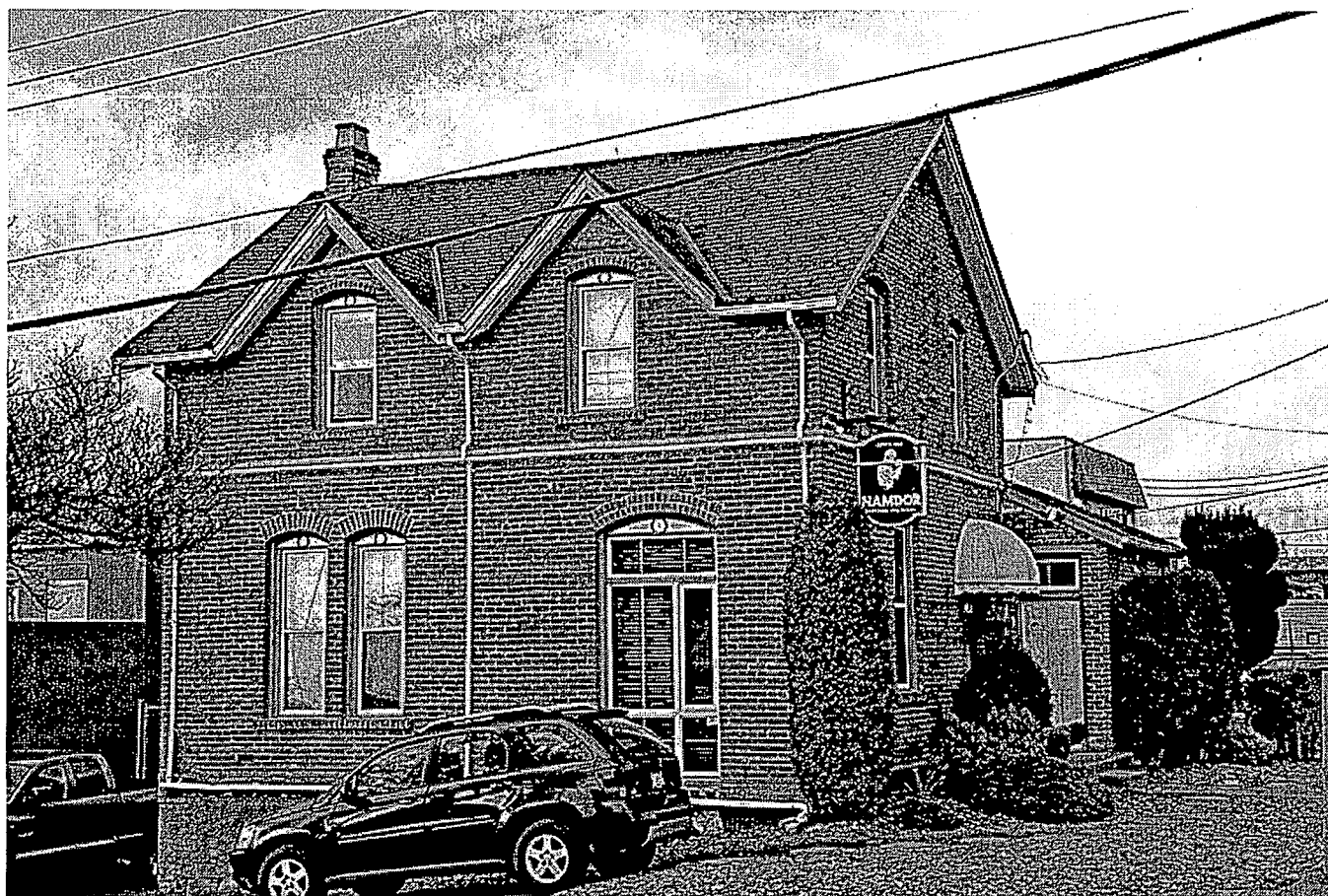
- location on Hillside Avenue in the Burnside neighbourhood
- minimal setback from the property lines
- continuous residential use
- residential form, scale, and massing as expressed by its: two-storey height; hipped roof; rectangular plan, set close to front property line; two-storey projecting front-gabled bay; and one-storey projecting bay to west side
- wood-frame construction with wooden drop siding, cornerboards; fishscale and sawtooth shingles; and wooden trim and detailing
- elements of the Queen Anne Revival style such as: two-storey front-gabled bay with closed cornice return; contrasting textures of wall materials; scroll-cut eave brackets; tall corbelled internal red-brick chimney; engaged lathe-turned porch columns; and window in east side stairwell flashed with coloured glass
- fenestration such as: 1-over-1 and 6-over-1 double-hung wooden sash windows in single and triple-assembly; and glazed, panelled front door

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FISH RESIDENCE, 582 HILLSIDE AVENUE



Alternate Address: 2712 Rock Bay Avenue

Original Owners: Robert and Ellen Fish

Date of Construction: circa 1883-84; addition in 1888

Description of Historic Place

The Fish Residence is a one and one-half storey, brick-clad side-gabled residence with paired front-gable wall dormers and segmental-arched window openings. A single-storey addition is attached to the north side of the house. It is located at the corner of Hillside and Rock Bay Avenues in the Rock Bay light industrial district of the Burnside neighbourhood in Victoria. Sited on a prominent rise, with views to the south and west, the Fish Residence is now mainly surrounded by commercial and industrial buildings. It has been converted for use as an office.

Heritage Value of Historic Place

Built in 1883-84, the Fish Residence is significant as one of the earliest surviving houses in the Burnside neighbourhood and one of the oldest brick houses in Victoria. It is also notable for its location near the site of the Humber brick works, around which were clustered a number of brick structure; this is one of the few that is still extant in the area. The first owner was English-born Robert Fish (1833-1927), who arrived in British Columbia on the Barque Tory in 1851. Fish worked for the Hudson's Bay Company

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and was active with Victoria's founding Freemason Society, Victoria Lodge No. 1085 as well as the Odd Fellows, and occupied the house with his wife Ellen (nee Morrison, 1843-1921) and their three sons. This remained the Fish family home for many years.

The Fish Residence is further significant as an example of working-class housing that typified the development of the Burnside neighbourhood of Victoria. The development of workers' housing, in relative proximity to the business district and industrial areas, accommodated the burgeoning working and middle classes at a time when the city was expanding rapidly. The vernacular typology of workers' cottages has social value in Burnside as a reminder of the city's industrial evolution. Despite its modest embellishments, the Fish Residence exhibits a substantial appearance that demonstrated a public display of pride and a sign of social status.

The Fish Residence also symbolizes the community value of the character of Burnside as a mix of industrial and residential uses that has been distinct from Victoria's other early neighbourhoods that were planned and developed as Garden City suburbs. Although heavy industry had largely disappeared from Burnside by the 1980s, the Rock Bay area, where the Fish Residence is located, remains a light industrial district. One of the last remaining early residences in this area, it makes a significant contribution to the rich and varied streetscapes of the Burnside neighbourhood, which continues today as a mix of residential, commercial and industrial uses.

Character-Defining Elements

Key elements that define the heritage character of the Fish Residence include its:

- prominent corner location at the corner of Hillside and Rock Bay Avenues in the Burnside neighbourhood
- residential form, scale and massing as expressed in its: one and one-half storey height; partially-excavated basement; rectangular plan, set close to the corner at the highest point of land; side-gabled roof with paired front-gable wall dormers with open soffits; and single-storey hipped-roof addition attached to the north side of the house
- masonry construction, with common red brick cladding, segmental-arched window and door openings, internal red brick chimney and rubbed brick stringcourse
- additional exterior features such as: a partial-width, inset nailing strip on the south façade that indicates the original location of a hipped verandah roof; original wooden brickmoulds with applied decorative motifs in the arched insets; and offset original entryway to the south

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WILSON RESIDENCE, 738 PEMBROKE STREET



Original Owner: Joseph F. Wilson

Date of Construction: 1880-81

Description of Historic Place

The Wilson Residence is situated on a rocky outcrop on the north side of Pembroke Street, between Douglas and Blanshard Streets in the Rock Bay light industrial district of Victoria's Burnside neighbourhood. The earliest building in the vicinity, this wood-frame cottage features a full-width open front verandah, a hipped roof, paired windows flanking the central entry, and a rubble-stone foundation. The property extends back to Princess Street.

Heritage Value of Historic Place

Built in 1880-81, the Wilson Residence is significant as one of the earliest surviving houses in the Burnside neighbourhood. It is associated with industrial development along the waterfront in the late 1800s, fuelled by the growing resource-based economy. This included the sealing and whaling industries, shipyards, mills and factories, clustered in the southern edges of Burnside, which, in turn, fostered the construction of housing areas nearby. The first owner and occupant was Joseph F. Wilson (1816-1893) an iron founder and proprietor of the Victoria Iron Works and Brass Foundry. Wilson's enterprise was located on the south side of Herald Street, mid-block between Store and Government Streets, within close proximity to his residence. The development of housing near the business district

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and industrial areas accommodated the burgeoning working and middle classes at a time when the city was expanding rapidly. The sophisticated nature of the Wilson Residence indicates its middle-class status. It is a fine example of late Victorian-era vernacular cottage, as characterized by its symmetrical massing and Carpenter ornamentation. The embellishment of Victorian houses, with a variety of surface textures and carved and applied details, provided a public display of pride and a sign of social status.

The Wilson Residence also symbolizes the community value of the character of Burnside as a mix of industrial and residential uses that has been distinct from Victoria's other early neighbourhoods that were planned and developed as Garden City suburbs. Although heavy industry had largely disappeared from Burnside by the 1980s, the Rock Bay area, where the Wilson Residence is located, remains a light industrial district. One of the last remaining early residences in this area, it makes a significant contribution to the rich and varied streetscapes of the Burnside neighbourhood, which continues today as a mix of residential, commercial and industrial uses.

Character- Defining Elements

Key elements that define the heritage character of the Wilson Residence include its:

- setting on a rocky outcrop, on the north side of Pembroke Street, in a mixed residential and commercial area in the Burnside neighbourhood
- continuous residential use
- residential form, scale, and massing as expressed by its: one-storey height; L-shaped plan with later rear addition; location close to front property line; low-pitched hipped roof; symmetrical front facade; and full-width open front verandah with bellcast hipped roof
- wood-frame construction with wooden drop siding, corner boards, and window trim of dimensional lumber, set on rubble-stone foundations
- exterior architectural details such as: three red-brick brick chimneys with corbelled stacks: shallow eaves; chamfered square verandah columns with moulded capitals and shaped brackets
- double assembly window openings, and front door assembly with multi-paned transom and sidelights

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MADDEN HOUSE, 723 PRINCESS AVENUE



First Owner: Jeremiah Madden

First Resident: William Alexander

Date of Construction: 1899

Description of Historic Place

The Madden House is a one-storey, wood-frame cottage with modest Queen Anne Revival details, located mid-block on the south side of Princess Avenue, between Douglas and Blanshard Streets in the Rock Bay light industrial district of Victoria's Burnside neighbourhood. This house is one of a half-dozen similar, closely-spaced residences on the south side of the block; small businesses and parking lots line the north side of the street.

Heritage Value of Historic Place

The Madden House is significant as an example of working-class housing that typified the development of the Burnside neighbourhood of Victoria. The development of workers' housing, in relative proximity to the business district and industrial areas, accommodated the burgeoning working and middle classes

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at a time when the city was expanding rapidly. The vernacular typology of workers' cottages has social value in Burnside as a reminder of the city's industrial evolution. Built in 1899, the Madden House has historical value for its associations with industrial development along the waterfront in the late 1800s and early 1900s, fuelled by the resource-based economy. This included the sealing and whaling industries, shipyards, mills and factories, such as Albion Iron, Victoria Rice and Flour Mill, and the Victoria Gas Company, clustered in the southern edges of Burnside, which, in turn, fostered the construction of workers' houses nearby. Indicative of the need for rental units in the Rock Bay district, this house was built on a speculative basis for Jeremiah Madden. It was first rented to William Alexander, who was employed at the Victoria Waterworks. None of early tenants stayed for any length of time, indicating the transient nature of worker's rental housing.

The Madden House is additionally valued as an example of the vernacular influence of the Queen Anne Revival style, as characterized by its asymmetrical massing and Carpenter ornamentation. The scroll-cut detailing also demonstrates the introduction of new construction technology, at a time when steam-driven band saws had become readily available, facilitating the use of ornate detailing. The embellishment of late Victorian-era houses, with a variety of surface textures and carved and applied details, provided a public display of pride.

The Madden House also symbolizes the community value of the character of Burnside as a mix of industrial and residential uses that has been distinct from Victoria's other early neighbourhoods that were planned and developed as Garden City suburbs. Although heavy industry had largely disappeared by the 1980s, the Rock Bay area of Burnside, where the Madden House is located, remains a light industrial district today. Part of a grouping of similar modest dwellings, the Madden House makes a significant contribution to the rich and varied streetscapes of the Burnside neighbourhood, which continues today as a mix of residential, commercial and industrial uses.

Character-Defining Elements

Key elements that define the heritage character of the Madden House include its:

- setting in a block of century-old modest residential cottages on narrow lots with shallow setbacks, interspersed with more recent light industrial buildings, in the Burnside neighbourhood
- continuous residential use
- residential form, scale, and massing as expressed by its: one-storey height; rectangular shape; minimal setback from the front property line; medium-pitch hipped roof, and front façade comprised of a projecting bay window balanced by a diminutive inset porch
- wood-frame construction with lapped wooden siding and cornerboards
- influence of the Queen Anne Revival style as expressed in details such as its: lathe-turned porch columns; spindlework under the porch eaves; scroll-cut wooden brackets; and scroll-cut detailing at the corner of the bay window
- fenestration, such as: 1-over-1, double-hung wooden-sash windows, double-assembly on the west side; fixed window beside entry, flashed with coloured glass window; multi-paned stained glass transom in front bay; and glazed, panelled wooden front door

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SING LEE LAUNDRY & RESIDENCE 740 PRINCESS AVENUE



Original Owner: Sing Lee

Date of Construction: 1911

Description of Historic Place

The Sing Lee Laundry & Residence is a two-storey brick building with a one-storey brick rear extension, located mid-block on the north side of Princess Avenue, between Douglas and Blanshard Streets in the Rock Bay light industrial district of Victoria's Burnside neighbourhood. It is set flush to the front property line, and is characterized by an austere symmetrical brick façade with a central entry.

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Heritage Value of Historic Place

The Sing Lee Laundry & Residence is a testament to the multi-cultural origins of the Burnside neighborhood, and is tangible reminder of the early commercial activities of the Chinese community in Victoria. This laundry was built at a time when Victoria's Chinatown was expanding, and new commercial enterprises were being built on its outskirts. Chinese had been involved in commercial laundries since the time of the California Gold rush, and clothes had been sent to China until laundries were established in Hawaii. Shortly after arriving in Victoria in the late 1850s, the Chinese founded a network of traditional Chinese goods and service businesses catering to sojourners, such as merchant shops and boarding facilities. Businesses were also set up to cater to the non-Chinese single male miner or labourer during the Gold Rush and Railway period and well into the 1900s. These endeavours, such as laundries and Chinese restaurants, served a domestic function within the community, to impart services typically provided by women at the time. With the imbalance of women during this resource boom period and into the period of exclusion for the Chinese community up to 1947, Chinese laundries such as Sing Lee's served a vital role within both the Chinese and non-Chinese community. Sing Lee owned and operated this laundry for over three decades. Substantial in its construction, with an attached residence, it is typical of the Chinese laundries established during the Edwardian era and is one of the few surviving early laundry buildings that once dotted the Burnside neighbourhood.

Additionally, the Sing Lee Laundry & Residence illustrates the continuing redevelopment of the northern edge of downtown, and is part of a grouping of similar modest industrial buildings. This modest structure contributes to the rich and varied streetscapes of the Burnside neighbourhood, which continues today as a mix of residential, commercial and industrial uses.

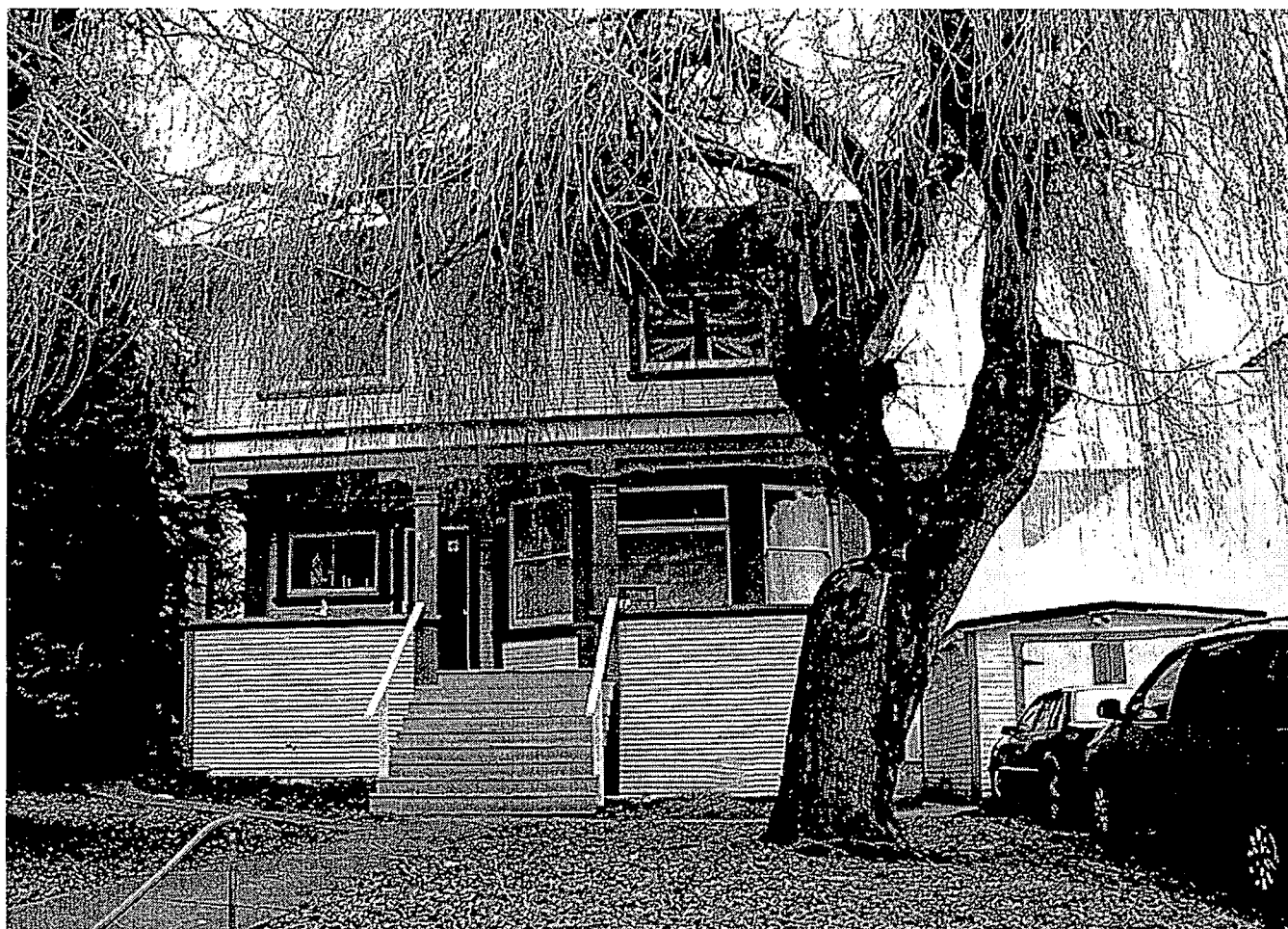
Character-Defining Elements

Key elements that define the heritage character of the Sing Lee Laundry & Residence include its:

- location in a mixed-use area, including older residences and more recent commercial and light industrial buildings in the Burnside neighbourhood
- continuous commercial / industrial use
- commercial form, scale, and massing as expressed by its: two-storey height; rectangular plan; flat roof; symmetrical front façade; segmental-arched window openings on the side elevations; and stepped sidewalls
- windows such as its 1-over-1 double-hung wooden-sash windows
- decorative details, including a projecting sheet metal cornice and a brick keystone above the main entry

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SYLVESTER RESIDENCE, 735 QUEEN'S AVENUE



Original Owner: Louise Marion Sylvester

Architect: Unknown

Builder: Unknown

Date of Construction: 1910

Description of Historic Place

The Sylvester Residence is a two-storey Edwardian-era, Foursquare house located in the Douglas Street South area of Victoria's Burnside neighbourhood. The house is distinguished by its symmetrical massing, inset verandah, and pyramidal hipped roof with a central front dormer.

Heritage Value of Historic Place

The Sylvester Residence, built in 1910, is significant as an example of working-class housing that typified the development of the Burnside neighbourhood of Victoria. The development of housing, in relative proximity to the business district and industrial areas, accommodated the burgeoning working and middle classes at a time when the city was expanding rapidly. The first owner and occupant was Marion Louise Sylvester (1871-1955), who was employed as a schoolteacher.

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Additionally, the Sylvester Residence is valued as an example of the prevailing architectural styles of the Edwardian era, when residential architecture reflected the popularity of the Classical Revival styles. Compared to the late Victorian-era styles, this was exemplified by a trend towards overall symmetry and simplified detailing.

The Sylvester Residence also symbolizes the community value of the character of Burnside as a mix of industrial and residential uses that has been distinct from Victoria's other early neighbourhoods that were planned and developed as Garden City suburbs. One of the last remaining early residences in this area, it makes a significant contribution to the rich and varied streetscapes of the Burnside neighbourhood, which continues today as a mix of residential, commercial and industrial uses.

Character-Defining Elements

Key elements that define the heritage character of the Sylvester Residence include its:

- location on Queen's Avenue, just west of Blanshard Street, in the Burnside neighbourhood
- continuous residential use
- residential form, scale, and massing as expressed by its: two-storey height; rectangular plan; typical residential setback; inset full-width open verandah; central front stairs; angled front bay; projecting rectangular and semi-octagonal one-storey bays to west side; and bellcast hipped roof with bellcast central front hipped dormer
- wood-frame construction with double-bevelled wooden siding and corner boards
- Edwardian-era details such as wide overhanging open eaves, window crowns and square verandah columns with scroll-cut brackets
- fenestration, such as: 1-over-1 double-hung windows; stained glass transoms in front and side bays; cross-leaded transoms in second floor front windows; and glazed, panelled front door
- two corbelled internal red-brick chimneys
- front-gabled detached garage with double wooden doors

CITY OF VICTORIA HERITAGE REGISTER UPDATE

BAYLISS SIGNS, 2519 ROCK BAY AVENUE



Original Owner: D'Arcy Britton Plunkett

Date of Construction: 1915

Description of Historic Place

Bayliss Signs is a two-storey, brick clad industrial structure situated on the east side of Rock Bay Avenue, between John and Bay Streets. It is located in a context of similar industrial and commercial buildings in the Rock Bay light industrial district of Victoria's Burnside neighbourhood.

Heritage Value of Historic Place

Bayliss Signs, built in 1915, is valuable as a tangible example of the city's industrial evolution, and is unusual for its date of wartime construction. Industrial development during the early 1900s was fuelled by the booming resource economy. This industrial building was built for the ironworking business of D'Arcy Britton Plunkett (1872-1936). Plunkett was well-known in the community, and was elected in 1928 to 1935 as a Conservative Party MLA. Originally from England, Plunkett was an ironworker by trade, arriving in Victoria in the mid 1910s. Plunkett occupied the building briefly, followed by Bayliss

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Signs Limited, established in the 1920s by English-born William Albert Bayliss (1899-1988). Bayliss Signs later specialized in neon signs, and continued to operate into the early 1990s.

Although heavy industry had largely disappeared from Burnside by the 1980s, the Rock Bay area of Burnside, where Bayliss signs is situated, remains a light industrial district today. It continues to be used for commercial purposes, and continues to contribute to the economic and social vitality of the Burnside neighbourhood. This modest structure contributes to the rich and varied streetscapes of the Burnside neighbourhood, which continues today as a mix of residential, commercial and industrial uses.

Character-Defining Elements

Key elements that define the heritage character of Bayliss Signs include its:

- location on Rock Bay Avenue in a commercial / industrial context
- continuous commercial / industrial use
- industrial form, scale and massing as expressed by its: rectangular plan, built flush to the front and side property lines; two-storey height; irregular window openings; and stepped front parapet
- masonry construction with brick cladding and heavy timber internal structure

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ECONOMY STEAM LAUNDRY 2551 ROCK BAY AVENUE / 607 JOHN STREET



Original Name: Economy Steam Laundry
Original Owner: Ernest Fetherston Waller
Date of Construction: 1922

Description of Historic Place

The Economy Steam Laundry is a one-storey, brick-clad industrial building, situated at the corner of Rock Bay Avenue and John Street in the Rock Bay light industrial district of Victoria's Burnside neighbourhood. It is located in a context of similar industrial and commercial buildings.

Heritage Value of Historic Place

The Economy Steam Laundry, built in 1922, is valuable as a tangible example of the city's industrial evolution. Industrial development during the early 1900s was fuelled by the booming resource economy, and although the local economy collapsed at the time of the First World War, it rebounded once peace returned. This building was purpose-built as a commercial laundry for by Ernest Fetherston Waller (1878-1935), who was a plumber by trade. Its construction coincided with escalating Anti-Asiatic sentiment and a conscious effort to boycott Chinese laundries in support of non-Chinese laundries in

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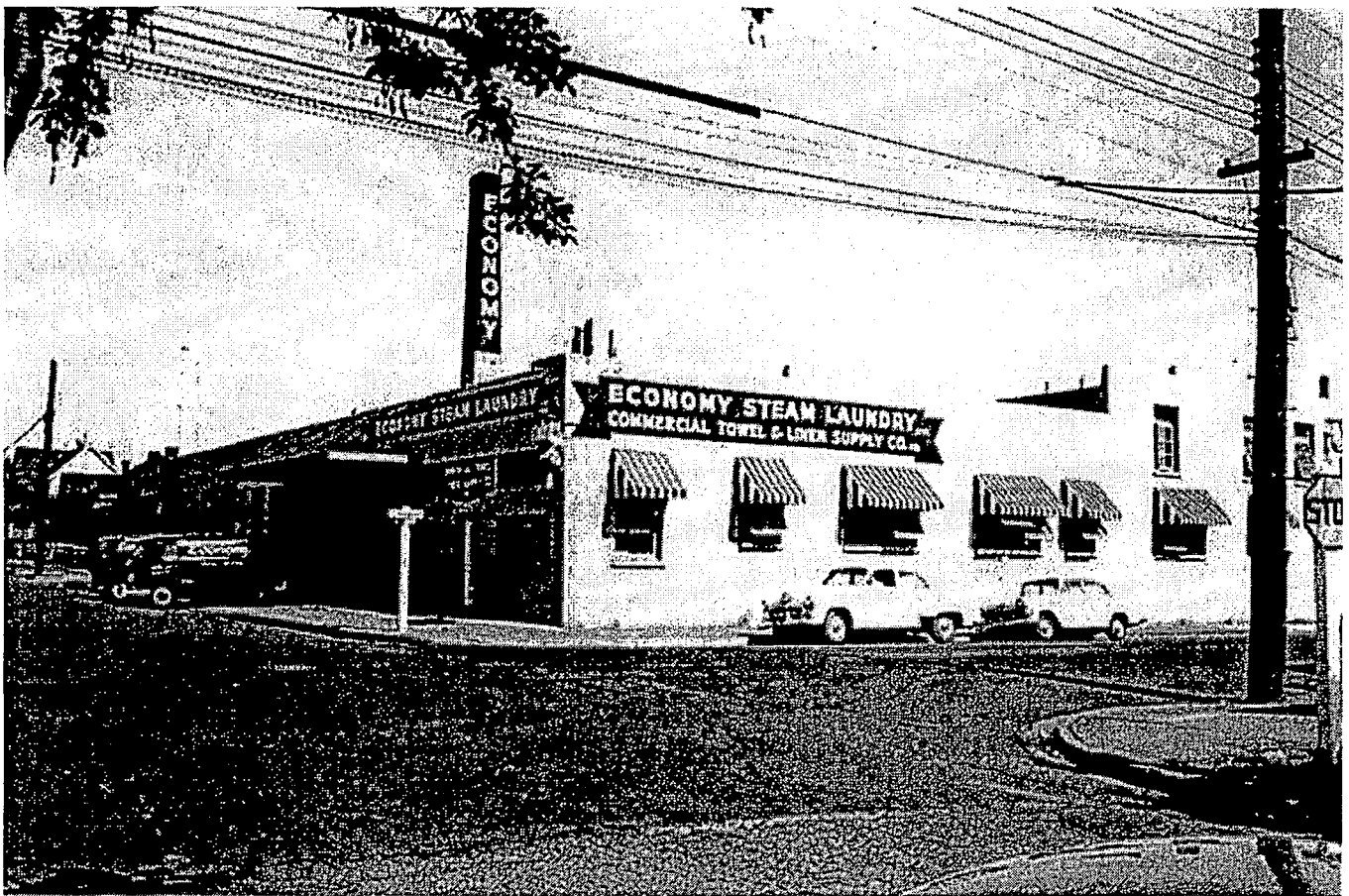
Victoria during this time and up to the time of the Chinese Exclusion Act of 1923. It demonstrates the xenophobic tendencies of the time as well as protectionist economics.

Although heavy industry had largely disappeared from Burnside by the 1980s, the Rock Bay area of Burnside, where the Economy Steam Laundry is situated, remains a light industrial district today. It continues to be used for commercial purposes, and continues to contribute to the economic and social vitality of the Burnside neighbourhood. This modest structure contributes to the rich and varied streetscapes of the Burnside neighbourhood, which continues today as a mix of residential, commercial and industrial uses.

Character-Defining Elements

Key elements that define the heritage character of the Economy Steam Laundry include its:

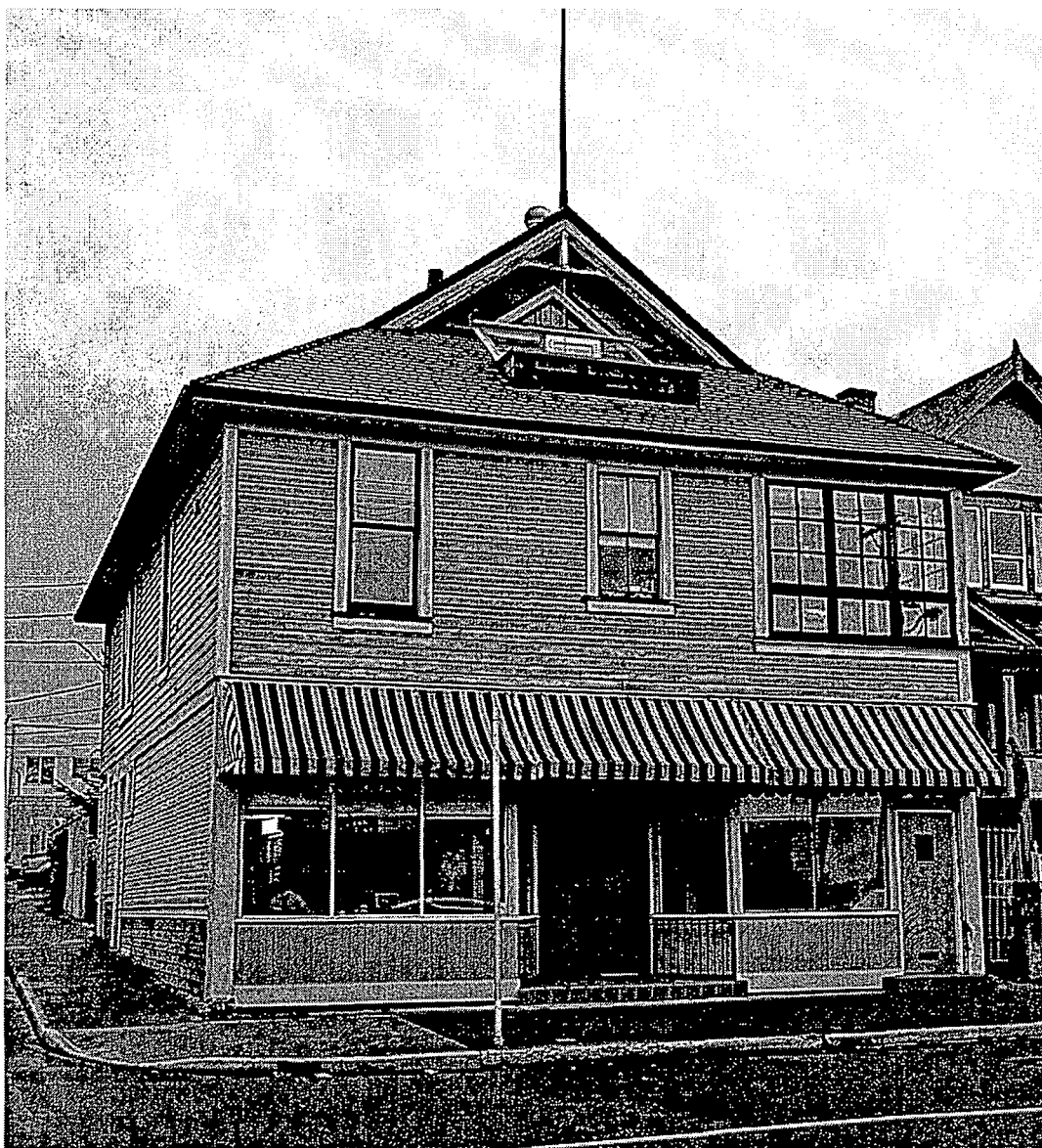
- location at the corner of Rock Bay Avenue and John Street in a commercial / industrial context
- continuous commercial / industrial use
- industrial form, scale and massing as expressed by its: rectangular plan, built flush to the front and side property lines; one-storey height; irregular window openings; and stepped parapets
- masonry construction with red brick cladding, brick sills, continuous concrete lintels on the front and side facades; and heavy timber internal structure



Economy Steam Laundry [City of Victoria Archives: CVA M04326]

CITY OF VICTORIA HERITAGE REGISTER UPDATE

QUEEN'S ACADEMY, 2725 ROCK BAY AVENUE



Original Owner: Dr. Stephen Daniel Pope / Mrs. Charlotte L. Pope

Historic Name: Queen's Academy; later Roberts Grocer

Date of Construction: 1904; Relocated in 1907 and Altered

Description of Historic Place

Queen's Academy is a prominent, two and one-half storey wood-frame building with a hip-on-gable roof. It is located on the southeast corner of Rock Bay Avenue and David Street within the Rock Bay light industrial district in Victoria's Burnside neighbourhood. The ground floor is occupied by commercial space, with a storefront facing Rock Bay Avenue; there are residential units on the upper floors.

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Heritage Value of Historic Place

Queen's Academy represents an early women's' educational institution, and the subsequent evolution, of the structure mirrors the development of the Burnside neighbourhood. Capitalizing on the need for private education for women, Dr. Stephen Daniel Pope (1842-1910) opened the Queen's Academy in 1904. Pope was one of British Columbia's leading educators between 1876 and 1910. Born in Philadelphia, Pennsylvania, he moved with his parents to Ontario at a young age. Pope entered Queens University at the age of fourteen, and graduated first in his class of forty. He emigrating west to Oregon Country and for twelve years, from 1864 to 1876, taught the classics and mathematics at Oregon grammar and high schools. Pope married Charlotte Larissa Buck (1853-1944) in Oregon; they had three children there before relocating to Victoria in 1876. Stephen Pope was appointed principal of Victoria High School. Two years later, in 1878, he was appointed to the South Saanich School. On April 1, 1884, Pope became superintendent of education for British Columbia and served in that capacity until 1899. He resigned as superintendent of education when his salary was substantially lowered in 1899, and taught at Craigflower School between 1900 and 1904. A private venture, the Queen's Academy educated women from some of Victoria's wealthier families. Its advertisements proclaimed " Corner Rock Bay Ave., and Henry St. Private Day School for girls of all ages. Finely furnished school room and large recreation grounds." By 1907, the Academy enrolled seventy female students, which allowed the Popes to acquire the surrounding property, move the school to the lot at the corner of Rock Bay Avenue and David Street, and build a new house. Dr. Pope died in 1910, and Queen's Academy was closed the following year. The original school structure was raised and enlarged, and a new retail store built underneath. Roberts Grocer, owned by Henry Roberts and his wife, Jane O. Roberts, originally occupied the ground floor space, illustrating the need for commercial services in the flourishing Rock Bay neighbourhood.

Queen's Academy embodies the community value of the character of Burnside as a blend of industrial, residential and commercial uses that is distinct from Victoria's other early neighbourhoods. It retains its early mixed-use function, and continues to contribute to the economic and social vitality of the Burnside neighbourhood. As a visual landmark, it makes a significant contribution to the rich and varied streetscapes of the Burnside neighbourhood, which continues today as a mix of residential, commercial and industrial uses.

Character-Defining Elements

Key elements that define the heritage character of the Queen's Academy include its:

- prominent location at the southeast corner of Rock Bay Avenue and David Street
- long-term commercial and residential use
- form, scale and massing as expressed by its: two and one-half storey height; rectangular plan, set flush to the front and side property lines; and hip-on-gable roof with closed eaves
- wood frame construction with wooden drop siding with cornerboards, belt-course between first and second floors, and dimensional trim boards
- fenestration, such as: multi-paned casement windows enclosing a second-floor porch; 1-over-1 and 1-over-2 double-hung wooden sash windows; and ground floor commercial storefront with recessed central entry, wooden storefront sections and transom windows
- internal red-brick chimney
- central flagpole at front

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Title: Mr. and Mrs. S. D. Pope.

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MOORE-WHITTINGTON OFFICES 2720 TURNER STREET



Original Owner: Moore-Whittington

Contractor: Moore-Whittington

Architect: John Di Castri

Date of Construction: 1951

Description of Historic Place

The Moore-Whittington Offices is a two-storey office block composed of horizontal and vertical rectangular components, with angled clerestory windows capped with flat, floating roof planes. It is located at the southwest corner of Turner and David Streets, within an area of industrial buildings in the Burnside neighbourhood of Victoria.

Heritage Value of Historic Place

The Moore-Whittington Offices is significant as one of the key commissions undertaken by architect John Di Castri (1924-2005), who played a seminal role in establishing modern architecture in Victoria during the early postwar years. It illustrates Di Castri's interest in the development of a personal brand of modernism. His work remains distinctive for its regionalist architectural expression - a rich fusion of materials and complex, eccentric forms that demonstrates Di Castri's interpretation of Wrightian motifs including horizontal planes, manipulated volumes and irregular geometry. Throughout his career, Di Castri retained a singular vision of modernism, one that did not shy away from historical references or decorative elaboration, paralleling the later work of Frank Lloyd Wright. The long, linear composition of this building recalls Wright's early Prairie School houses, with interlocking horizontal lines anchored by vertical projections. The continuous clerestory windows bow out, seemingly under pressure from the

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soaring roof planes, setting up a dynamic tension that animates this soaring design. The angled fascias were one of Di Castri's distinctive design features.

This site is also significant for its associations with Moore-Whittington, established as carpenters and builders in 1893, and prominent for many years in the Victoria region. The company experienced significant growth after the Second World War and was renamed as the Moore-Whittington Lumber Co. Ltd., a large lumber operation that was absorbed by BC Forest Products in the 1960s.

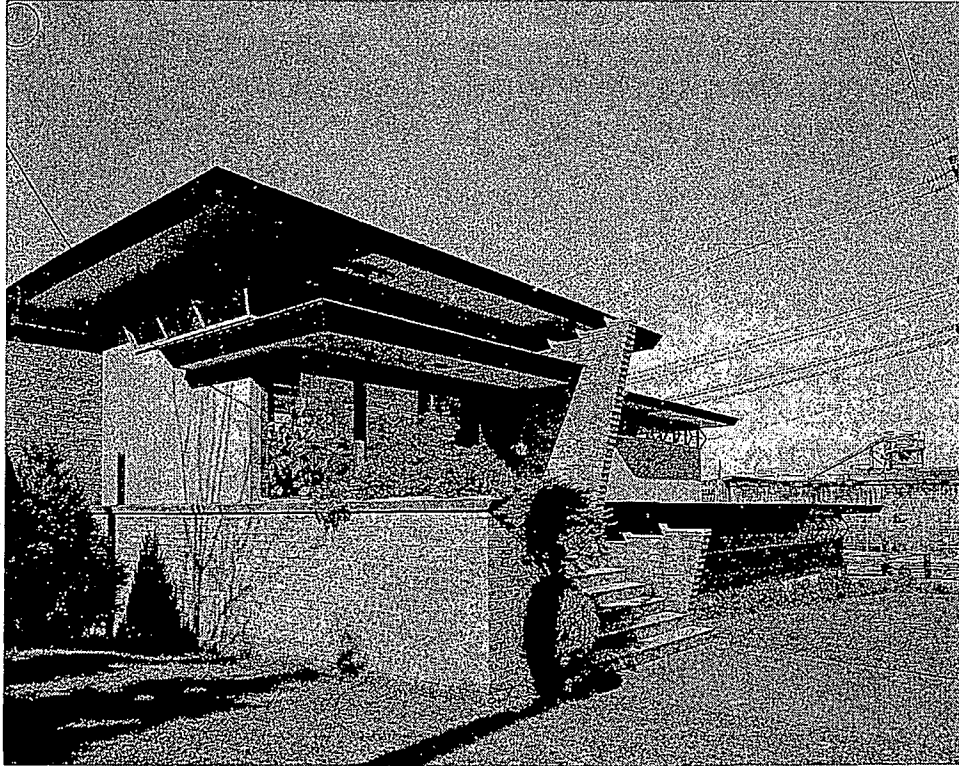
The Moore and Whittington Offices reflects the community character of the Burnside neighbourhood, which has a blend of industrial, residential and commercial uses that has always been distinct from Victoria's other neighbourhoods. Although heavy industry had largely disappeared by the 1980s, the Rock Bay area of Burnside, where these offices are situated, remains a light industrial district today.

Character-Defining Elements

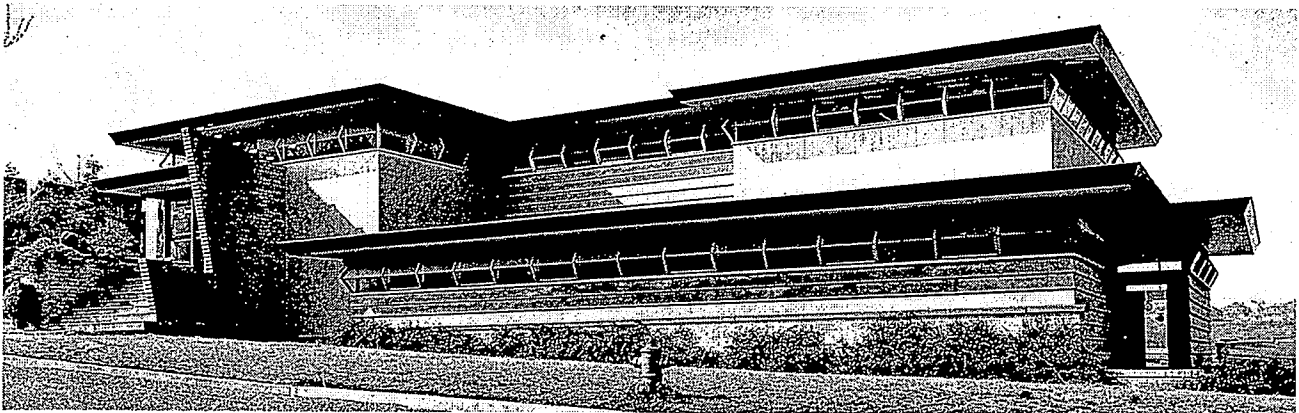
Key elements that define the heritage character of the Moore-Whittington Offices include its:

- location at the southwest corner of Turner and David Streets within an industrial area in the Burnside neighbourhood
- continuous commercial use
- commercial form, scale and massing as expressed by its low, linear massing and irregular, two-storey high plan of horizontal and vertical rectangular components, capped with flat, floating roof planes
- construction materials, including: rough-textured tan brick; vertical wooden planks; and wide horizontal lapped wooden siding
- modernist design details such as: projecting roof eaves with angled fascias; tan brick base, entry stair cheeks, stepped wall fins and entry planter; butt-glazed corner at the front entry; and continuous wooden-sash clerestory windows that bow out in the centre, with reeded glass on the lower level

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Hubert Norbury Photograph [courtesy Allan Collier]



Hubert Norbury Photograph [courtesy Jennifer Nell Barr]

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MITCHELL RESIDENCE, 3070 WASHINGTON AVENUE



Original Owner: William Mitchell

Architect: Design by Victor W. Voorhees (*Western Home Builder*)

Date of Construction: 1912

Description of Historic Place

The Mitchell Residence is located on the west side of Washington Avenue, set well back from the front property line on a large lot in the Cecelia/Sumas area of Victoria's Burnside neighbourhood. It is a two-storey, wood-frame Edwardian-era Foursquare house and is distinguished by its second-storey square corner bays, scroll-cut brackets and broad hipped roof and hipped front dormer.

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Heritage Value of Historic Place

The Mitchell Residence, built in 1912, is significant as an example of working-class housing that typified the development of the Burnside neighbourhood of Victoria. The development of housing, in relative proximity to the business district and industrial areas, accommodated the burgeoning working and middle classes at a time when the city was expanding rapidly. The neighbourhood quickly grew as a response to the centralization of industry in the Burnside area, reflecting the diversity and status of families living and working in the neighbourhood. This residence was first owned by William Mitchell, who worked as a contractor. Washington Avenue was developed in the first decade of the century, and Mitchell built several houses in the vicinity, and lived briefly in this one. He built half-a-dozen houses on this street between 1909 and 1912.

The Mitchell Residence is further valued as an example of the wide-spread use of plan books that facilitated residential construction during the Edwardian era. This house is adapted from the *Western Home Builder*, published in 1907 by prolific Seattle-based architect Victor W. Voorhees (1876-1970). Design Number 91 was a particular favourite with developers, and a number of houses were built to this plan in Seattle and the Greater Vancouver area. Plan books provided a reliable and cost-effective alternative to engaging an architect, and many houses were either built directly from these prepared plans or inspired by them. They were also a source of practical advice on all aspects of interior layout and decorating, site planning and gardening and other matters of appropriate taste and appearance. Voorhees' sophisticated designs reflected the popularity of the Classical Revival styles. Compared to the late Victorian-era styles, this was exemplified by a trend towards overall symmetry and simplified detailing.

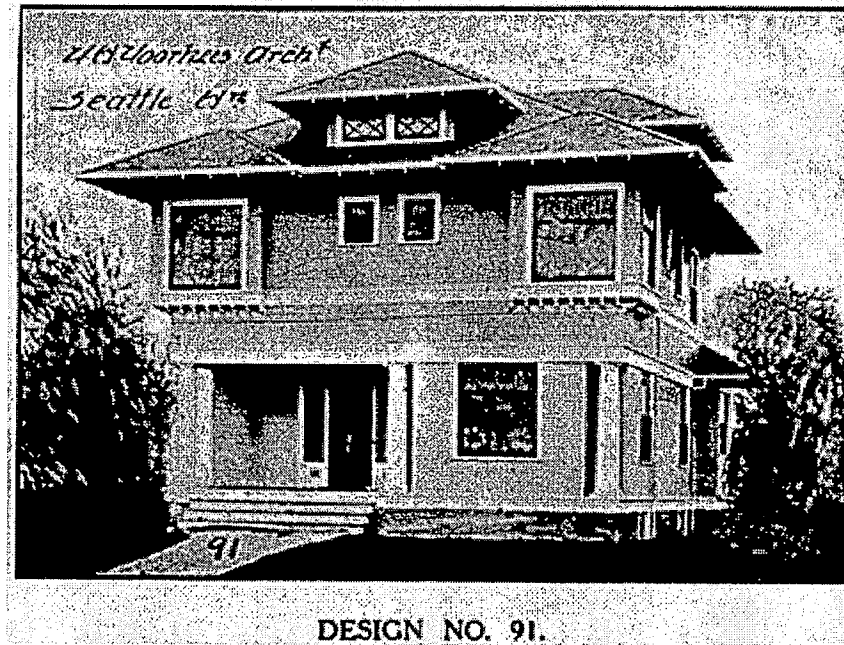
The Mitchell Residence also symbolizes the community value of the character of Burnside as a mix of residential and other uses that has been distinct from Victoria's other early neighbourhoods that were planned and developed as Garden City suburbs. With its superior design and fine craftsmanship, it makes a significant contribution to the rich and varied streetscapes of the Burnside neighbourhood, which continues today as a mix of residential, commercial and industrial uses.

Character-Defining Elements

Key elements that define the heritage character of the Mitchell Residence include its:

- location on a large lot, set well back from the front property line on the west side of Washington Avenue in the Burnside neighbourhood
- residential form, scale and massing as expressed by its: Foursquare plan; two-storey height; full basement; cubic massing; hipped roof with wide overhangs and open soffits; inset front verandah with scroll-cut brackets; semi-octagonal bay fronting onto the verandah; one-storey projecting bay to south; and second-storey square corner bays
- wood-frame construction as expressed by its double-bevelled wooden siding with cornerboards at the first and second storeys, shingle siding on the front dormer, and dimensional wooden trim
- windows, such as: double-hung 16-over-1 wooden sash windows, triple-assembly to south side; multi-paned wooden sash casement windows; and glazed front door
- internal red-brick chimney

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Victor W. Voorhees, *Western Home Builder*

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FERNWOOD NEIGHBOURHOOD STATEMENT OF SIGNIFICANCE

Description of Historic Place

Fernwood, one of Victoria's oldest residential neighbourhoods, is located northeast of the Hudson's Bay Company original Fort Victoria, and now borders the expanded modern central business district. Comprised of roughly one hundred blocks, Fernwood is bounded: on the south by historic Fort Street, which extends east from the original fort site; Cook Street on the west; Haultain Street on the north; and Shelbourne Street on the east. The undulating topography rises from the Garry oak meadows eastward up to a rocky ridge along the district's northern boundary, from which there are panoramic views of the distant Olympic Mountains. Fernwood is overlaid with a general north-south mosaic of rectangular lots and blocks, separated by relatively narrow, tree-line streets. Unadorned smaller working-class houses, dating from the 1880s and 1890s, occupy the flatter land closer to the city centre, while later more substantial English Arts and Crafts and Period Revival style homes stand on the brow of the hill along Belmont to the northeast. Fernwood is distinguished by its authentic and intimate residential streetscapes, with a range of house styles and sizes. Schools, churches, and parks occupy sizeable, scattered parcels of land and provide neighbourhood community services. An historic commercial centre exists at the intersection of Fernwood and Gladstone streets, while more recent linear commercial development stands along Cook Street.

Heritage Value of Historic Place

The Fernwood neighbourhood is significant as an area of early coastal settlement that illustrates the evolution of Victoria beginning with the presence of the Lekwungen First Nation, and also the Hudson's Bay Company. The Lekwungen travelled across and used resources in the area before the arrival of the HBC. Fort Street, which traversed the Garry oak meadows of Fernwood between the 1843 Fort Victoria and Cadboro Bay, later formed the southern boundary of the future Fernwood neighbourhood.

Fernwood also illustrates the early pattern of neighbourhood settlement as pioneer farms were subdivided to form the first suburbs. Many former HBC employees (John Work, Robert Staines, Joseph Pemberton, Roderick Finlayson, Amor DeCosmos, Bishop Modeste DeMers, and B.W. Pearse) were the first Europeans to buy surveyed tracts and farm the land in Fernwood in the 1850s and 1860s. Benjamin Pearse's substantial 1859-60 stone house 'Fernwood Manor' became the namesake of this neighbourhood. Colonial Governor James Douglas 1853 designation of a school reserve (bounded by Fort, Yates, and Fernwood) in the area encouraged the founding and expansion of schools. The colonial whitewashed log school on this reserve was later joined, then replaced, by the Victoria Central School (one in 1865 and another in 1953-54), Victoria High School (in 1876, 1882, 1902 and 1914) a girls' school (in 1886), a Vocational Technical Unit (in 1942), and several additions to existing schools. Additionally, the Spring Ridge Ward School, George Jay School, Victoria College, and St. Louis College located in Fernwood over the last 150 years.

The plentiful supply of water and gravel enabled the development of Fernwood's infrastructure between the 1850s and the early 1900s. The abundant supply of fresh spring water, discovered in 1852 (near Denman between Spring and Ridge) and delivered first by barrels on horse-drawn wagons and later by underground wooden pipes, supplied the burgeoning early settlement with a scarce and valuable

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resource. The abundant supply of spring water also spawned the establishment of nearby Victoria breweries. After the city began piping water from Elk Lake, and the Spring Ridge Water Company dissolved (in 1875), the site immediately became the source of a gravel pit that was excavated for building construction. As the city entered a period of booming development, sparked by the anticipated arrival of the transcontinental Canadian Pacific and the Esquimalt & Nanaimo Railways in the 1880s, along with the inauguration of electric streetcars in 1891, the Spring Ridge gravel pit supplied fill for numerous roads and building sites, most notably the James Bay mudflat upon which the CPR erected the Empress Hotel in 1904-08.

Fernwood is additionally valued for its consistent and distinctive residential streetscapes that are a manifestation of successive waves of economic forces. Fernwood witnessed enormous growth during the boom years, extending from the late 1880s to 1913. Large tracts were subdivided and sold for house construction, especially in the streetcar corridors (along Cook, Caledonia, Chandler, Gladstone, and Fernwood). Diverse immigrant groups from many cultures began occupying distinct sections of the neighbourhood: Icelanders settled in the Springville subdivision, the Chinese planted gardens and sold produce near Haultain and Bay, and gypsies occupied seasonal tent camps nearby. Ukrainian emigrants, who arrived in the 1930s and 1940s, congregated in the Cook/Caledonia area, where they founded the Ukrainian Catholic Church in 1949. In 1908, a large subdivision, on part of the early Finlayson property, boasted 500 50-foot lots. Additionally, a small commercial centre rose up along Fernwood at the corner of Gladstone. A plethora of small community churches were constructed at several corner intersections throughout the neighbourhood during this period of expansive growth. Persistent resident protests at city hall about the expanding gravel excavation site at Spring Ridge, which continued through 1910, helped unite neighbours and, around 1905, sparked recognition of Fernwood as a distinct community.

Furthermore, the Fernwood neighbourhood is a testament to community growth and evolution over time. The Great War and its immediate aftermath, the depressed 1930s, and World War II were characterized by economic stagnation and slow growth throughout Fernwood, except for the opening of the Voluntary Aid Detachment Hospital (1916) in Stadacona Park and the creation of Stevenson Park on the infilled old gravel pit on Spring Ridge (1930s). Stagnant growth during these decades resulted in the retention or minimal improvement of many old homes and businesses. When Fernwood hit bottom in the 1960s, subsidized housing projects took hold here as well as social services designed to help those in need. The Cool Aid Society was among the first groups to open an emergency shelter, and soon afterward inaugurated an emergency telephone service for young people. Older building stock in Fernwood housed facilities for the moderately handicapped and for young women in need (Fernwood House) in the 1960s and 1970s. In the mid-1970s, the Fernwood Community Association incorporated and focused its efforts on community renewal. A renewed interest in heritage conservation took hold in the 1980s, and as a result many historic structures received a new lease on life, a trend that has continued to the present day.

Character-Defining Elements

Key elements that define the heritage character of the Fernwood neighbourhood include, but are not limited to, its:

- location to the east of downtown Victoria, north of historic Fort Street
- orderly grid pattern of streets and blocks created on undulating topography rising from a lower open plain in the west to a ridgeline in the northeast

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- views of the distant Olympics Mountains from northern and eastern high ridgelines and historic interior neighbourhood streetscapes elsewhere, featuring narrow tree-lined streets
- settlement patterns based on the subdivision of pioneer farms
- ongoing residential development reflecting a range of income levels, including more modest late Victorian-era houses on the lower plain closer to the city centre and more substantial early twentieth-century domestic style houses (Bungalow, British Arts and Crafts, and Period Revival) in the higher northern and eastern reaches of the neighbourhood
- enclaves of ethnically diverse European residents who arrived during Victoria's boom period of growth (1880s to 1913)
- early transportation infrastructure including arterial routes that border the neighbourhood (Fort, Cook, Yates, Begbie, Shelbourne, and Bay) and minor roads providing internal access (Fernwood, Gladstone, Denman, and Pandora)
- accompanying neighbourhood services, such as the historic commercial intersection at Fernwood and Gladstone at the heart of the neighbourhood, reflecting the route of the electric streetcar as well as the pedestrian orientation of the neighbourhood, as well as numerous churches in high-profile locations
- large public spaces and gathering scattered throughout the neighbourhood, including school yards (Victoria Senior Secondary School, Central Junior Secondary School, Victor Elementary School, George Jay Elementary School) and parks (Stadacona Park, Stevenson Park)

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NORMANDIE APARTMENTS 1106 BALMORAL STREET



Original Owners: Parfitt Brothers

Architect: C. Elwood Watkins

Contractor: Parfitt Brothers

Date of Construction: 1912

Description of Historic Place

The Normandie Apartments is a three-storey, masonry-clad apartment block located at the corner of Cook and Balmoral Streets in the Fernwood neighbourhood of Victoria. The two main facades are embellished with decorative Edwardian-era detailing, including double-height projecting bay windows and sheet metal cornices.

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Heritage Value of Historic Place

Constructed during the height of the Edwardian-era real estate boom, the Normandie Apartments is valued as a reflection of the surge of development that occurred at the time in the Fernwood neighbourhood of Victoria. With its substantial size, brick construction and classically-influenced detailing, the Normandie was, and remains, a landmark in the historic Fernwood neighbourhood. It was built in 1912 as an investment property by the Parfitt Brothers, a prominent contracting business founded in 1906 by James Parfitt (1867-1938) and Fred Parfitt (1870-1931). James and Fred Parfitt were born in Bath, England, and arrived with their family in British Columbia in 1889. Parfitt Brothers grew into a leading contracting firm that was a leader in the development of the Fernwood neighbourhood. The scale of the building reflects the optimism and rapid growth of the Edwardian era, prior to the collapse of the local economy in 1913 and the outbreak of World War One the following year. It illustrates the continuing redevelopment of Fernwood, through the replacement of earlier buildings on prime corner sites during a time of great prosperity.

The Normandie is a superior example of the dense, cubic apartment blocks that were typical of the Edwardian era, and provided housing alternatives in a rapidly urbanizing setting. The city relied increasingly on trade and commerce, and was growing rapidly by receiving large numbers of immigrants. Apartment blocks suited people and families in transition who could not afford or want a single family home. It is also notable as a superior example of the work of C. Elwood Watkins (1875-1942), a prolific Victoria architect responsible for many commercial, institutional and residential projects. Reflective of the architectural expression of the Classical Revival styles that were popular during the Edwardian era, the Normandie is articulated in a tripartite division of base, shaft and capital. The richly-detailed main facades are clad in tan brick, with sophisticated sheet metal detailing that demonstrates a high quality of design and craftsmanship.

Today, the Normandie Apartments makes a significant contribution to the rich and varied streetscapes of the Fernwood neighbourhood, which continues today as a mix of residential, commercial and recreational uses.

Character-Defining Elements

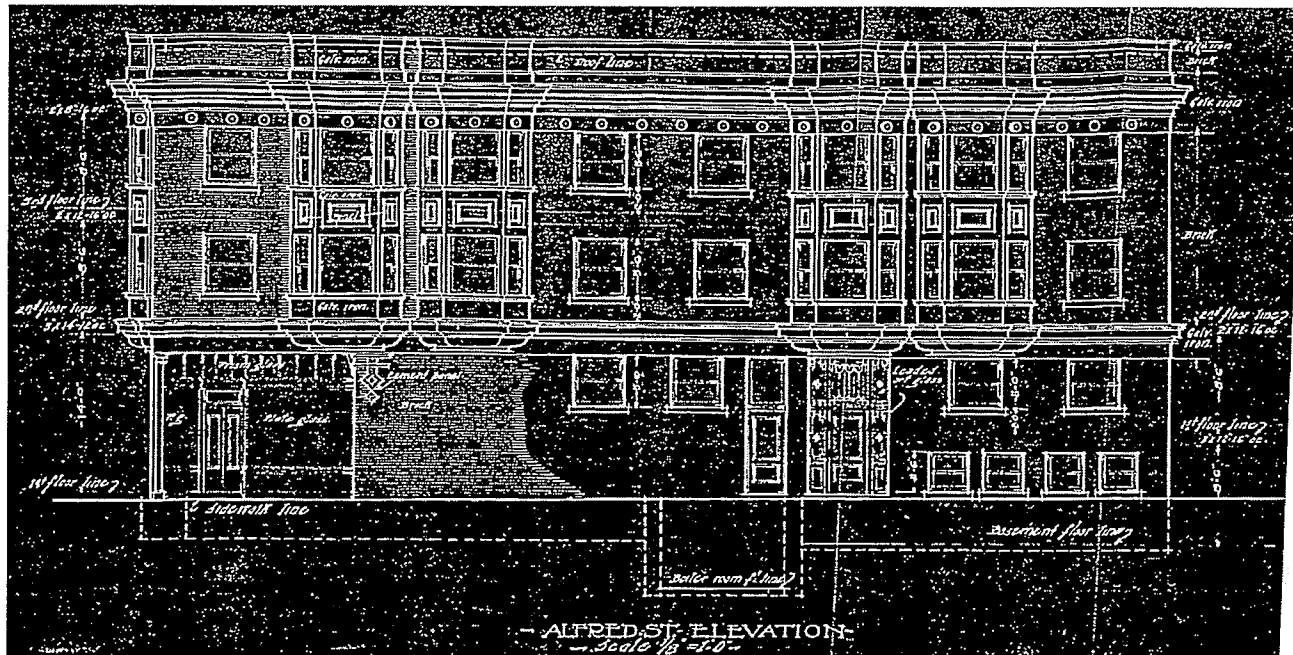
Key elements that define the heritage character of the Normandie Apartments include its:

- prominent location at the corner of Cook and Balmoral Streets
- continuous use as an apartment building
- form, scale and massing as expressed in its: three-storey height, plus basement, built to the property lines with no setbacks; rectangular plan; flat roof; raised parapets on two main facades; and stepped parapet at east side with sidewall chimneys
- Edwardian-era features including: symmetrical design on the upper storeys; pressed metal cornices between ground and second floors and above the third floor; decorative pendants on ground floor columns; projecting double-height bays clad in sheet metal, with decorative raised rectangles and circles; and multi-coloured mosaic tile inset at entryway
- masonry construction, including pressed tan brick with red mortar on the two main facades, concrete window sills, common red brick side and rear facades, and granite threshold at front entry
- original fenestration, including 1-over-1 double-hung wooden sash windows
- wooden entry door assembly with sidelights
- interior features such as central staircase with balusters with a cut-out Arts and Crafts motif, five-panelled wooden doors, wooden trim and floors and lath-and-plaster walls

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RUDLIN HOUSE, 1403 CHAMBERS STREET



Original Owner: Captain George Rudlin

Date of Construction: 1886

Description of Historic Place

The Rudlin House is a one-storey wood-frame, Late-Victorian-era cottage with a hipped roof, a full width open front verandah and a central entry. It is situated at the northeast corner of Chambers and Johnson Streets, in the Fernwood neighbourhood of Victoria.

Heritage Value of Historic Place

The Rudlin House is significant as an example of middle-class housing that typified the development of the Fernwood neighbourhood of Victoria. The development of workers' housing, in relative proximity to the business district, was spurred by an economic boom in the mid-1880s. The imminent arrival of the trans-continental railway in Vancouver was echoed by a corresponding boom in Victoria, based on optimistic predictions of growth and the prior completion of the Esquimalt & Nanaimo Railway. Neighbourhoods such as Fernwood were being developed to accommodate the burgeoning working and middle classes. Settlement throughout the area was facilitated by the introduction of a streetcar line in 1890. Built in 1886, this is the last survivor of a cluster of similar revenue properties facing Johnson and Chambers Streets that were developed by Captain George Rudlin on land bought from Amor de Cosmos. Rudlin (1833-1903) was employed as a ship's master with the Canadian Pacific Navigation Company, and at the time of his death, Rudlin was the captain of the steamship *Princess Victoria*.

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Rudlin Street and Rudlin Bay off Discovery Island south of Victoria are named for him. For many years, this house was rented by Albert Briggs, a night agent for the CPNC.

The Rudlin House is also a fine example of typical housing of the late Victorian era. Despite its modest scale and use as a rental property, it displays the careful attention to detail that was lavished on even the simplest houses of the time, demonstrating a public display of peoples' pride in their houses. This unpretentious structure also has social value as a reminder of Fernwood's evolution and diversity of housing types and styles. Today, the Rudlin House makes a significant contribution to the rich and varied streetscapes of the Fernwood neighbourhood, which continues today as a mix of residential, commercial and recreational uses.

Character- Defining Elements

Key elements that define the heritage character of the Rudlin House include its:

- location at the northeast corner of Chambers and Johnson Streets in the Fernwood neighbourhood
- continuous residential use
- residential cottage form, scale, and massing as expressed by its: one-storey height; Rectangular plan with rear extension; symmetrical massing and central entry; hipped roof; and full-width open front verandah with hipped roof
- wood-frame construction including wooden drop siding, vertical skirting boards at the foundation level, and corner boards and window trim of dimensional lumber
- late Victorian-era exterior detailing such as: chamfered square verandah columns; scroll-cut brackets; window crowns; original panelled and glazed doors; and two red-brick chimneys
- double-hung wooden sash windows, double-assembly 1-over-1 on the front façade, and single-assembly 2-over-2 on the side façades



BCA A-02446: Captain George Rudlin of the SS Enterprise, 1880s

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WITHROW RESIDENCE, 1329 STANLEY AVENUE



Original Owners: Sophia & David Withrow

Date of Construction: 1892

Description of Historic Place

The Withrow Residence is a one and one-half storey, wood-frame, Queen Anne Revival-style house located mid-block on the east side of Stanley Avenue, north of Fort Street in the Fernwood neighbourhood. It is set amongst a grouping of similar houses, with mature surrounding landscaping including large street trees, and is distinguished by elaborate Carpenter ornamentation.

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Heritage Value of Historic Place

Constructed in 1892, the Withrow Residence is significant as an example of Victorian-era housing in Fernwood, and is valued as a reminder of the eastward expansion of one of Victoria's oldest residential neighbourhoods. The development of middle-class houses, in relative proximity to the business district, was spurred by the mid-1880s economic boom, and the area was developed to accommodate the burgeoning working and middle classes, facilitated by the introduction of a streetcar line in 1890, one branch of which ran less than one block away on Fort Street. This led to a boom in residential development, including this grouping of 1890s houses on Stanley Avenue. The neighbourhood's proximity to downtown, and its variety of local schools, churches, parks and recreation, made Fernwood an appealing area that attracted many new residents. The first owners of the house were Sophia (née Holman, 1836-1912), and David Withrow (1827-1905). The Withrows had travelled from Saint John, New Brunswick to New Westminster in 1863, where David became established as one of the city's pioneer merchants. Prominent in public life, he was a member of the Hyack No. One Fire Company, served on municipal council, and was the New Westminster representative to the Yale Convention on Confederation in 1868. The house remained in the Withrow family until 1912.

The Withrow Residence is additionally valued for its architectural expression, and is a superior example of the influence of the Queen Anne Revival style, as characterized by its asymmetrical massing, picturesque roofline, tall corbelled chimneys and Carpenter ornamentation. The scroll-cut detailing also demonstrates the introduction of new construction technology, at a time when steam-driven band saws had become readily available, facilitating the use of ornate detailing. The embellishment of late Victorian-era houses, with a variety of surface textures and carved and applied details, was a public display of pride as well as a sign of social status.

The Withrow Residence, with its superior design and fine craftsmanship, makes a significant contribution to the rich and varied streetscapes of the Fernwood neighbourhood, which continues today as a mix of residential, commercial and recreational uses.

Character-Defining Elements

Key elements that define the heritage character of the Withrow Residence include its:

- setting mid-block on Stanley Avenue amongst a grouping of houses of a similar vintage
- continuous residential use
- residential form, scale, and massing as expressed by its: one and one-half storey height; full basement; residential setback; front verandah with square chamfered columns; flat-topped hipped roof with projecting front gabled extension; gabled dormers; and front bay window
- wood-frame construction with wooden drop siding, with masonry elements such as a brick foundation and two internal red-brick chimneys
- elements of the Queen Anne Revival style such as: a variety of cladding including octagonal shingles in the front gable peak; moulded panels of diagonal siding; pediment above entry and above front bay central window; upper floor window with margin lights; and Carpenter ornamentation including scroll-cut window aprons, and applied scroll-cut details in gable peaks including sunburst motif
- fenestration such as: 1-over-1 double-hung wooden-sash windows; transom above front bay central window; 10-paned door in front dormer; and glazed, panelled front door
- associated landscape features such as mature trees

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MUIRHEAD & MANN RENTAL HOUSE 1335 STANLEY AVENUE



Original Owner: Muirhead & Mann
Contractor: Muirhead & Mann (attributed)
Date of Construction: 1892

Description of Historic Place

The Muirhead & Mann Rental House is a one and one-half storey, wood-frame late Victorian-era house located mid-block on the east side of Stanley Avenue, north of Fort Street in the Fernwood neighbourhood. Notable features of this residence include a cross-gabled roofline and Carpenter ornamentation. It is set amongst a grouping of similar houses, with mature surrounding landscaping including large street trees.

Heritage Value of Historic Place

Constructed in 1892, the Muirhead & Mann Rental House is significant as an example of Victorian-era housing in Fernwood, and is valued as a reminder of the eastward expansion of one of Victoria's oldest residential neighbourhoods. The development of middle-class houses, in relative proximity to the

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business district, was spurred by the mid-1880s economic boom, and the area was developed to accommodate the burgeoning working and middle classes, facilitated by the introduction of a streetcar line in 1890, one branch of which ran less than one block away on Fort Street. This led to a boom in residential development, including this grouping of 1890s houses on Stanley Avenue. The neighbourhood's proximity to downtown, and its variety of local schools, churches, parks and recreation, made Fernwood an appealing area that attracted many new residents.

The house is further valued for its association with James Muirhead (1836-1914) and John Mann (died 1913), whose Victoria Planning Mills and sash and door factory contributed to the construction of Victoria for over three decades. The Muirhead & Mann factory on lower Store Street was a landmark of the City and was identified with many important building projects. A native of Sterlingshire, Scotland, James Muirhead was born in 1837 and arrived in Victoria in 1862. Mann, also a native of Scotland, was drawn by gold discoveries on the Cariboo and arrived in Victoria in 1862. In 1870, Mann and Muirhead joined in the lumber business. The two retired from their business around 1906, near the end of an explosive population and construction boom in Victoria. This house was built was built by Muirhead & Mann as an investment, and was used as a rental property.

The Muirhead & Mann Rental House is additionally valued for its architectural expression, and is a superior example of the influence of the Queen Anne Revival style, as characterized by its asymmetrical massing, picturesque roofline, tall corbelled chimneys and Carpenter ornamentation. The scroll-cut detailing also demonstrates the introduction of new construction technology, at a time when steam-driven band saws had become readily available, facilitating the use of ornate detailing. The embellishment of late Victorian-era houses, with a variety of surface textures and carved and applied details, was a public display of pride as well as a sign of social status. This house was also a demonstration of the products and abilities of the Muirhead & Mann firm.

With its superior design and fine craftsmanship, the Muirhead & Mann Rental House makes a significant contribution to the rich and varied streetscapes of the Fernwood neighbourhood, which continues today as a mix of residential, commercial and recreational uses.

Character-Defining Elements

Key elements that define the heritage character of the Muirhead & Mann Rental House include its:

- setting mid-block on Stanley Avenue amongst a grouping of houses of a similar vintage
- continuous residential use
- residential form, scale, and massing as expressed by its: one and one-half storey height; residential setback; cross-gabled roof with closed eave returns; projecting angled bay at front with rectangular gabled projection over; and projecting gabled porch
- wood-frame construction with wooden drop siding
- elements of the Queen Anne Revival style such as: a variety of cladding including staggered shingles in the gable peaks; fixed glass panel flashed with coloured glass, set above entry; and Carpenter ornamentation including scroll-cut window aprons and cutaway brackets with sunburst motifs
- fenestration such as: 1-over-1 double-hung wooden-sash windows; transom above front bay central window; and glazed, panelled front door
- two internal red-brick chimneys

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COLBERT RESIDENCE, 1339 STANLEY AVENUE



Original Owner: John Colbert

Date of Construction: 1892

Description of Historic Place

The Colbert Residence is a two-storey, wood-frame, late Victorian-era house located mid-block on the east side of Stanley Avenue, north of Fort Street in the Fernwood neighbourhood. Notable features of this residence include a complex roofline of hipped and gabled roofs, Carpenter ornamentation, and a rubble-stone wall and gateposts at the front property line. It is set amongst a grouping of similar houses, with mature surrounding landscaping including large street trees, and is distinguished by elaborate Carpenter ornamentation.

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Heritage Value of Historic Place

Constructed in 1892, the Colbert Residence is significant as an example of Victorian-era housing in Fernwood, and is valued as a reminder of the eastward expansion of one of Victoria's oldest residential neighbourhoods. The development of middle-class houses, in relative proximity to the business district, was spurred by the mid-1880s economic boom, and the area was developed to accommodate the burgeoning working and middle classes, facilitated by the introduction of a streetcar line in 1890, one branch of which ran less than one block away on Fort Street. This led to a boom in residential development, including this grouping of 1890s houses on Stanley Avenue. The neighbourhood's proximity to downtown, and its variety of local schools, churches, parks and recreation, made Fernwood an appealing area that attracted many new residents. This residence was built for John Colbert (1851-1924), the owner of Colbert Plumbing & Heating Company Ltd., his wife Catherine (1858-1907) and their children. The Colbert family continued to occupy the house into the mid-1920s.

The Colbert Residence is additionally valued for its architectural expression, and is a superior example of the influence of the Queen Anne Revival style, as characterized by its asymmetrical massing, picturesque roofline, tall corbelled chimneys and Carpenter ornamentation. The embellishment of late Victorian-era houses, with a variety of surface textures and carved and applied details, was a public display of pride as well as a sign of social status.

The Colbert Residence, with its superior design and fine craftsmanship, makes a significant contribution to the rich and varied streetscapes of the Fernwood neighbourhood, which continues today as a mix of residential, commercial and recreational uses.

Character-Defining Elements

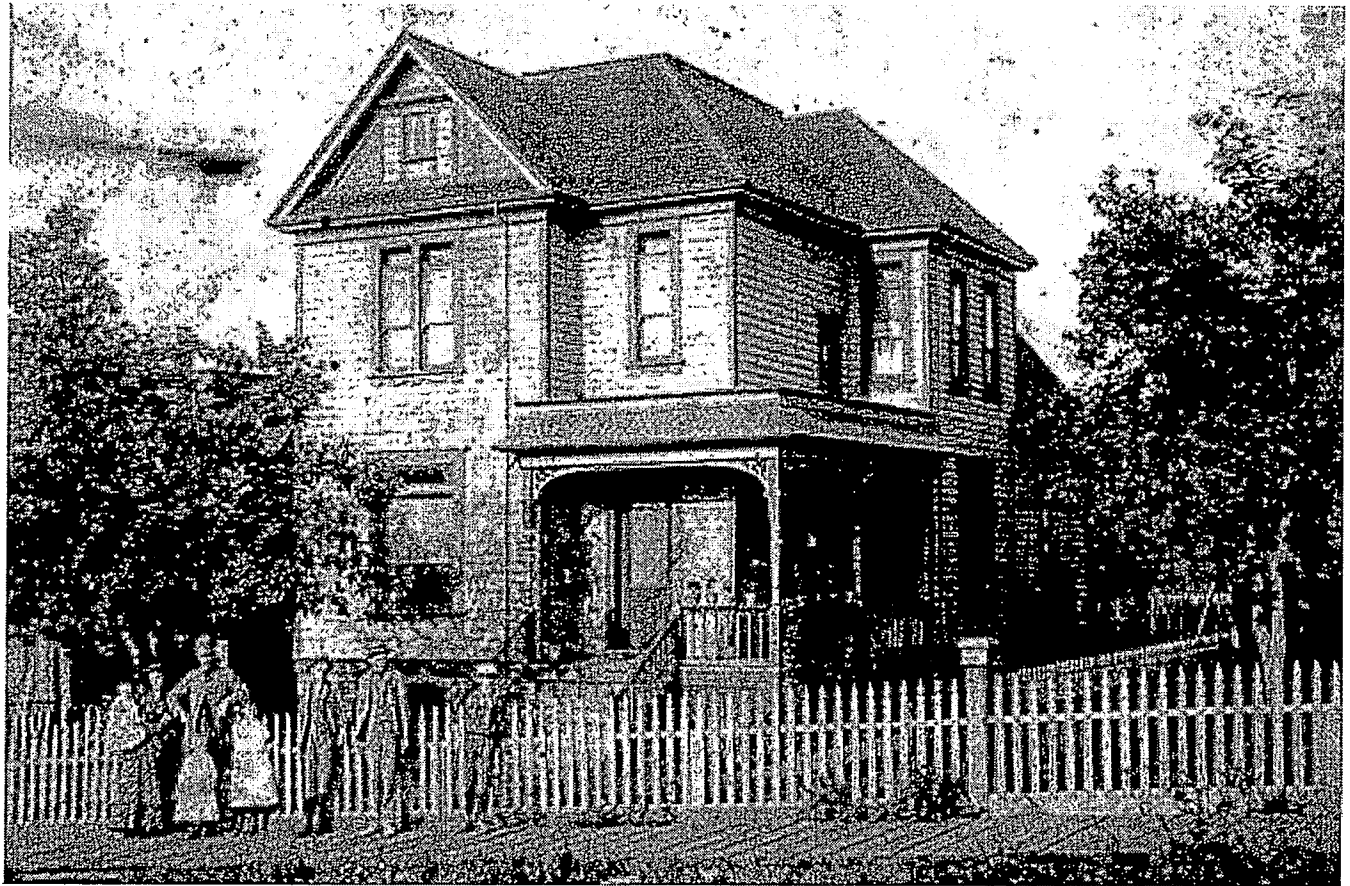
Key elements that define the heritage character of the Colbert Residence include its:

- setting mid-block on Stanley Avenue amongst a grouping of houses of a similar vintage
- continuous residential use
- residential form, scale, and massing as expressed by its: two-storey height; full basement; flat-topped hipped roof with side hipped projections; two-storey front bay with front gable with full hipped return; and corner verandah, with an early gabled addition above
- wood-frame construction with wooden drop siding, with masonry elements such as a brick foundation and two internal red-brick chimneys
- elements of the Queen Anne Revival style such as: staggered shingles in the front gable peak; multi-paned double-hung wooden-sash window in the entry with coloured glass; and Carpenter ornamentation including scroll-cut window aprons, and sunburst motifs in the gable peak
- fenestration such as: 1-over-1 double-hung wooden-sash windows in single and double-assembly; coloured glass transom in the ground floor front window; and glazed, panelled front door
- associated landscape features such as mature trees, and a rubble-stone granite wall at the front property line with square gateposts and a serrated profile

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**Colbert Residence, 1894 [Courtesy Susan Griffin, grand-daughter of John & Catherine Colbert;
donated in 2007 to the City of Victoria Archives]**

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WILLIAM CHARLES RESIDENCE, 1038 FORT STREET



Original Owner: First Owner William Pickett; Second Owner William Charles

Date of Construction: 1866

Archival Photos: BC Archives A-06486; A-06487; A-08861

Description of Historic Place

The William Charles House is a one and one-half storey, wood-frame dwelling situated mid-block on the north side of Fort Street in the Harris Green neighbourhood of Victoria. It stands on its original location, with a one-storey, half-timbered commercial storefront now attached to the front of the house.

Heritage Value of Historic Place

The William Charles Residence, built in 1866, is significant as one of the oldest residences in the City of Victoria, and is linked to the early development of Victoria's downtown business district. Due to its proximity to the downtown, Harris Green was among the first neighbourhoods in Victoria to develop as a Garden City suburb. The neighbourhood was home to some of Victoria's most prominent businessmen, as it provided easy access to the downtown business core and residences and orchards occupied the majority of the area. By the turn of the twentieth century, the neighbourhood began to develop as an extension of the downtown commercial core, and a number of early houses were replaced by, or adapted for, commercial uses.

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This historic dwelling is significant as a testament to early coastal settlement patterns and is valued for its affiliation with pioneer Victoria citizens, William Charles (1831-1903) and his wife Mary Ann Charles (1839-1921). Constructed in 1866, the house first belonged to William Pickett. In 1868, it was purchased by William Charles, son of Hudson's Bay Company Chief Factor John Charles. Born in Scotland, William Charles joined the HBC in Fort Vancouver, Washington in 1853 as an apprentice clerk. He was sent to Victoria in 1858, where he married Mary Ann Birnie, the daughter of HBC officer James Birnie. William Charles was extremely successful within the HBC and was promoted to Factor in 1872 and subsequently Chief Factor in 1874. In 1883, Charles became the first chairman of the newly established Canadian Pacific Navigation Company. After his death in 1903, his wife occupied this house until 1912.

The William Charles Residence is additionally significant for its association with Antique Row on Fort Street. The Tudor Revival alterations to the building reflect its evolution, and are symbolic of Victoria's transition over time into a major tourist destination. This dwelling had been converted to an antiques shop by 1931. A commercial storefront was later added to the front, and the house itself was re-invented with stucco and half-timbering in the Tudor Revival style, reflecting the British identity that was being promoted for Victoria for the purposes of tourism. At present, the storefront attached to the William Charles Residence continues to operate as an antiques shop, contributing to the historic character of Antique Row and the overall mixed character of Harris Green that blends office, retail and high-density residential space.

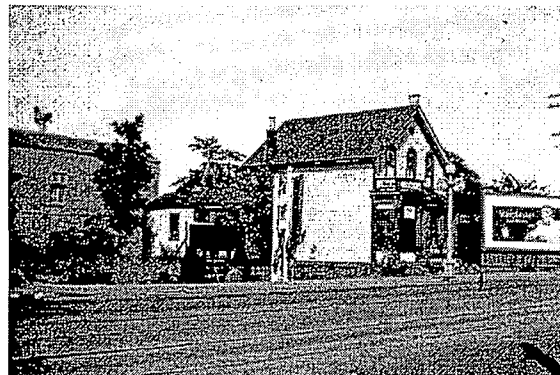
Character-Defining Elements

Key elements that define the heritage character of the William Charles Residence include its:

- location mid-block on the north side of Fort Street
- residential form, scale and massing as expressed by its: one and one-half storey height with one storey rear extension; front-gable roof; and semi-octagonal projecting bay with bellcast roof on the west elevation
- wood-frame construction with original wooden siding under later stucco cladding
- original 6-over-6 and 4-over-4 double-hung wooden sash windows in the west projecting bay
- two original red-brick chimneys with corbelled caps
- original circular wooden vent in the front gable
- early commercial storefront, built to the front property line, with half-timbered detailing

ROYAL BC MUSEUM

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Title: The William Charles home at 1030 Fort Street, Victoria; ...

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ROYAL BC MUSEUM



Title: The William Charles home, 1038 Fort Street, Victoria.

Revised from photo on page 11 of 11/19/10 2010



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Title: The William Charles home at 1038 Fort Street, Victoria.

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McCALL'S FUNERAL HOME, 952 JOHNSON STREET



Original Owner: McCall's Funeral Directors Ltd.

Civic Address: 1400 Vancouver Street

Architect: John Di Castri

Date of Construction: 1959

Description of Historic Place

McCall's Funeral Home consists of a series of low-slung, connected pavilions, set in an irregular plan and built of concrete block and glulam beams. The low-sloped roofs are articulated as a series of canted and folded planes, anchored by a two-storey block at the rear corner. McCall's is located at the northwest corner of Johnson and Vancouver Streets in the Harris Green neighbourhood of Victoria.

Heritage Value of Historic Place

McCall's Funeral Home is significant for its connection with the development of the Harris Green neighbourhood in the early postwar years, which is linked with the development of the downtown business district. After 1900, Harris Green grew as an extension of the downtown core. By the 1930s, Harris Green had become home to commercial enterprises, including several automobile dealers. The neighbourhood is also home to a number of churches, including the landmark Metropolitan United Church at Pandora and Quadra Streets, and North Park's 'Church Row' is nearby. This proximity to the downtown and many churches made this a convenient central location for a funeral home.

Mc Call's Funeral Home has additional historical value as one of the key commissions undertaken by architect John Di Castri (1924-2005), who played a seminal role in establishing modern architecture in Victoria during the early postwar years. This project illustrates Di Castri's interest in the development of a personal brand of modernism. His work remains distinctive for its regionalist expression - a rich fusion of materials and complex, eccentric forms that demonstrates Di Castri's interpretation of Wrightian motifs including horizontal planes, manipulated volumes and irregular geometry. McCall's is one of his more prominent commercial projects, undertaken for a family-owned business that still operates at this location. The serene composition echoes Di Castri's religious commissions, with indirect interior lighting and low intimate spaces. Other commercial projects such as Ballantyne's Florists (Douglas Street, 1954), the Royal Trust building (Fort Street, 1963; now the Mosaic) and the parkade on the north side of Centennial Square also demonstrate an unusual, decorative approach to modernism, more highly articulated than usually seen in this period. Throughout his career, Di Castri retained a singular vision of

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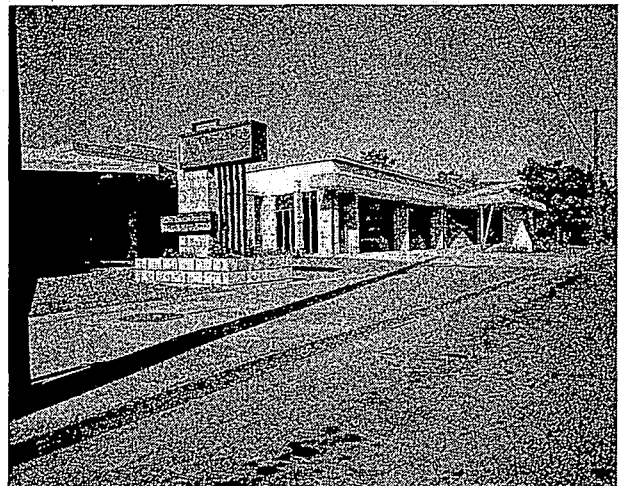
modernism, one that did not shy away from historical references or decorative elaboration, paralleling the later work of Frank Lloyd Wright.

The folded geometry and rich articulation of the wall and roof surfaces are especially noteworthy. There are few orthogonal lines, with many of the walls twisted slightly to impart a rich, dynamic tension between the various elements of the building. The Floral Chapel, set at the corner of the lot, has angled walls and clerestories that direct abundant daylight into a symmetrical space that speaks of repose and spirituality.

Character-Defining Elements

Key elements that define the heritage character of McCall's Funeral Home include its:

- prominent corner location at the northwest corner of Johnson and Vancouver Streets, in the Harris Park neighbourhood
- continuous use as a funeral parlour
- form, scale and massing that reflect an ecclesiastical inspiration, including its: one-storey height, with canted and folded roof planes, anchored by a two-storey block at the rear with ribbon clerestory windows and a cantilevered roof; and loading bays to south, west and east
- construction materials, including: smooth and patterned concrete block walls; glulam roof beams; and smooth stucco surfaces
- modernist design details such as: complex folded and angled three-dimensional geometry; angled projecting canopy over the front entry; angled fascias; angled buttresses; and sawtooth eastern wall of the Floral Chapel
- Floral Chapel interior, including clerestory windows, slit windows with amber-coloured glass; plywood theatre seats with metal arms, and wooden trim and detailing
- other interior features such as quarry tile floors in the front loading bays and exposed glulam roof beams
- identification sign at corner with concrete base and iron flat-bar structure

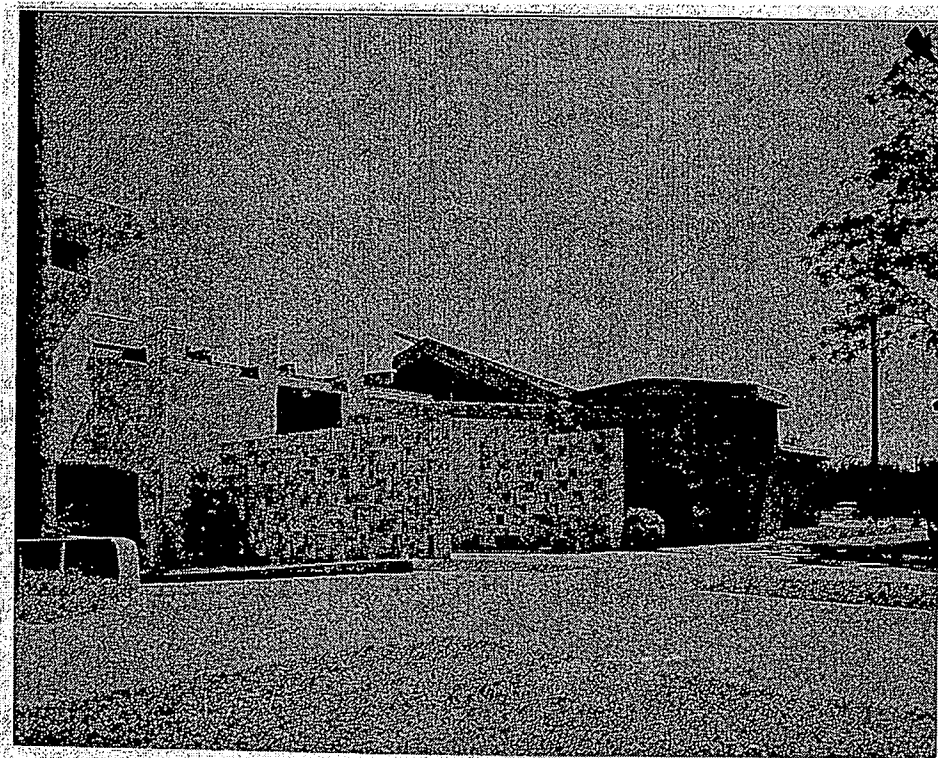


Photographs by Hubert Norbury [Courtesy of Allan Collier]

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Photographs by Hubert Norbury [Courtesy of Allan Collier]



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PLIMLEY BUILDING, 1006-1010 YATES STREET



Original Owner: Thomas Plimley

Architect: Percy Fox

Contractor: Parfitt Brothers

Date of Construction: 1927

Description of Historic Place

The Plimley Building is a one-storey masonry building located at the northeast corner of Yates and Vancouver Streets in the Harris Green neighbourhood of Victoria. It is distinguishable by its sloping concave metal-clad roof, brick piers, and chamfered corner entrance.

Heritage Value of Historic Place

Built in 1927, the Plimley Building is significant for its association with the development of the retail automotive industry in the Harris Green neighbourhood of Victoria during the interwar period. Due to its proximity to the downtown, the neighbourhood began to develop as an extension of the downtown commercial core by the turn of the twentieth century. By the 1930s, Harris Green had become home to many of the major automobile dealers in the city, emblematic of the massive expansion private car made possible by mass production techniques. By 1910, there were about 6,000 cars in Canada, a number that increased in a decade to more than a quarter of a million and continued to grow exponentially. The

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advent of automobile dealerships and garages in Harris Green helped transform the neighbourhood from primarily residential in nature to a busy commercial district.

The Plimley Building is a significant surviving design by architect Percy Fox (1877-1939), who came to Victoria from England in 1911. Fox's practice thrived throughout the 1920s, and he designed numerous commercial and residential projects at the time. The architectural details of the Plimley Building reflect the influence of the Spanish Colonial Revival style, symbolizing the connections between the burgeoning automobile industry and the free-wheeling California lifestyle as popularized in the Hollywood movies of the era. The period revival styles of the 1920s reflected an entrenched traditionalism in North America during the interwar period. The use of the various Colonial Revival styles gained new popularity during the late-1920s at the time of the American Sesquicentennial.

The Plimley Building is also valued for its association with pioneer auto dealer Thomas Plimley (1871-1929) and the Plimley family. English born, Thomas Plimley began his career in Victoria by selling bicycles. He was dedicated to bringing the newest transportation technologies to the people of Victoria, and in 1901 he sold the first car in the city, a tiller-steered Oldsmobile. By 1936, Plimley's business had expanded to Vancouver. His wife, Rhoda, was the first woman driver in the city of Victoria. The Plimley business existed for 98 years, with three generations of Plimley men running the company until 1986, five years before its closure.

The Plimley Building has been constantly adapted for new uses, and is valued for its continuous commercial use over time. It supports the mixed-use residential and commercial community character of Harris Green that has developed over time.

Character-Defining Elements

Key elements that define the heritage character of the Plimley Building include its:

- prominent corner location at the northeast corner of Yates and Vancouver Streets in the Harris Green neighbourhood
- built to the front and side property lines
- commercial form, scale, and massing as expressed by its one-storey height, chamfered corner entrance, curved metal-clad roof that projects around the brick piers, and shaped parapets
- construction materials including masonry construction such as brick piers with concrete coping blocks, with pressed metal detailing
- Elements of the Spanish Colonial Revival Style such as shaped parapets, coffered soffits and sheet metal brackets
- bank of clerestory windows along the front and side elevations, with staggered muntins and operable sash
- original wooden storefront elements

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JAMES BAY NEIGHBOURHOOD STATEMENT OF SIGNIFICANCE

Description of Historic Place

James Bay is Victoria's oldest residential neighbourhood, located south and southwest of the Hudson's Bay Company Fort Victoria and the commercial core that developed at and around the fort site. The neighbourhood is geographically distinctive, occupying a peninsula bounded by the Strait of Juan de Fuca (on the south), Victoria Outer and Inner Harbours (west and north), and Beacon Hill Park (east). The landscapes are a striking convergence of natural windswept seascapes and distant views of the Olympic Mountains, along with the culturally-modified landscapes of Beacon Hill and other smaller parks, the encircling industrial western and northern shoreline, the landmark Legislative Building, and a wide array of residential structures. James Bay's buildings and structures represent a wide range of ages, styles, and uses, extending from modest residential dwellings dating from the mid-1800s to multi-story high-rise apartments built since the 1960s, and from early twentieth-century industrial and transportation structures to formal government buildings and early twenty-first century condominiums and tourist facilities.

Heritage Value of Historic Places

The James Bay neighbourhood is significant as an area of early coastal settlement that illustrates the evolution of Victoria beginning with the presence of the Lekwungen (Coast Salish) First Nation, who occupied and utilized the land prior to the initial settlement by Hudson's Bay Company chief factor James Douglas, who established Beckley Farm in the neighbourhood (1846) and built his own home (1851) there.

James Bay is significant as Victoria's oldest residential neighbourhood, and illustrates the early pattern of neighbourhood settlement as pioneer farms were subdivided to form the first suburbs. The early subdivision and sale of Beckley Farm into small lots occurred just after gold was discovered on the Fraser River (1858) and Victoria became inundated with a crush of argonauts needing mining supplies. The year 1858 also marked Douglas's reservation of park land (Beacon Hill) and the initial construction of colonial administrative buildings in James Bay on the Government Reserve. Some of Victoria's oldest surviving houses from the mid-1800s survive here, including Helmcken House (oldest portion 1852) and Carr House (1863-64, a National Historic site). Beacon Hill Park, this initial subdivision of land, and the sloping site of the first legislative buildings remain as testaments to the earliest period of English colonial development and administrative authority.

James Bay is valued as a centre for industry and shipping, which facilitated transportation links and residential development. With the anticipated railroad booms of the 1870s and early 1880s, James Bay experienced the continued subdivision of lots and construction of homes, along with the slow development of industry in the vicinity of Ogden Point and the Outer Harbour. James Bay's industrial Outer Harbour became a financial, industrial and shipping centre for the region's booming resource development. During this boom, smaller worker homes were raised in James Bay's western reaches (closer to the Outer Harbour), and Beacon Hill Park was developed as a picturesque naturalistic landscape. Moderate growth in the 1880s exploded into over twenty years of booming expansion (1890s-1913).

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Infrastructure developments such as the Victoria Electric Lighting and Railway Company electric streetcar, the CPR Empress steamship lines, ferry service to New Westminster, and high-speed ocean-liner service to Seattle and Vancouver, spurred industrial and tourist growth bordering James Bay's almost continuous shoreline. In the late Victorian era, Bungalow, Queen Anne and Italianate-style dwellings were built within walking distance of streetcar corridors (Menzies, Niagara, Government, Superior, and Dallas). Several larger homes were built on Dallas Road and lower Government Street. Smaller, modest working class houses sprang up within walking distance of industrial Ogden Point. St. Andrews Street, in southeastern James Bay, was created when the last undeveloped corner of the neighbourhood was subdivided, lots sold, and modest houses built. Hundreds of houses dating from the Edwardian-era boom remain throughout James Bay, along with evidence of industrial and tourist land uses along the western and northern James Bay shoreline. Completion of the monumental Legislative Building in 1898 and the CPR's Empress Hotel (just outside the area but plainly visible from the Parliament building) in 1908 represent tangible neighbourhood examples of the city's exuberant growth during this period.

Furthermore, James Bay is valued for its neighbourhood and community evolution over time. The Great War and its immediate aftermath, the depressed 1930s, and World War II were characterized by economic stagnation and slow growth (except along the industrial waterfront, particularly at Ogden Point). The brief period of economic recovery in the 1920s, coinciding with an explosion in automobile ownership, witnessed the inauguration of the first car ferry from James Bay's Inner Harbour in the early 1920s, the construction of the CPR's new marine terminal (at the foot of Menzies), and streamlined Art Deco designs exemplified in a few James Bay homes and small apartment buildings. Following the deprivations of World War II, surging demands for housing put enormous pressure on James Bay (and all Victoria neighbourhoods) to redevelop and build anew. The last subdivision of land in James Bay occurred in the 1940s in a small area west of Holland Point. Pressure to develop a high-density neighbourhood adjacent to downtown led to the demolition of many historic residences, replaced with high-rise apartment buildings in the 1960s. After community protests, by the mid-1970s the city formulated a plan to help check the demolition of heritage homes and construction of additional high-rises. A renewed interest in heritage conservation has resulted in the retention of many historic structures, and in the last quarter of the twentieth century James Bay became a rejuvenated historic neighbourhood with a social cohesiveness captured in a lively small commercial intersection and vibrant seasonal outdoor markets.

Character-Defining Elements

Key elements that define the heritage character of the James Bay neighbourhood include, but are not limited to, its:

- presence of several tangible sites associated with Lekwungen occupation and use
- settlement patterns based on the subdivision of pioneer farms, as seen in the grid pattern of mostly right-angle streets, various odd-shaped blocks (reflecting the piecemeal subdivision of land), relatively narrow streets and sidewalks and small lots on gently rolling land; streets were named after places in the eastern Great Lakes region
- ongoing residential development reflecting a range of income levels, including Victorian-era houses ranging from modest workers' cottages to grand mansions, Edwardian-era stock of Arts

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& Crafts and Classical Revival style-homes, and later high-rise developments, fronted with well-maintained landscaped yards and gardens

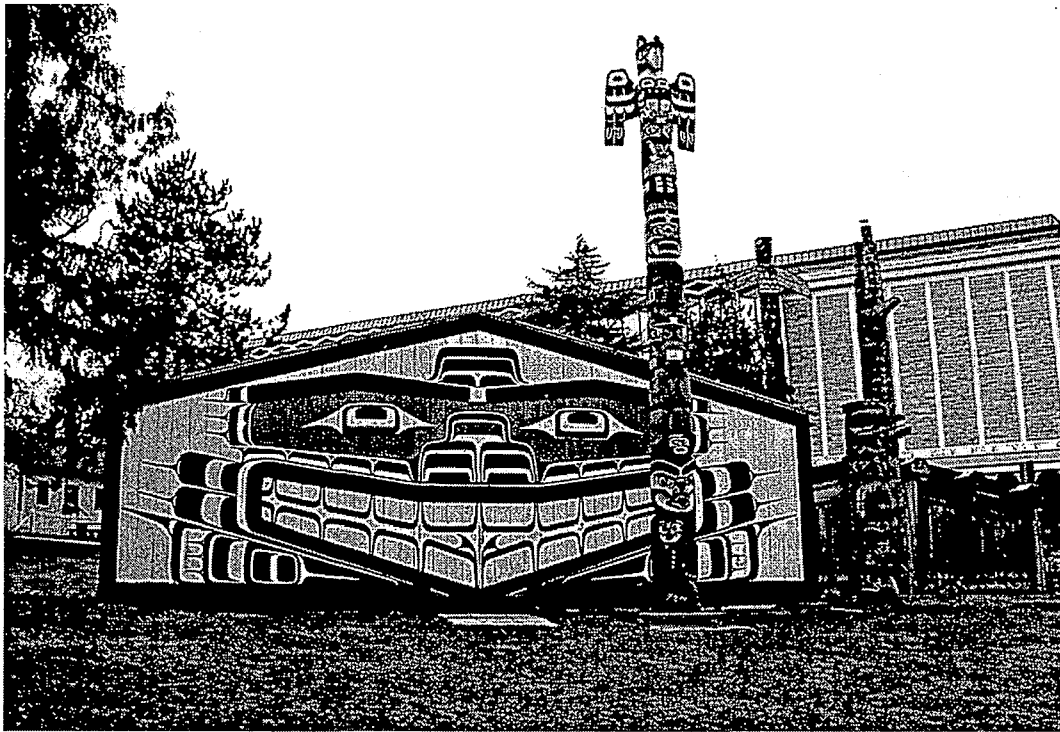
- views of the surrounding sea and distant mountains to the south, observable and accessed from encircling Dallas Road and projecting public shoreline points
- sizeable public parks: Beacon Hill, Holland Point, Finlayson Point and McDonald Parks
- small commercial center at the heart of neighbourhood (at Simcoe, Toronto, & Menzies) with local community services
- industrial, transportation, and tourist buildings on the western-northern coastal periphery that are part of the working waterfront
- provincial government presence, represented by iconic Legislative Building, with a sweeping public lawn sloping gently toward the Inner Harbour, and nearby associated government buildings

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THUNDERBIRD PARK & WAWADIT'LA (MUNGO MARTIN HOUSE), 675 BELLEVILLE STREET



Original Owner: Royal BC Museum

Builder: Chief Mungo Martin (house and replicas of original poles)

Date of Construction: Thunderbird Park (1941); Wawakit'la Mungo Martin House (1953)

Description of Historic Place

Located at the corner of Belleville and Douglas Streets in the historic James Bay neighbourhood of Victoria, Thunderbird Park is situated on property owned by the Royal British Columbia Museum Corporation. Thunderbird Park features a collection of replicated and original Northwest Coast First Nations' totem poles, the historic Helmcken House and St. Ann's Schoolhouse, a carving shed and a traditional Kwakwaka'wakw wooden plank house, carved by Chief Mungo Martin. Wawadit'la (Mungo Martin House) is situated at the northeast corner of Thunderbird Park. A traditional Kwakwaka'wakw house front painting adorns a false front at the front gable of the house.

Heritage Value of Historic Place

Thunderbird Park and Wawadit'la (Mungo Martin House), are a significant representation of a continuing First Nations' presence in the James Bay neighbourhood of Victoria. The provincial museum, founded in 1886, and housed in the east wing of the Legislative buildings by 1898, was created in part to showcase artifacts associated with the Province's aboriginal communities. In 1941, Thunderbird Park was established to display totem poles, welcoming figures and other large monumental First Nations' pieces from the museum's collection. The surrounding area, as well as Thunderbird Park, was once a resource-rich traditional hunting and gathering territory for the Esquimalt

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and Songhees (Lekwungen) First Nation who have lived in the Victoria area for over 400 years. From 1844 to 1911, the Old Songhees Reserve was located across Victoria Harbour from Thunderbird Park. The area also served as an important central hub for Northwest Coast aboriginal groups who convened in the area primarily to trade and participate in ceremonies such as the potlatch, which continued on the reserve despite a ban from 1884 to 1951 under the Indian Act.

Thunderbird Park and the Wawadit'la are additionally significant for their association with Chief Nakap'ankam, Mungo Martin (1876-1962), a Kwakwaka'wakw master carver from Tsaxis (Fort Rupert), in northeastern Vancouver Island. In 1951, he was hired as Chief Carver by the Royal British Columbia Museum to repair or replicate severely damaged monumental poles at Thunderbird Park. Martin, who trained under his stepfather, Charlie James (circa 1867-1938), had previously worked at the University of BC in 1947 on a similar restoration project. With the aid of his son-in-law, Henry Hunt (1923-1985) and Hunt's sons, Martin replicated all but two of the poles currently standing at the Park. Martin remained as Chief Carver at the museum until his death in 1962. The carving program at Thunderbird Park continues to the present day as the 'Echoes of Ancestry.'

Wawadit'la (Mungo Martin House) is further valued as a superb example of Kwakwaka'wakw architecture. Rectangular in form, with a low-pitched front gabled roofline, the house aptly reflects the traditional seasonal nature of their architecture through the use of a permanent post-and-beam frame and removable, adzed vertical cedar plank siding and roof. This siding could be removed and transported during a community's seasonal round. A smoke hole in the roof allows fires within the structure. The house front painting adorns a false front that reflects a later, more permanent architectural style influenced by European contact and northern groups. The house was carved by Mungo Martin and his son, David Martin with assistance by carpenter Robert J. Wallace, and is a smaller version of Martin's ancestral big house in the Kwagu'l village of Tsaxis. The front of the house and interior house posts display hereditary crests of the Martin family and a house front pole displaying crests of the four nations of the Kwakwaka'wakw culture adorns the front of the house. Martin inherited ancestral rights to build the house and carvings. It was completed in 1953 and honoured with a potlatch ceremony; this was the first legal potlatch to be held after the ban was removed from the Indian Act in 1951. Traditional hereditary rights to the house are now owned by Martin's grandson, Chief Oast'akalagalis 'Walas 'Namugwis, Peter Knox.

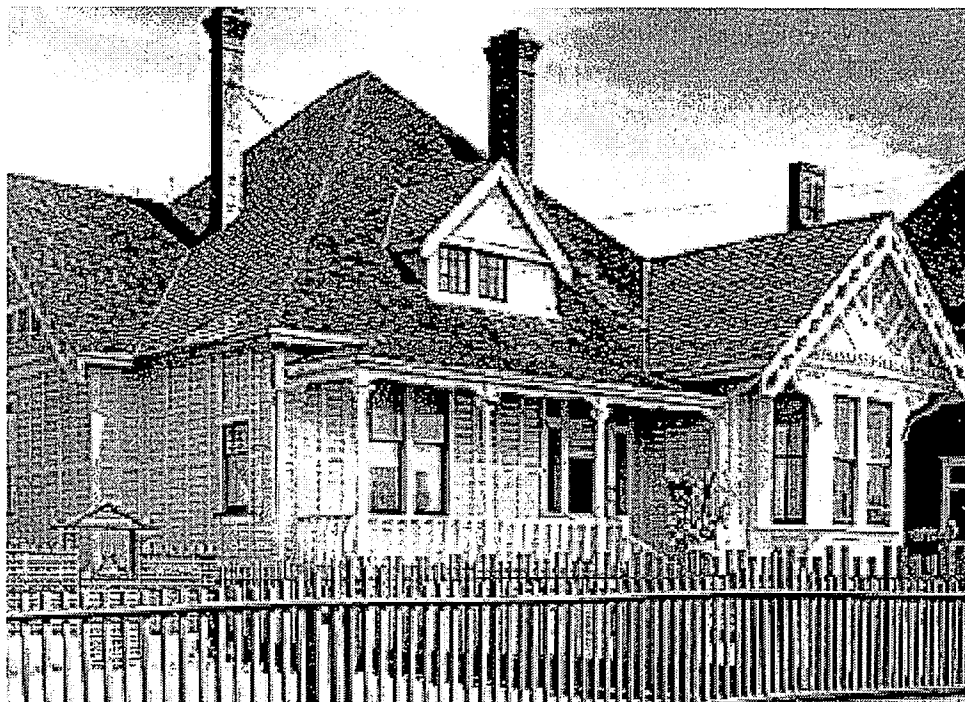
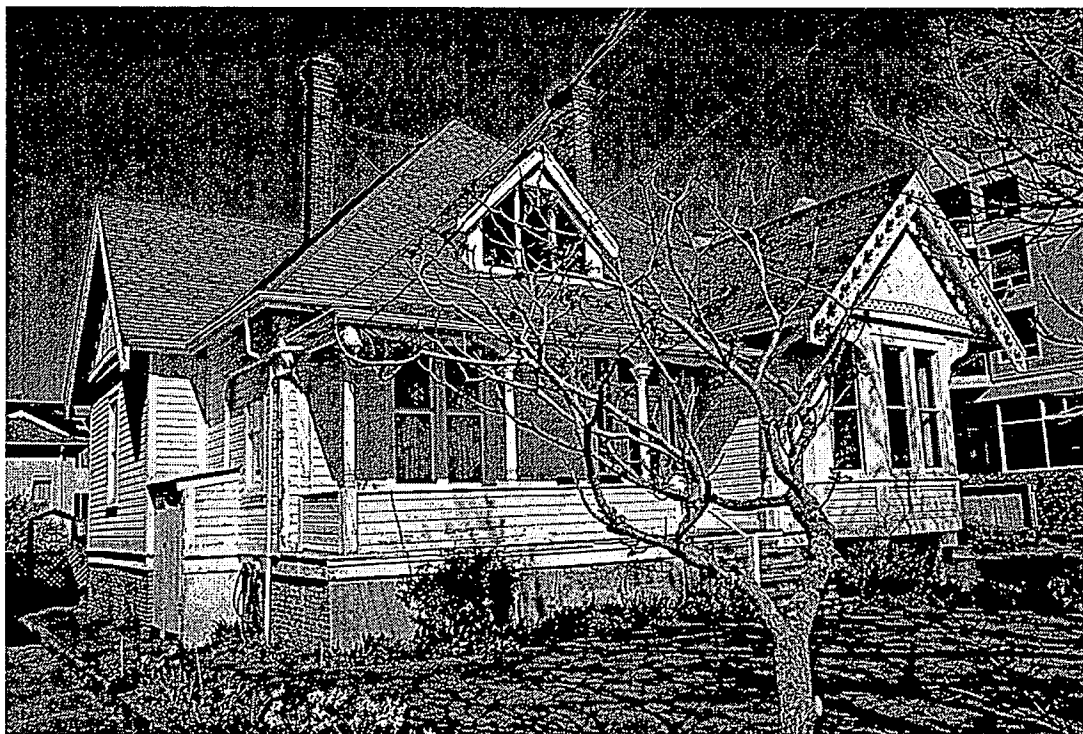
Character-Defining Elements

Key elements that define the heritage character of Thunderbird Park and Wawadit'la (Mungo Martin House) include its:

- location on the grounds of the Royal BC Museum in the historic James Bay neighbourhood
- angled orientation of Wawadit'la at the southwest corner of Belleville and Douglas Streets
- traditional Kwakwaka'wakw architecture of Wawadit'la as represented by the rectangular form and low-pitched, front-gabled roof; post-and-beam construction with adzed vertical cedar plank siding and roof; central smoke hole in the roof; false front painted with crest imagery; and house front pole representing the crests of the four Kwakwaka'wakw Nations
- collection of historic and interpreted structures within Thunderbird Park such as replicated and new monumental wooden carvings representative of Northwest Coast First Nations' groups; Wawadit'la, Mungo Martin House; a carving studio; and Helmcken House and St. Ann's Schoolhouse
- associated landscape features including mature trees

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WEILER BROTHERS / LEISHMAN BUNGALOW 508 DALLAS ROAD



Weiler Brothers / Leishman Bungalow [Stuart Stark Collection]

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Original Owner: Weiler Brothers

First Resident: George Leishman

Architect: John Gerhard Tiarks

Date of Construction: 1897

Description of Historic Place

The Weiler Brothers / Leishman Bungalow is a one-and-one-half storey, wood-frame late Victorian-era cottage with Tudor Revival architectural features, notable for its high roofline and half-timbered gable peaks. It is located in the historic James Bay neighbourhood of Victoria, on the north side of Dallas Road just east of the intersection with Menzies Street, across the street from Holland Point Park with views to the south of the Strait of Juan de Fuca.

Heritage Value of Historic Place

Built in 1897, the Weiler Brothers / Leishman Bungalow is valued as a tangible representation of James Bay's transition from a pioneer farm to the first Garden City suburb in Victoria. Hudson's Bay Company Chief Factor, James Douglas, established James Bay, a peninsula of fertile land, as Beckley farm in 1846. The early subdivision and sale of Beckley Farm land into small lots occurred just after gold was discovered on the Fraser River in 1858. James Bay subsequently developed into a centre for industry and shipping, which facilitated transportation links and residential development. James Bay's industrial Outer Harbour serviced the region's booming resource development. As a result of this commercial activity, smaller workers' homes were built in James Bay's western reaches (closer to the Outer Harbour), while grander homes were built on the former Beckley Farm. Located on a large lot across from the waterfront, this was one of several investment houses built by merchants Joseph and Charles Weiler. They were two of the sons of Victoria pioneer, John Weiler, who had arrived in 1861 from California and opened a household furnishings business. In 1891, John Weiler retired, and turned the business over to his four sons. At the time this house was constructed, the local economy was set to boom as the gateway to the northern goldfields, and the Weilers' investment in speculative real estate demonstrates a diversification of interests as they sought to consolidate their wealth.

The Weiler Brothers / Leishman Bungalow is additionally valued for its Tudor Revival architectural expression and as a significant surviving design by architect John Gerhard Tiarks (1867-1901). Tiarks, who was trained in England, arrived in Victoria in 1888 where he started his own practice, and gained a reputation for designing fine homes with bold exterior detailing. He favoured the Tudor Revival style that appealed to this city's English population. This residence exhibits characteristics of the style such as asymmetrical massing, a steeply-pitched, picturesque roofline with gabled projections, decorative half-timbered patterns, pierced bargeboards and massive chimneys. The scroll-cut detailing also demonstrates the introduction of new construction technology, at a time when steam-driven band saws had become readily available and facilitated the production of Carpenter ornamentation. The first resident was George Leishman, the western representative and commercial traveller for the Ogilvie Milling Company, his wife and their children.

This residence epitomizes the community value of the James Bay neighbourhood, the city's oldest Garden City suburb that encompasses a mix of residential, commercial and industrial uses. The James Bay waterfront retains many aspects of a working waterfront and Dallas Road, where the Weiler Bungalow is situated, contains a mix of heritage houses and later multi-family dwellings.

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Character-Defining Elements

Key elements that define the heritage character of the Weiler Brothers / Leishman Bungalow include its:

- location on the north side of Dallas Road, in the historic James Bay neighbourhood, facing Holland Point Park with views across the Strait of Juan de Fuca to the Olympic Mountains
- continuous residential use
- residential form, scale, and massing as expressed by its: one and one-half storey height; steeply-pitched pyramidal roof; front verandah with closed balustrades: gable-roofed semi-octagonal projection at the front; hipped-roof semi-octagonal bay on the east side; gable-roofed rectangular projection on the west side; and gabled front dormer
- construction materials including: wood-frame structure; wooden drop siding with cornerboards; and brick foundations
- Tudor Revival style details such as: half-timbering with rough-cast stucco; flattened Tudor arches with dentils in the gables; pierced barge-boards; two tall, corbelled internal red-brick chimneys; lathe-turned verandah columns with built-up capitals; scroll-cut verandah arches; and scroll-cut eave brackets
- original windows such as 4-over-4 double-hung wooden sash on the east facade
- front door assembly with: glazed sidelights and transoms; diamond-paned leaded panels; and panelled and glazed wooden front door

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CARVATH GROCERY / NIAGARA APARTMENTS 501 NIAGARA STREET



Victoria Daily Colonist October 15, 1912 p.1

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Original Owner: W.S. Maher

Contractor: Pinner & Weston

Architect: Samuel Maclure

Date of Construction: 1912

Description of Historic Place

The Carvath Grocery / Niagara Apartments is a two-storey, British Arts and Crafts-style wood frame building, clad with brick and roughcast stucco, with prominent second-floor half-timbered gables. It has a commercial storefront at ground level and second floor residential units, and is located at the corner of Menzies and Niagara Streets, surrounded by residential buildings, in the historic James Bay neighbourhood of Victoria.

Heritage Value of Historic Place

Constructed in 1912, during the height of the pre-First World War real estate boom, the Carvath Grocery / Niagara Apartments is valued as a reflection of the surge of development that occurred in the residential area of James Bay at this time. While much of the development transforming the area involved the construction of single-family houses, there was also a need for commercial services. As the neighbourhood densified during these booming economic times, prime corner sites were rebuilt as commercial buildings, with residential units above. The scale of the building reflects the optimism and rapid growth of the Edwardian era, prior to the collapse of the local economy and the outbreak of the First World War.

The Carvath Grocery / Niagara Apartments is additionally significant as a rare surviving example of the commercial work of prominent B.C. architect, Samuel Maclure (1860-1929) whose name was synonymous with high quality residential design. Maclure was at the height of his success and influence during the boom years between 1909-13, and his prolific practices in both Victoria and Vancouver reflected the booming local economy and subsequent development of new residential districts. He was a leading proponent of the Art and Crafts design movement in B.C., and established a sophisticated local variation of residential architecture. The roughcast stucco and half-timbered gables of this small commercial structure reflect the preoccupation of the Arts and Crafts movement with the use of natural materials and varied surface textures, and evokes associations with the Mother Country and the displays of patriotic loyalty considered desirable characteristics at the time.

Located at a prominent intersection in a local commercial strip and still serving its original function, the Carvath Grocery / Niagara Apartments was, and remains, a neighbourhood landmark that contributes to the heritage character of the James Bay neighbourhood as a colourful and varied waterfront community with a blend of industrial, commercial and residential dwellings.

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Character-Defining Elements

Key elements that define the heritage character of the Carvath Grocery / Niagara Apartments include its:

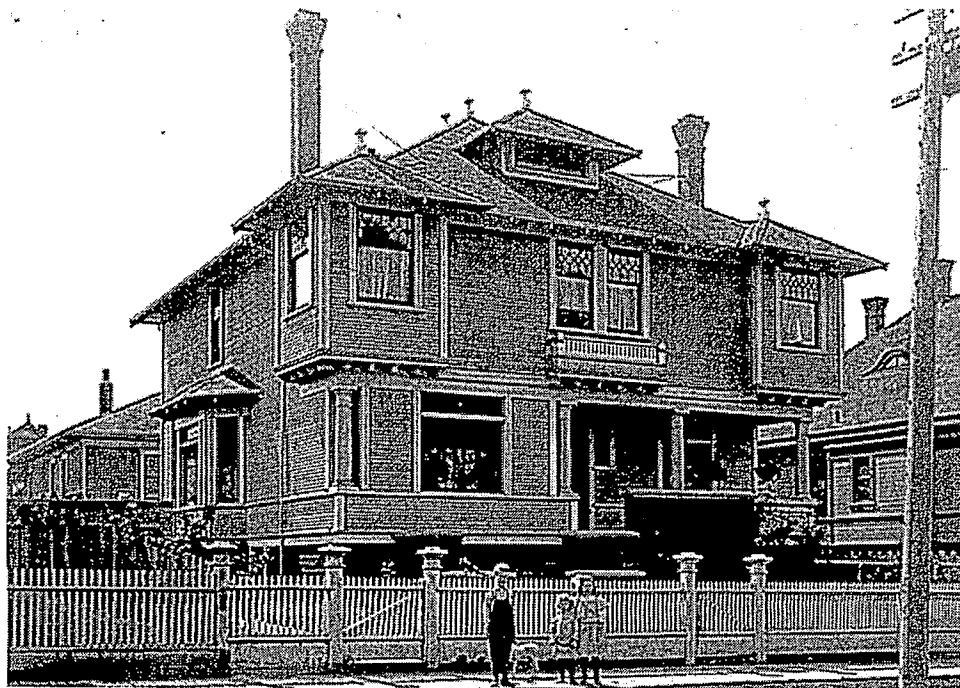
- prominent location at the southeast corner of Menzies and Niagara Streets, in the historic James Bay neighbourhood
- continuous use as a mixed-use commercial and apartment building
- form, scale and massing as expressed in its two-storey height built to the front property lines, rectangular plan, flat roof and chamfered corner entry
- Arts and Crafts features including: false hipped roof on two main facades; projecting second-floor open gables with half-timbering, drop finials, corbels, flattened Tudor arches and rows of brackets; exposed rafter ends; and straight-leaded wooden-sash casement windows in single, double and triple assembly
- wood-frame construction, clad on the two main facades with hard-fire red brick, roughcast stucco and half-timber cladding, and common red brick cladding on the two rear facades
- variety of brick chimneys, including a partially-stuccoed chimney with corbelled details piercing the front roof, and a stepped external chimney on the south facade
- interior features including a central staircase with lath-and-plaster walls, wooden trim, and slag-glass mosaic tile floor at the entry to the upper floor

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SIMS RESIDENCE, 121 MENZIES STREET



Sims Residence, 1910 (Ron Greene Collection)

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Original Owner: Bertha Sims

Contractor: Moore & Whittington

Date of Construction: 1907

Description of Historic Place

Situated in the historic James Bay neighbourhood on the east side of Menzies Street, between Simcoe and Niagara Streets, the Sims Residence is a two storey, wood-frame house set high on a shingle-clad plinth. The second storey is marked by projecting square bays at the corners of the front façade, and there is a small balcony above the central inset front porch.

Heritage Value of Historic Place

The Sims Residence, built in 1907, is valued as a tangible representation of James Bay's transition from a pioneer farm to the first Garden City suburb in Victoria. Hudson's Bay Company Chief Factor, James Douglas, established James Bay, a peninsula of fertile land, as Beckley farm in 1846. The early subdivision and sale of Beckley Farm land into small lots occurred just after gold was discovered on the Fraser River in 1858. James Bay subsequently developed into a centre for industry and shipping, which facilitated transportation links and residential development. James Bay's industrial Outer Harbour serviced the region's booming resource development. As a result of this commercial activity, smaller workers' homes were built in James Bay's western reaches (closer to the Outer Harbour), while grander estate homes were built on the former Beckley Farm.

The Sims Residence is additionally valued for its Edwardian-era architectural details, with its scale and grandeur reflecting the optimism and rapid growth of the booming economy prior to the outbreak of the First World War. This house is characterized by symmetrical massing, with projecting square bays on the front corners of the second storey, and was likely based on a pattern book design. Moore & Whittington, established as carpenters and builders in 1893, built it on a speculative basis for many years in the Victoria region. The first occupants were Bertha Sims (1881-1959) and Horace E. Sims (1878-1929), later the president of the Sooke Harbor Fishing & Packing Company.

The Sims Residence epitomizes the community value of the James Bay neighbourhood, the city's oldest Garden City suburb that encompasses a mix of residential, commercial and industrial uses.

Character-Defining Elements

Key elements that define the heritage character of the Sims Residence include its:

- location within the historic James Bay neighbourhood
- continuous residential use
- minimal setback from the front and side property lines
- residential form, scale and massing as expressed by its: generally symmetrical cubic form; two storey height; full ground level basement; pyramidal roof with hipped front dormer; central inset front entry; and projecting second floor corner bays
- wood-frame construction, with shingle siding at the foundation, narrow lapped wooden siding above, wooden trim and detailing, and open eaves with tongue-and-groove siding
- Edwardian era design details such as: lathe-turned inset columns; narrow front balcony with scroll-cut balustrade, modillions, dentil mouldings and scroll-cut brackets

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WINDSOR GROCERY, 141-159 MENZIES STREET



Original Owner: Smith & Wall (The Windsor Grocery Co.)

Architect: Thomas Hooper

Date of Construction: 1911; two-storey addition in 1913; later one-storey commercial extension to south

Description of Historic Place

The Windsor Grocery is a two-storey, Edwardian-era wood-frame building, with commercial storefronts at ground level and second floor residential units. A later, one-storey wing with three stores extends to the south. It is located at the southeast corner of Menzies and Simcoe Streets, where the east end of Toronto Street intersects, in a small commercial strip in the historic James Bay neighbourhood of Victoria.

Heritage Value of Historic Place

Constructed during the height of the pre-First World War real estate boom, the Windsor Grocery is valued as a reflection of the surge of development that occurred in the residential area of James Bay at this time. While much of the development transforming the area involved the construction of single-family houses, there was also a need for commercial services. As the neighbourhood densified during these booming economic times, prime corner sites were rebuilt as commercial buildings, with residential units above. The original portion of this building, built in 1911 with only one store, was doubled in size just two years later, then extended to the south with three additional storefronts, illustrating the rapid growth of the local population. The scale of the building reflects the optimism and rapid growth during the Edwardian era, prior to the collapse of the local economy and the outbreak of World War One.

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The Windsor Grocery is additionally significant as a surviving example of the commercial work of prominent B.C. architect, Thomas Hooper (1857-1935), who had one of the province's longest running and most prolific architectural careers, designing hundreds of commercial and residential buildings in Victoria and Vancouver.

Located at a prominent intersection in a local commercial strip and still serving its original function, the Windsor Grocery was, and remains, a neighbourhood landmark that contributes to the heritage character of the James Bay neighbourhood as a colourful and varied waterfront community with a blend of industrial, commercial and residential dwellings.

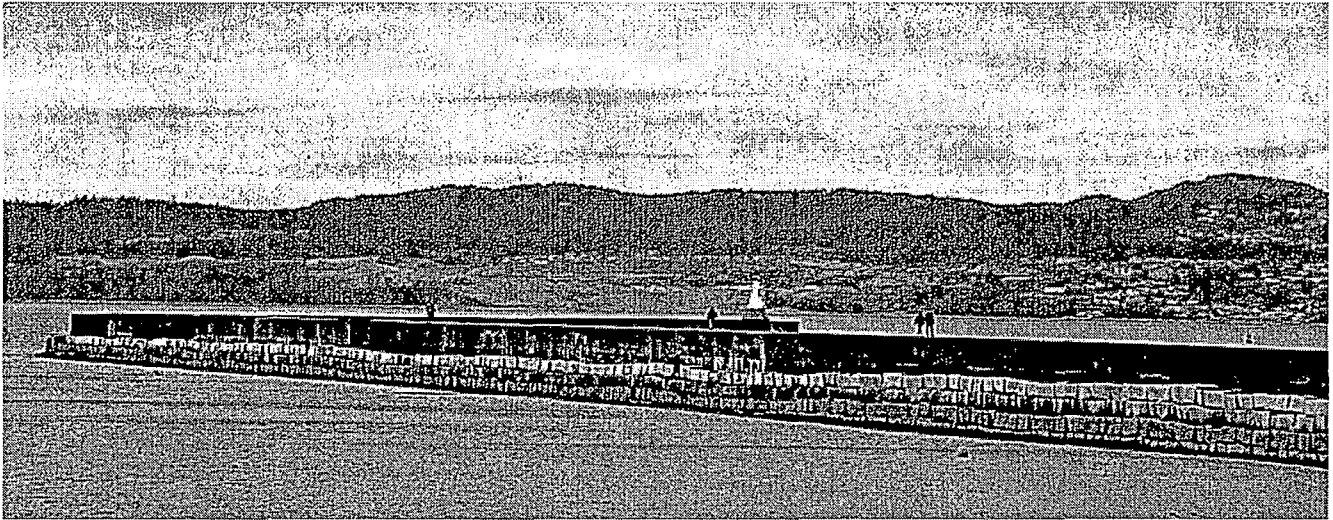
Character-Defining Elements

Key elements that define the heritage character of the Windsor Grocery include its:

- prominent location at the southeast corner of Menzies and Simcoe Streets, in the historic James Bay neighbourhood
- continuous use as a mixed-use commercial and apartment building
- form, scale and massing as expressed in its: two-storey height, with a one-storey retail wing running south along Menzies Street; rectangular plan, built to the front and side property lines; flat roof; chamfered corner entry; and second floor projections including a rounded corner bay, semi-octagonal bay on the north façade, and projecting bays at rear
- Edwardian-era decorative features including: projecting horizontal cornices above the ground and second floors, with a dentil course at the top cornice; and pilasters framing the storefront and door openings
- wood-frame construction, including double-bevelled wooden siding and window trim of dimensional lumber
- original fenestration, including: double-hung wooden sash windows with horns, in single, double and triple assembly
- early storefront elements including inset central doorways with wooden soffits and mosaic tile insets
- interior features including original room configuration, central staircase with cut-out flat balusters, lath-and-plaster walls and wooden trim

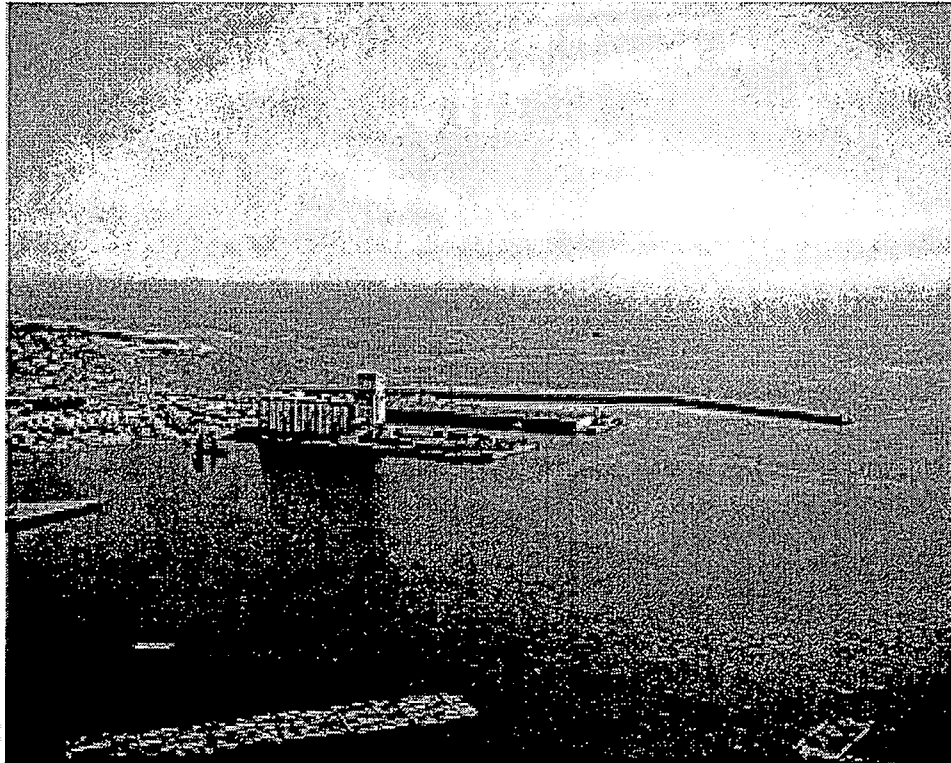
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OGDEN POINT BREAKWATER & DOCKS



ROYAL BC MUSEUM

Courtesy of BC Archives collections - Call Number: I-26468
Web: www.bccarchives.gov.bc.ca Email: access@www.bccarchives.gov.bc.ca
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Title: Aerial, Victoria Showing Ogden Point
Ogden Point, 1961 [BC Archives I-26468]

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Original Owner: Federal Government
Design Engineer: Louis Coste
Supervising Engineer: J.S. Maclachlan
Chief Engineer: Public Works, Canada; D. Lafleur
Original Contractor (Breakwater): Sir John Jackson Ltd.
Original Contractor (Docks): Grant, Smith & McDonnell
Date of Construction: 1914-1917

Description of Historic Place

The Ogden Point Breakwater & Docks consist of an 800-metre long concrete and granite breakwater with a lighthouse at the seaward end, and associated dock areas. The breakwater is located at the entrance of Victoria Harbour, off Dallas Road in the historic James Bay neighbourhood of Victoria, British Columbia. The Ogden Point Breakwater & Docks has been declared a National Civil Engineering Site.

Heritage Value of Historic Place

Built between 1914 and 1917, Ogden Point has historical value as the only breakwater in the city of Victoria and as part of Victoria's working waterfront. It was associated with the development of the international shipping industry in James Bay. After construction of the Esquimalt-Nanaimo Railway in 1887, the expected construction of the Canadian Pacific Railway, and the imminent completion of the Panama Canal in 1914, Canada anticipated an economic boom and a dramatic increase in the shipping and cargo demands on its western harbours. At the time, Victoria's harbour was relatively shallow, fraught with dangerous obstacles, and heavily exposed to the southwesterly winds of the Juan de Fuca Strait. The breakwater was constructed in order to provide safe, protected dock areas. This enabled Ogden Point to develop into a hub for international shipping, providing moorage for large naval and cargo ships. Victoria's Harbour was the largest seaport in Western Canada at the time, and as traffic increased, so too did industrial development at Ogden Point; two piers and a warehouse were added in 1918. In 1925, the Panama Grain Terminal Elevator Company and the City of Victoria agreed to build a grain terminal with 22 storage bins, to facilitate the loading of grain from the prairies for international export. Ottawa handed over administration of Ogden Point to the Canadian National Railway in 1928, and at the same time B.C. Packers built a fish processing plant on the site. These massive infrastructure investments were a major boost to Victoria's gateway economy.

In 2001, Ogden Point was named as a Canadian National Historic Civil Engineering Site, indicating the importance of its physical structure. Named after Hudson's Bay Company chief factor Peter Skene Ogden (1794-1854), the breakwater was designed by Louis Coste and D. Lafleur of Public Works Canada. Contractors Jackson Ltd. built the 800-metre long breakwater using over one million tons of local rock, quarried on nearby Hardy Island, and ten thousand granite blocks – each weighing up to 15 tons - stacked in a nine-layer stepped profile. Ogden Point was built for a cost of \$1,800,000. To this day, only a fraction of the Ogden Point original granite blocks have been repositioned, illustrating the quality of the design and engineering involved in the construction of the breakwater. The associated docks continue to be utilized as Victoria's major moorage for cruise ships.

Presently, the Ogden Point breakwater is an integral component of recreation in James Bay, and has environmental significance as a Pacific marine sanctuary, supporting hundreds of species that attract an

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abundance of scuba divers. The upper portion of the breakwater is a popular walking destination, demonstrating adaptive and continuous use by the community over time.

Character-Defining Elements

Elements that define the heritage character of the Ogden Point Breakwater & Docks include its:

- location at the entry of Victoria Harbour, off Dallas Road in the historic neighbourhood of James Bay
- continuous industrial use
- industrial form, scale, and massing as expressed by its hooked shape that extends 800 metres into the entrance of into the harbour, and the lighthouse located at the western end
- nine-layer stepped concrete and massive granite block construction of the breakwater
- associated dock areas, working areas and buildings that contribute to the industrial use

Statement of Significance

The Menzies Apartments

Address: 101-103-105 Menzies Street

Original Owner: Joseph L. Jenks

Architect: James Dahl

Date of Construction: 1912

Description of the Historic Place

The Menzies Apartments is a two-storey, wood-frame apartment block located on the northeast corner of Menzies and Niagara Streets in Victoria's historic James Bay neighbourhood. The building is distinguished by its imposing Menzies Street façade with its three symmetrically-placed entries.

The Menzies façade's three matched porches each access four suites. The entries have pedimented hoods supported by heavy, curved brackets on pilasters. The door assemblies include sidelights flanking wood doors with bevelled glass. The main floor is finished in lapped wood siding while the upper storey has stucco cladding with vertical half-timbering. Fenestration on the upper floor alternates single and double windows, with the doubles in shallow cantilevered box bays. All apartment windows are one-over-one.

The footprint of the apartment building resembles the shape of the letter E, with two recessed open spaces in the rear to admit light to the suites. All apartments have rear exits onto wooden verandas and stairs. A complex hipped roof with exposed rafter ends over the whole building is broken by one shallow attic dormer.

Heritage Value of the Historic Place

The heritage value of The Menzies Apartments is summarized below in accordance with the Victoria Heritage Thematic Framework established in the Official Community Plan.

Theme 1: COASTAL SETTLEMENT

Subtheme 1.3: Pioneer Farms to First Suburbs

The heritage value of The Menzies Apartments is associated with its location on the historic Beckley Farm and the evolution and gentrification of the James Bay Peninsula as it changed from farm land to commercial/industrial to residential. The building is representative of the economic and social transitions that were occurring prior to the advent of the First World War. The scale of this apartment building reflects the optimism and growth of the Edwardian era, before the economic collapse in 1913 and the outbreak of World War I. As the neighbourhood densified, there was demand for multi-family apartment buildings to provide housing for the burgeoning population and different income levels.

The Menzies Apartments is valued as a reflection of the surge of development that occurred in the residential area of James Bay at this time. The building continues to serve its original function and contributes to the vitality and heritage character of James Bay neighbourhood.

Theme 2: GATEWAY ECONOMY

Subtheme 2.5: Historic Infrastructure

The Menzies Apartments is indicative of the development of the James Bay neighbourhood around developing transportation infrastructure. The location attracted the emerging middle class with its proximity to the downtown and places of employment. The new James Bay Bridge placed the apartments within walking distance. The No. 3 Beacon Hill streetcar passed by on Menzies, turning the corner at Niagara. The Carvath Grocery/Niagara Apartments on the southeast corner, designed by architect Samuel Maclure, was also built the same year.

The Menzies Apartments has heritage value because it reflects the densification of the James Bay neighbourhood in response to infrastructure improvements during the Edwardian era that included roads, bridges and streetcar lines.

Theme 5: CULTURAL EXCHANGE

Subtheme 5.1: Architectural Expression/Edwardian Era Architecture

The Menzies Apartments is valued as a good example of an Edwardian era apartment building. It was constructed to accommodate twelve self-contained one-bedroom units. It is the only known Victoria building by Seattle architect James Dahl. The original owner was Joseph L. Jenks, proprietor of the Brunswick Hotel. The main façades retain many of their architectural details and display a high quality of design and craftsmanship. The Menzies Apartments is among the oldest surviving purpose-built multi-family complexes in continuous use as modest rentals in James Bay.

Character-Defining Elements

Key elements that express the heritage value of The Menzies Apartments and continue to define the character and history of James Bay include:

- prominent location at the northeast corner of Menzies and Niagara Streets
- relationship to the surrounding commercial and apartment building dating from the same era and the contribution that the building makes to the neighbourhood character
- siting in close proximity to the front and side property lines
- continuous use as an apartment building

Key elements that define the heritage character of the building's exterior include:

- multi-family residential form, scale and massing as expressed in its: two-storey height; hipped roof and dormer; three entry porches
- Menzies and Niagara Street elevations
- wood-frame construction; lapped wood siding on main floor; stucco with vertical half-timbering on upper floor
- entry porches with pedimented hoods; door assemblies with sidelights; wood doors with bevelled glass
- shallow, cantilevered box bays on upper floor
- fenestration including: one-over-one sash windows in single and double assembly
- detailing such as: exposed rafter ends; large, curved porch brackets on pilasters

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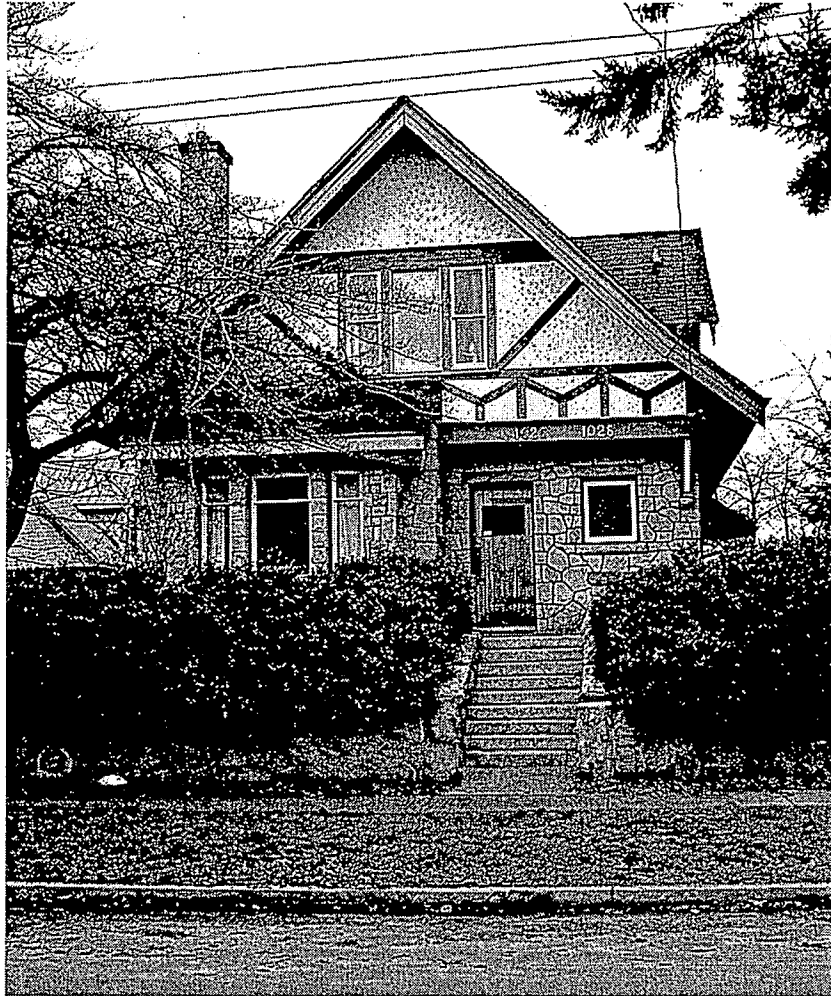
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TRUESDELL RESIDENCE, 1026-1028 EMPRESS STREET



Original Owner: George Truesdell

Designer/Contractor: George Truesdell

Date of Construction: 1912

Description of Historic Place

The Truesdell Residence is a one-and-one half storey, wood-frame Arts and Crafts dwelling situated on the north side of Empress Street in the North Park neighbourhood of Victoria. Notable features of this residence include half-timbering in the gable peak, roughcast stucco, and an extensive use of granite and sandstone cladding.

Heritage Value of Historic Place

The Truesdell Residence is significant as an example of middle-class Edwardian-era housing in North Park, and is valued as a reminder of the early development of one of Victoria's oldest residential neighbourhoods. It is associated with the Edwardian-era development of North Park as a Garden City suburb, and for its connection with the city's historic infrastructure. Suburban development in the area

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was fostered by the introduction of the B.C. Electric Streetcar line into the area in 1890 and reached its peak during the Edwardian-era boom. The neighbourhood's proximity to downtown, and its variety of local schools, churches, parks and recreation, made North Park an appealing area that attracted a variety of different cultures at the height of Victoria's immigration.

The Truesdell Residence is additionally valued for its architectural expression, and is a superior example of the influence of the Arts and Crafts style. It was designed and constructed in 1912 by George Albert Truesdell (1872-1949) as his own residence. Born in Ontario, Truesdell was a proficient local contractor and stonecutter; at the time of his death at the age of 76 he was working for West Coast Shipyards in Vancouver. The Arts and Crafts aesthetic is reflected in the complex, asymmetrical massing, half-timbered gables, varied use of textured claddings, and the use of locally-available building materials such as wood and stone. Fine craftsmanship and materials are evident in the ornate roughcast stucco cladding and stained and leaded-glass windows.

The Truesdell Residence, with its superior design and fine craftsmanship, makes a significant contribution to the rich and varied streetscapes of the North Park neighbourhood, which continues today as a mix of residential, commercial and recreational uses.

Character-Defining Elements

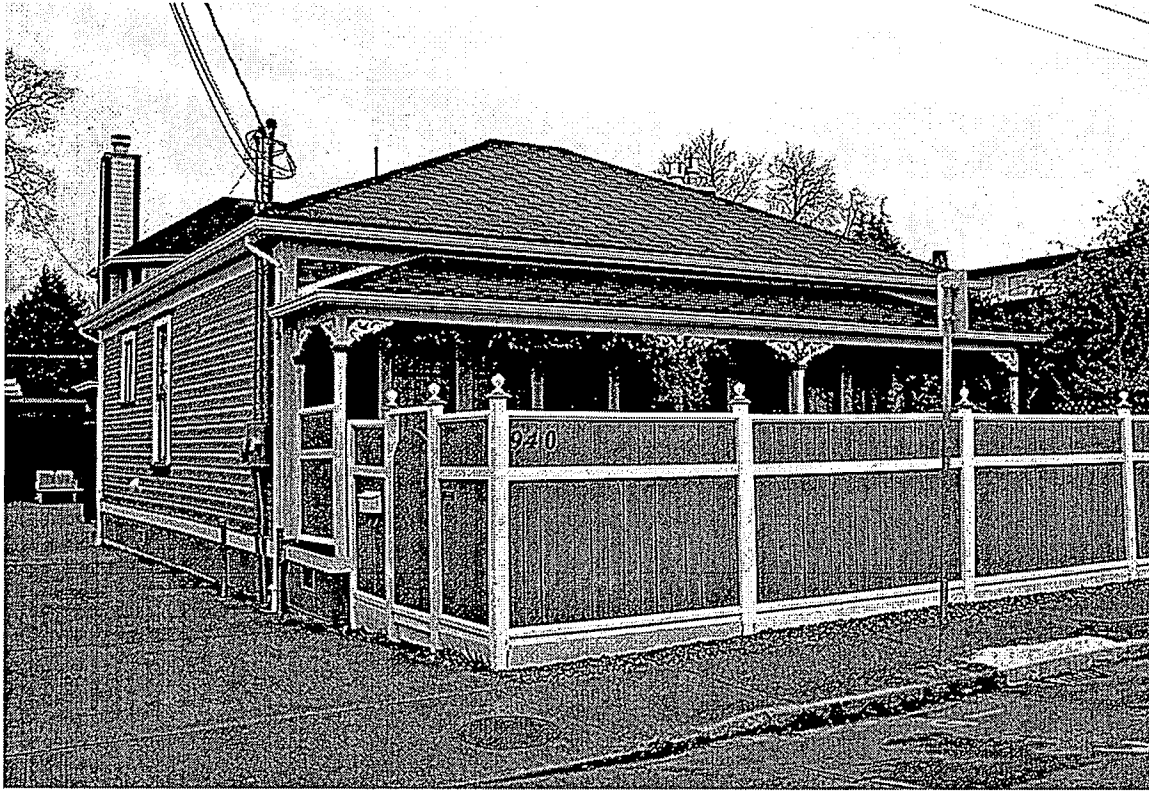
Key elements that define the heritage character of the Truesdell Residence include its:

- mid-block location on the north side of Empress Street in the North Park neighbourhood
- continuous residential use
- residential form, scale and massing as expressed by its: close proximity to the front property line; one-and-one half storey height; front-gabled roof with symmetrical side gabled dormers; and projecting ground floor square bay with shed roof
- construction materials such as granite and sandstone cladding; roughcast stucco; and wood-frame construction
- Arts and Crafts detailing such as half-timbering, mixture of textured cladding materials including shingling in the gable ends, and open soffits with exposed rafter tails
- windows such as its 1-over-1 double-hung wooden sash windows, and leaded and stained-glass windows
- internal and external granite and sandstone chimneys
- wood panelled front door with strap hinges
- associated landscape features such as mature holly and rubble granite wall with serrated cap at the front property line

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WAGG RESIDENCE, 940 MASON STREET



Original Owner: John William Wagg and Louisa Wagg

Date of Construction: 1889

Description of Historic Place

The Wagg Residence is a modest, single-storey, vernacular wood-frame cottage with a low-pitched hipped roof. It is situated on the north side of Mason Street between Quadra and Vancouver Streets in the North Park neighbourhood.

Heritage Value of Historic Place

Built in 1889, the Wagg Residence is significant as an example of a Late Victorian era, working-class residence in North Park, one of Victoria's oldest residential neighbourhoods. It is associated with the Victorian era growth of North Park as a Garden City suburb, which stemmed from development of the city's infrastructure at the time. The construction of small working class houses, in close proximity to the business district, was spurred by the mid-1880s economic boom. The arrival of the trans-continental railway in Vancouver in 1887 was echoed by a boom in Victoria, based on optimistic predictions of growth and the prior completion of the Esquimalt & Nanaimo Railway in 1887. North Park's development was further encouraged by the introduction of the B.C. Electric Streetcar line into the area in 1890. The Wagg Residence is situated on part of what was originally designated a Five Acre Lot by the city's first surveyors. Based on the Wakefield System, these lots were not intended for agricultural production rather than residential development, but their proximity to the business district led to subdivision as early as 1864, forming the core of the North Park neighbourhood.

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The Wagg Residence is significant as a rare survivor of this type of vernacular Victorian-era cottage. The first occupants were John William Wagg (1867-1933) and his wife Louisa Wagg (1866-1951). The Wagg family moved into this house at the time of their marriage in 1889. John Wagg, who was originally from England, was employed as a painter, while Louisa tended to the home. Following John's death in 1933, Louisa remained in the house until her passing in 1951. The Wagg Residence symbolizes the continuing community character of North Park, which continues today as a mix of residential, commercial and recreational uses.

Character-Defining Elements

Key elements that define the heritage character of the Wagg Residence include its:

- setting on a small lot on the north side of Mason Street in the North Park neighbourhood
- continuous residential use
- residential form, scale, and massing as expressed by its: minimal setback from the front property line; one-storey height; symmetrical massing with central front entry; hipped roof; and full-width open verandah with shed roof
- wood-frame construction including wooden drop siding, vertical foundation skirting, and dimensional lumber corner boards and window trim
- exterior architectural details such as scroll-cut brackets, square chamfered verandah columns, and tongue-and-groove verandah soffits
- windows, such as double-hung 1-over-1 wooden sashes with window horns in single and double assembly
- front door assembly with sidelights and transoms

**CHINESE PRESBYTERIAN CHURCH
812-816 NORTH PARK STREET**



Original Owner: Chinese Presbyterian Church
Designer: Reverend W.L. McRae, Chairman
Contractor: J.W. Sykes
Date of Construction: 1922

Description of Historic Place

The Chinese Presbyterian Church is a one-storey, vernacular wood-frame church, located on the north side of North Park Street, just east of Blanshard Street. An open belfry sits on the roof ridge to the west side. The church is situated within the North Park neighbourhood of Victoria.

Heritage Value of Historic Place

Built in 1922, the Chinese Presbyterian Church is significant as a symbol of the evolution of the Chinese community in Victoria and is a testament to spiritual life in the North Park community. It has social value in North Park as a tangible reminder of the origins of the Chinese Presbyterian community and their continuity into present day. In the 1850s, exacerbated by political and social turmoil in China, thousands of Chinese migrated from a small region in the southern province of Guangdong to frontier gold rush sites in California, setting up a permanent base in San Francisco. In 1858, the Fraser Gold Rush spurred the growth of Victoria as a significant port town, and prompted the movement of many Chinese into the province. Victoria was the primary point of entry for Chinese into Canada until the early twentieth century. In response to growing Chinese immigration to Victoria, a Chinese Presbyterian mission was established in 1892. Despite an expanding congregation, the church had no permanent home and was moved to many different locations. After many requests, the Foreign Mission Committee

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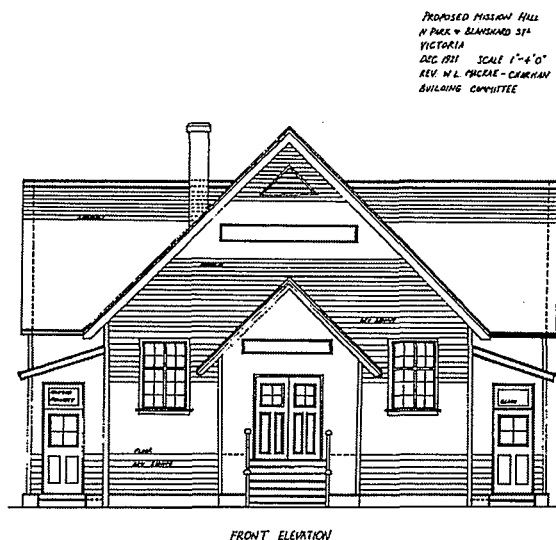
provided funds for a building, and the new church was dedicated on Good Friday, 1922. The church became an integral part of the Chinese community, and also provided space for a Chinese school, an athletic association, the Women's Missionary Society and the Mission Band. The congregation resisted unification with the United Church of Canada in 1925, and has survived to the present day despite antagonistic immigration laws and other difficulties. The Church is valued for its continued use by Victoria's Chinese Presbyterian community.

The Chinese Presbyterian Church represents North Park's multicultural origins and traditions. Located in close proximity to Victoria's Chinatown, the neighbourhood was home to a number of prominent Chinese residents and local businesses. Although the North Park neighbourhood has changed over the years, and the Chinese population has grown significantly since the 1920s, the Chinese Presbyterian Church continues to be an important focus for the Chinese community of Victoria. It contributes to the social vitality of the North Park neighbourhood, and symbolizes the historic character of North Park, which continues today as a multicultural community with a mix of residential, commercial and recreational uses.

Character-Defining Elements

Key elements that define the heritage character of the Chinese Presbyterian Church include its:

- setting on North Park Street, in the North Park neighbourhood of Victoria among buildings of similar form and scale on small, narrow lots with shallow setbacks, mixed with residential buildings
- continuous use as a place of worship
- institutional form, scale, and massing as expressed by its: T-shaped plan; one-storey height; full basement; medium-pitch front gabled rooflines; symmetrical massing with inset central entry; open soffits with exposed rafters; and open belfry with original bell to west side
- wood-frame construction, with stucco cladding over original lapped wooden siding and wooden shingles in the north gable end
- windows such its multi-paned wooden-sash casement windows with cruciform mullions, with coloured glass in the main sanctuary



Original Plans, from: *To God Be The Glory: the Chinese Presbyterian Church in Victoria 1892-1983*

KNIGHTS OF PYTHIAS HALL
840 NORTH PARK STREET / 1800 QUADRA STREET



Original Owner: Knights of Pythias

Historic Name: Castle Hall / Knights of Pythias Hall

Architect: Bresemann & Durfee

Date of Construction: 1912

Current Name: now consolidated with the Glad Tidings Pentecostal Church, 1800 Quadra Street

Description of Historic Place

The Knights of Pythias Hall is a two-storey masonry building with Classical Revival detailing, situated mid-block on the north side of North Park Street in the North Park neighbourhood of Victoria. The front façade is capped with a projecting metal cornice, and is clad with high-fire two-tone brick and glazed terra cotta arches that frame the first and second storey windows. The original structure has now been consolidated with the Glad Tidings Pentecostal Church, with a large addition built to the east of the original building.

Heritage Value of Historic Place

The Knights of Pythias Hall, constructed in 1912, is significant for its association with the Order of the Knights of Pythias, an international, non-sectarian fraternal order. Organizations such as this were vitally important to the establishment and stability of early Victoria society. It was within such organizations that people met for business and companionship, for assistance in settling in a new environment, and aid in times of trouble. Founded as a non-sectarian fraternal order in Washington, D.C. in 1864 by Justus H. Rathbone, the Knights of Pythias promoted friendship, charity and benevolence. In 1882, the Order was introduced to Victoria by Brother Walter Scott Chambers, with the first lodge

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instituted in 1883 as Far West Lodge Number 1. Indicative of the order's growth, this large hall was built during the Edwardian era, situated at the eastern edge of downtown in close proximity to the rapidly growing residential areas of the city. At the time, both Blanshard and Quadra Streets were developing as major north-south axes, providing convenient access to the Hall, which was also known as Castle Hall.

The Knights of Pythias Hall is additionally significant as a sophisticated example of the work of architects Emanuel Joseph Bresemann (1881-1971) and Morien Eugene Durfee (1885-1941). Bresemann was born in Tacoma, Washington and had a prolific career in San Francisco. There, Bresemann met Wisconsin-born Durfee and subsequently the two formed a partnership. After opening an office in Seattle in 1908, the firm set up branch offices in both Victoria and Vancouver. Among their most notable commissions was the First Congregational Church on Quadra Street, North Park, built in 1912. The Knights of Pythias Hall displays the firm's proficiency with the Classical Revival vocabulary that was reached the height of its popularity during the Edwardian era. This also a notable example of terra cotta ornamentation, used here in an unusual colour that highlights the two-tone brick cladding.

The Knights of Pythias Hall has been consolidated with Glad Tidings Church, contributing to the social vitality of the North Park neighbourhood. It symbolizes the continuing community character of North Park, which developed as a Garden City suburb and continues today as a mix of residential, commercial and recreational uses.

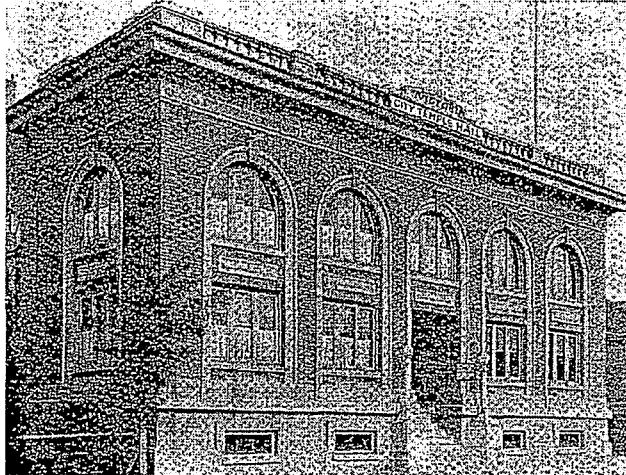
Character-Defining Elements

Key elements that define the heritage character of the Knights of Pythias Hall include its:

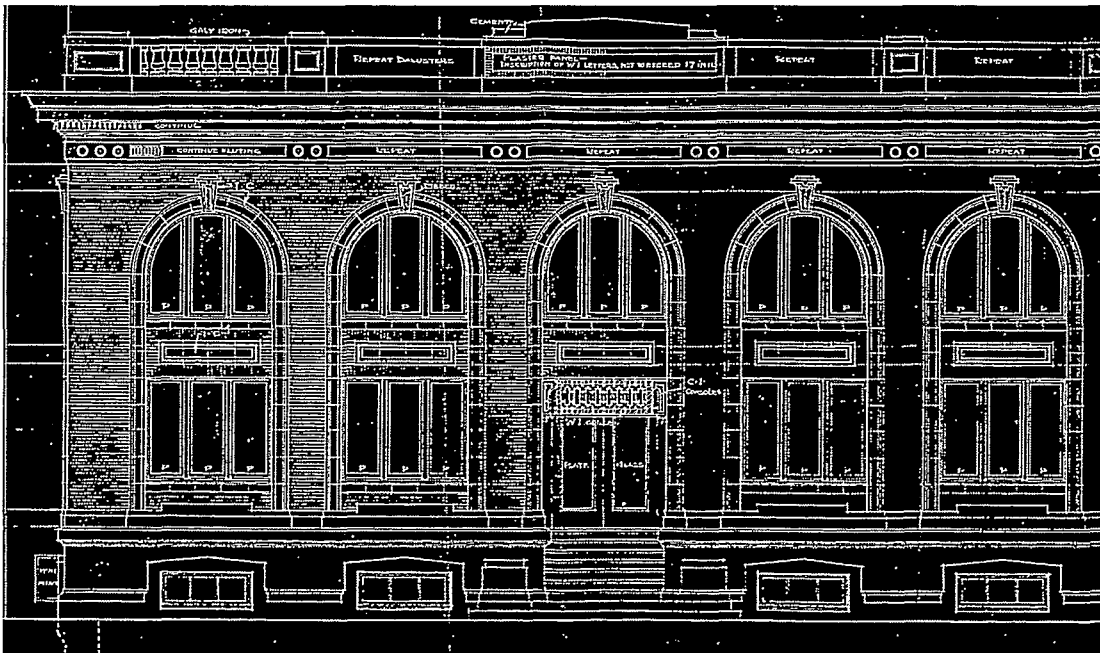
- location mid-block on the north side of North Park Street, in the North Park neighbourhood
- continuous community use
- institutional form, scale and massing as expressed by its two-storey height plus full basement, built to the front and side property lines, rectangular plan and flat roof, and an elaborate façade treatment that returns on the side facades for one full bay
- construction materials including: tan and brown high-fire, iron-spot brick; light-orange coloured glazed terra cotta window surrounds, keystones and spandrel blocks; and sheet metal ornamentation
- Classical Revival style details such as: round-arched window surrounds with keystones; and projecting metal cornice with dentils and running ornament
- triple-assembly window openings with heavy wooden mullions; and double-height windows at the sides with fanlight transoms



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Knights of Pythias Hall, collection Rick Coleman



Front Elevation 1912, City of Victoria Plans

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ST. LOUIS COLLEGE, 1002 PANDORA AVENUE



Original Owner: St. Louis College

Current Name: St. Andrew's Elementary School

Architect: Townley & Matheson

Builder: Luney Brothers

Date of Construction: 1930-31

Description of Historic Place

Located prominently at the northeast corner of Pandora Avenue and Vancouver Street in the North Park neighbourhood of Victoria, the former St. Louis College, currently St. Andrew's Elementary School, is a three-storey school building with a central front tower and banks of windows along the side facades, recessed between vertical pilasters. Boldly expressed in cast concrete, the school reflects a modernist version of Collegiate Gothic, blended with Art Deco stylistic elements.

Heritage Value of Historic Place

This historic school is valuable for its association with the development of the St. Louis College Catholic school for boys, and reflects the early establishment of the private educational system in Victoria. In 1857, Bishop Demers from Quebec established the first school for boys in Victoria. The following year Father Louis Herbomez, of the Order of the Oblates of Mary the Immaculate, took over the school. With the Bishop's blessing, Father Herbomez named the school St. Louis College after Louis IX, King of France. The first classes were held in the Bishop's Palace on Collinson Street. St. Louis

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College quickly established a reputation as the City's premier Catholic educational institution, due in part to its procurement of university-educated teachers. Ever-increasing school and staff populations necessitated the construction of a new school in 1864 at its present site. Further growth required the construction of a new building that opened in 1931; the cornerstone was relocated from the old college to the foundation of the new building, symbolizing the transference of its continuing traditions from old to new. The date of construction, during the depths of the Great Depression, reflects the low costs of labour and material at the time, which spurred the construction of several local institutional projects.

St. Louis College possesses historical value for its long-term association with the North Park neighbourhood in Victoria, and is also significant for its continuous use as a Catholic educational institution. Today the building is utilized as St. Andrew's Elementary, demonstrating long-term use by the Catholic community and contributing to the vitality and character of the North Park neighbourhood.

St. Louis College is also a significant design by the Vancouver firm Townley & Matheson, one of the most prolific architectural firms in Western Canada and leading proponents of the new modernist styles. They designed this building at the same time as they were working on the landmark Causeway Tower on the Inner Harbour. Townley & Matheson's best-known design, Vancouver City Hall (1935-36) displays many of the stylistic elements of this seminal earlier project. The firm had a great deal of experience in the design of educational facilities during the 1920s, including both public and private schools. The design of St. Louis College embraces traditional Collegiate Gothic elements, considered appropriate for educational purposes, but is expressed with a modernist sensibility that reflects the influence of the Art Deco style. Townley & Matheson were forerunners in the use of cast-in-place concrete as both a structural and facing material, which is one of the building's hallmark features. This progressive structure demonstrates the acceptance by the residents of Victoria of a new, modern vision of education.

Character-Defining Elements

Key elements that define the heritage character of St. Louis College include its:

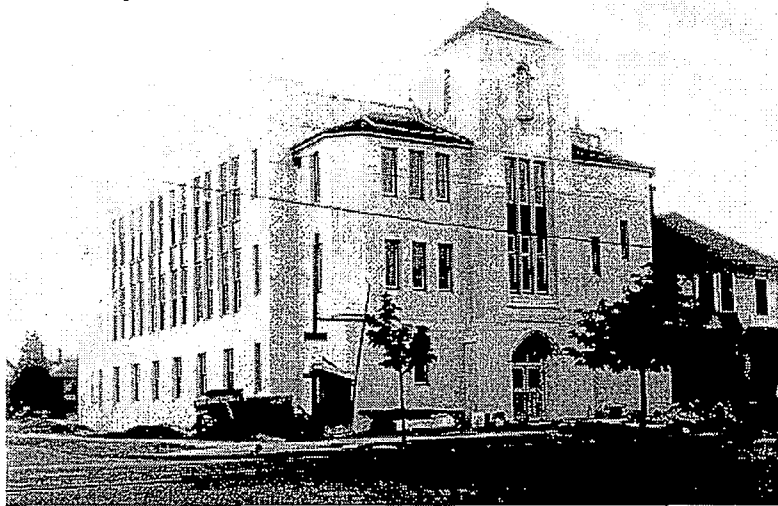
- prominent location at the northeast corner of Pandora Avenue and Vancouver Street, in the North Park neighbourhood
- continuous use as an educational facility
- institutional form, scale, and massing as expressed by its: three-storey height; rectangular plan; flat roof on main block; with hipped roof over projecting front block; pyramidal hipped roof on the symmetrical square central tower; and central front entry
- monolithic board-formed, cast-in-place concrete construction
- Collegiate Gothic style elements such as: Gothic pointed-arch main entrance with archivolt; decorative lintels above third floor windows with shield and foliate design; statue niche above front entry; statue of St. Andrew with saltire cross; swag sign above entry with date '1931'; and cross atop the central tower
- Art Deco influence including: the vertical emphasis and geometric shapes; bevelled geometric corners of the front block and central tower; and symmetrical banks of windows on the side elevations, recessed between step-back vertical pilasters

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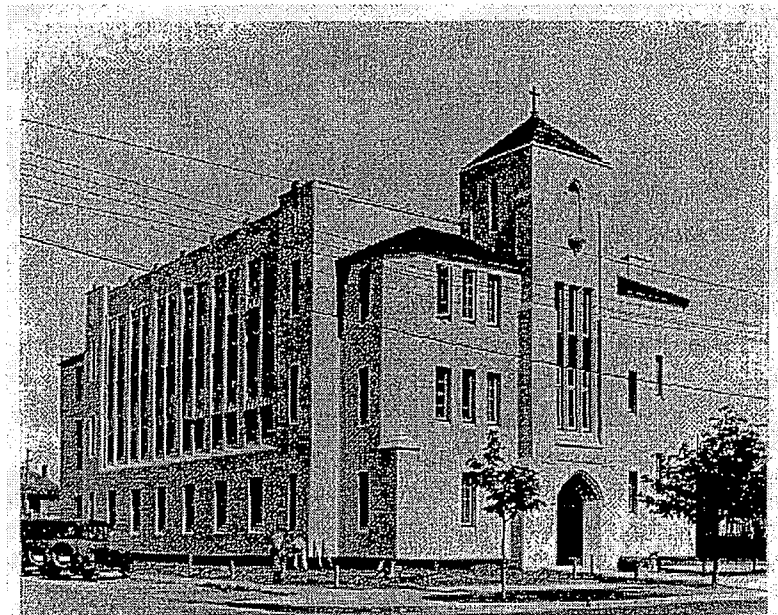


Title: St. Louis College, Pandora Street, Victoria.



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Title: Victoria; St. Louis College, northeast corner of ...

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HAWKINS RESIDENCE, 821 PRINCESS AVENUE



Original Owner: Thomas William C. Hawkins

Architect: George V. Bishop

Contractor: Wm. Dunford & Son

Date of Construction: 1911

Description of Historic Place

The Hawkins Residence is a one and one-half storey, wood-frame, Arts and Crafts style residence located mid-block on the south side of Princess Avenue in the North Park neighbourhood. It stands on a terraced lawn, with a rough-textured concrete block wall along the sidewalk that matches the foundation. The Hawkins Residence is distinctive for its medium-pitch, cross-gabled roof with broad overhanging eaves, triangular eave brackets and central inset front porch.

Heritage Value of Historic Place

The Hawkins Residence has historical value for its connection with the Edwardian-era development of the North Park neighbourhood as a Garden City suburb, and as a superior example of the Arts and Crafts influence of Victoria's housing stock. Residential and commercial development flourished in North Park, particularly with introduction of the B.C. Electric Streetcar line into the area in 1890. The proximity to the downtown, and an abundance of local schools, churches and parks made North Park an appealing neighbourhood. Built in 1911, the Hawkins Residence is significant as an example of the type

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of housing that was widely popular at the time, and its handsome design displays great sophistication in its materials and detailing.

This house also demonstrates the importance of a number of bungalow construction companies that built houses on a speculative basis during the building boom before the First World War. They were sold on the installment plan to the newly developing market of young working class families who, a generation earlier, would not have been able to afford their own homes. Many prospective home buyers chose modest California and Craftsman Bungalows, as these 'artistic' styles, developed as the American version of the Arts and Crafts movement, were both compact and convenient; the plans could be provided through architects engaged by the company or from readily available pattern books. William Dunford & Son began constructing houses in Victoria in 1908, after the Dunfords moved from Winnipeg where they had been in the lumber business. From 1910 on they averaged 'one bungalow every nine days, and the firm states that each one of these has been sold before the date of its completion... Mr. Dunford, senior, makes annual trips to California and various sections of the United States to gather new ideas for the design and construction of Dunford Bungalows... The Californian style of architecture is mostly favoured.' This house was designed by the Dunford's staff designer, George V. Bishop (1889-1977). It was first owned by Thomas William C. Hawkins (1877-1957), who was the partner of E. C. Hayward in Hawkins & Hayward electrical fixtures and supplies. In 1902, Hawkins married Anna Jessie Stephens, who died in 1926; he was remarried the following year to Lottie Louise Pendray, who died in 1940.

The Hawkins Residence, with its superior design and fine craftsmanship, makes a significant contribution to the rich and varied streetscapes of the North Park neighbourhood, which continues today as a mix of residential, commercial and recreational uses.

Character-Defining Elements

Key elements that define the heritage character of the Hawkins Residence include its:

- setting on a terraced yard in a mid-block location in the North Park neighbourhood
- residential form, scale, and massing as expressed by its: one and one-half storey height plus full basement; medium-pitch cross-gabled roof; generally symmetrical square plan; and central inset entry porch
- wood-frame construction
- masonry elements such as rough-textured cast concrete blocks at the front foundation and staircase, and two internal red-brick corbelled chimneys
- Arts and Crafts detailing such as: scroll-cut eave brackets; raised and drop finials; variety of textured siding such as octagonal shingles and double-bevelled wooden siding; scroll-cut and inscribed bargeboards; projecting balcony above entry with scroll-cut balustrade; and paired chamfered porch columns
- windows such as: 1-over-1 double-hung wooden-sash windows; triple assembly windows at front with fixed centre panes and stained glass transoms; front door assembly with stained glass transom and sidelights
- interior features including as a central hall and open staircase, and interior woodwork including fir panelling and trim
- associated landscape features such as rough-textured cast concrete block wall at front with gateposts

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PARK MANSIONS, 903 NORTH PARK STREET



Architect: H.J. Rous Cullin

Date of Construction: 1913

Description of Historic Place

Located on the southeast corner of Quadra and Park Streets, Park Mansions is a three-storey masonry building located in the North Park neighbourhood of Victoria. It is distinctive for its brick construction, double-height recessed bay windows, metal stringcourses and cornices. Commercial storefronts occupy the ground floor level, with residential units located on the two upper floors.

Heritage Value of Historic Place

Constructed during the height of the pre-World War One real estate boom, Park Mansions is valued as a reflection of the surge of development that characterized Victoria's gateway economy. With its substantial size, brick construction and classically-influenced detailing, it was, and remains, a neighbourhood landmark. Its scale reflects the optimism and rapid growth of the Edwardian era, at the cusp of the collapse of the local economy in 1913 and the outbreak of World War One the following year. Park Mansions illustrates the continuing redevelopment east of downtown, through the replacement of earlier buildings on prime sites during a time of great prosperity. Quadra Street was being established as a significant north-south commercial street, and the mixed-use nature of the building provided commercial as well as residential opportunities in a location with convenient access to the downtown and local schools, churches and parks, North Park became home to some of Victoria's larger apartment buildings, which provided housing to the burgeoning population. Today, Park Mansions continues to contribute to the economic and social vitality of the North Park neighbourhood

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by retaining its original mixed-use function, typical of the broader community patterns of the North Park neighbourhood.

Constructed in 1913, Park Mansions is a superior example of the dense, cubic apartment blocks typical of the Edwardian era, which provided housing alternatives in a rapidly urbanizing environment. The city relied increasingly on trade and commerce and was growing swiftly with large numbers of immigrants. Apartment blocks suited people and families in transition who could not afford or did not want a single-family home. This was a familiar housing type to those from denser eastern cities and from Europe, who were fuelling coastal settlement.

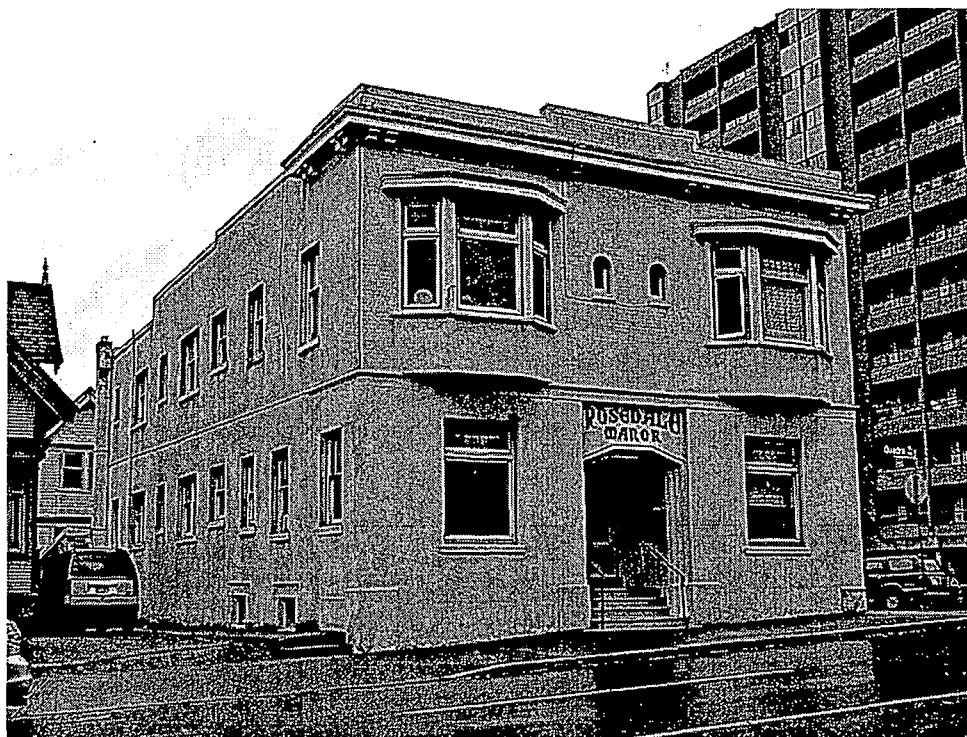
Park Mansions has additional historic significance for its architectural expression and as a surviving design by local architect, Harold Joseph Rous J. Cullin (1875-1935). Born in Liverpool, Rous Cullin was educated in Canterbury before immigrating to Victoria in 1904. Upon his arrival, he was employed in the office of Samuel Maclure, before establishing his own architectural practice in 1905. In addition to designing a number of Victoria residences, Rous Cullin served as architect by appointment to the Saanich School Board for several years and designed a number of local schools.

Character-Defining Elements

Key elements that define the heritage character of Park Mansions include its:

- prominent location at the southeast corner of Quadra and North Park Streets, in the North Park neighbourhood
- continuous use as an apartment building with retail storefronts at ground level
- form, scale and massing as expressed in its three-storey height plus full basement built to the property lines with no setbacks, rectangular plan, flat roof, double-height recessed semi-octagonal bays with stucco spandrels, and articulated entry to the upper floor apartments on the north side
- Edwardian-era architectural features including: symmetrical tripartite design that demonstrates a Classical Revival influence; pressed metal cornices and stringcourses; and three-dimensional sheet metal letters 'Park Mansions' above apartment entry
- masonry construction, including: brick walls laid in regular bond; glazed tiles at entryway; common red brick at side and rear façades; and parged window sills
- original fenestration, including: 4-over-1 double-hung wooden sash windows with horns, in single and multiple-assembly; original storefront elements including wooden sash profiles, central angled entries, leaded hopper transoms and glazed wooden doors; bulkhead glazing to basement level; and original wood-panelled entry doors with multi-paned glazing and leaded glass transom
- interior features including original room configuration, lath-and-plaster walls and wooden trim
- areaways that extend under the sidewalk, with glass prism lights

**ROSESDALE MANOR (SANDS FUNERAL HOME)
1612 QUADRA STREET**



Original Owner: Mason Sands (Sands Funerary Furnishing Company)

Architect: Jesse M. Warren

Date of Construction: 1915

Description of Historic Place

Rosedale Manor is situated at the southwest corner of Quadra and Cormorant Streets, within the North Park neighbourhood of Victoria. This building is identifiable for its masonry and stucco construction, three-sided bays on the upper front elevation, leaded glass windows and metal cornices. Inscribed above the central main entrance is the name, 'Rosedale Manor.'

Heritage Value of Historic Place

Rosedale Manor was originally built in 1915 as the Sands Funeral Home, and is valued as one of the few purpose-built funeral parlours in the City. It was the genesis of a long-serving funerary institution within the North Park community of Victoria. The location of Sands in this area is linked with the presence of 'Church Row,' a strip of Quadra Street that houses all the major religious denominations. The Sands Funeral Home was first established in 1912 by Mason 'Pop' Sands (1883-1976) and Mr. Fulton, with premises located at 1515 Quadra Street. The following year, Sands bought out his partner's shares and became the sole proprietor. His expanding business necessitated a move to this new building in 1915, highly unusual given the wartime date of construction. In 1932, the business was relocated to larger premises at 1803 Quadra Street, where it still operates. The former Sands Funeral Home was then

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converted to become the Rosedale Manor Apartments, indicating a demand for multi-family residential dwellings in the North Park neighbourhood.

Sands Funeral Home has additional historical value for its architectural design by Jesse Milton Warren (1889-1953). Warren was born in San Francisco and after completing his training in New York, travelled across Eastern Canada and the United States before settling briefly in Seattle. In 1911, he moved to Victoria and then began work as an architect; the Central Building in downtown Victoria was among his first completed local projects. Sands Funeral Parlour, which was built as an addition to an old house, is noted for its refined Edwardian-era detailing, including a symmetrical façade with a central entry; when it was renovated as the Rosedale, additional historical detailing was included that reflected the popularity of period revival styles in the 1930s.

Sands Funeral Home epitomizes the community value of North Park as a blend of institutional, commercial, recreational and residential uses that were planned and developed as Garden City suburbs. The building continues to be utilized as a multi-family dwelling, typical of the broader community patterns of the North Park neighbourhood and contributing to the historic character of North Park.

Character-Defining Elements

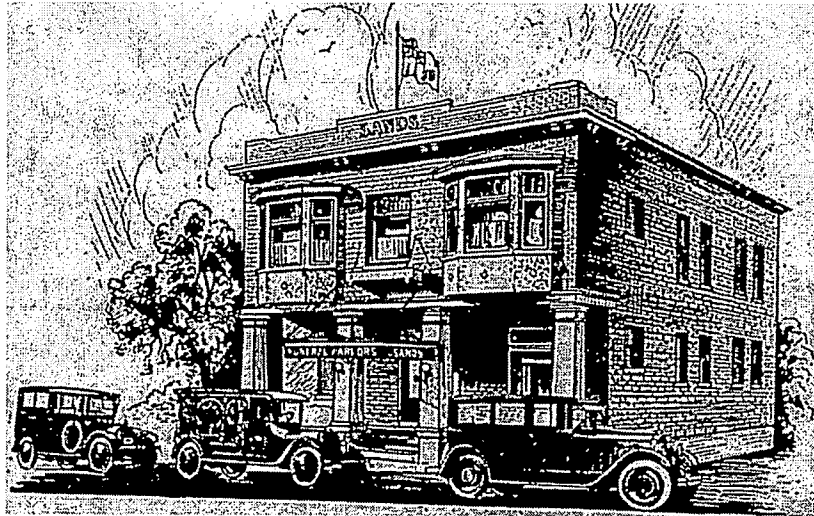
Key elements that define the heritage character of the Sands Funeral Home include its:

- prominent corner location at the southwest corner of Quadra and Cormorant Streets, in close proximity to 'Church Row' in the North Park neighbourhood
- siting on the front and side property lines
- long-term residential use
- form, scale and massing as expressed by its; two-storey height, full basement, rectangular plan with stepped roof, three-sided bays, and early addition at the rear
- masonry construction including: concrete foundation; pressed tan brick walls laid in regular bond on the two main facades; common red brick on rear façade; metal cornice and stringcourse; stucco infill of the original front verandah at ground floor front; and parged window sills
- Edwardian-era detailing such as pressed metal cornice, and brackets
- additional period revival detailing such as the angled, stepped entry arch; two small round-arched leaded-glass windows above the entry, and the inscribed name 'Rosedale Manor'
- fenestration such as: 3-over-1 double-hung wooden sash windows in single and double assembly; wooden-sash casement windows at the ground floor front with leaded glass transoms; double-leaf glazed front doors with leaded glass transoms and Gothic Revival-style door hardware
- interior features such as a central staircase and panelled wooden doors with original hardware
- associated features such as a two-bay garage addition at the rear with wood panelled doors with glazed insets

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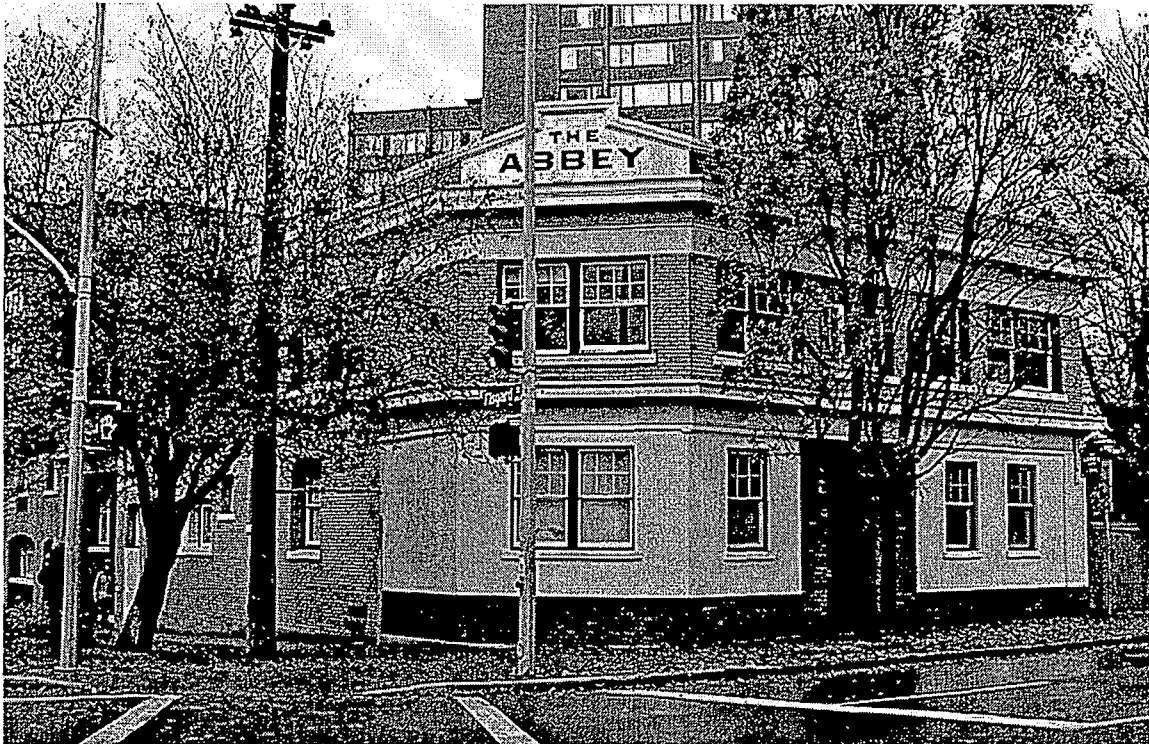


Rendering of Sands from Letterhead [Collection Jennifer Nell Barr]



BC Archives: H-03093: Sands Funeral Parlor, Corner Cormorant and Quadra, Victoria, Second Home of Sands; Photographer Ernest William Albert Crocker; Date: [192-?].

ABBEY APARTMENTS, 1702 QUADRA STREET



Civic Address: 1702 Quadra Street / 862 Fisgard Street

Original Owner: K.J. Lee Dye

Architect: Charles Elwood Watkins (1911); addition by W.J. Semeyn (1920)

Date of Construction: 1911; addition in 1920

Description of Historic Place

The Abbey Apartments is a masonry-clad two-storey apartment block situated at the northwest corner of Quadra and Fisgard Streets, in the North Park neighbourhood of Victoria. It is noteworthy for its angled front corner, tan-brick cladding and arched window openings.

Heritage Value of Historic Place

The Abbey Apartments, built in 1911, is valued as an important example of a residential apartment block in the North Park neighbourhood in Victoria. A testament to the area's Edwardian-era development, the Abbey Apartments is valued as a reminder of the social and economic transitions in the neighbourhood, prior to the advent of the First World War, and as a reflection of the surge of development that characterized Victoria's gateway economy. Its scale reflects the optimism and rapid growth of the Edwardian era, and illustrates the continuing redevelopment of the eastern edge of downtown through the replacement of earlier buildings on prime corner sites during a time of great prosperity. At the time this building was constructed, Quadra Street was being established as a significant north-south commercial street. The city relied increasingly on trade and commerce and was growing swiftly. With its proximity to the downtown and abundance of local schools, churches and parks, North Park became a popular location for multi-family apartment buildings that provided housing

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to the burgeoning population, many of which were immigrants. The Abbey Apartments is a superior example of the apartment blocks typical of the Edwardian era, which provided housing alternatives in a rapidly urbanizing environment. The Abbey Apartments originally contained a store on the ground floor, with stables behind, contributing to the economic vitality of the neighbourhood; this also indicates that the use of horses was still a common aspect of daily life at the time.

Representative of North Park's multicultural origins, the Abbey Apartments is associated with the Chinese community. Located in close proximity to Victoria's Chinatown, the neighbourhood was home to a number of prominent Chinese residents and local businesses. The Hong Yuen & Company Vegetable Market originally occupied the ground floor, indicative of the commercial needs of the Chinese community. Prolific Victoria architect Charles Elwood Watkins (1875-1942) designed the Abbey Apartments for K.J. Lee Dye. In addition to his many commercial, institutional and residential projects, Watkins worked for a number of clients in the Chinese community.

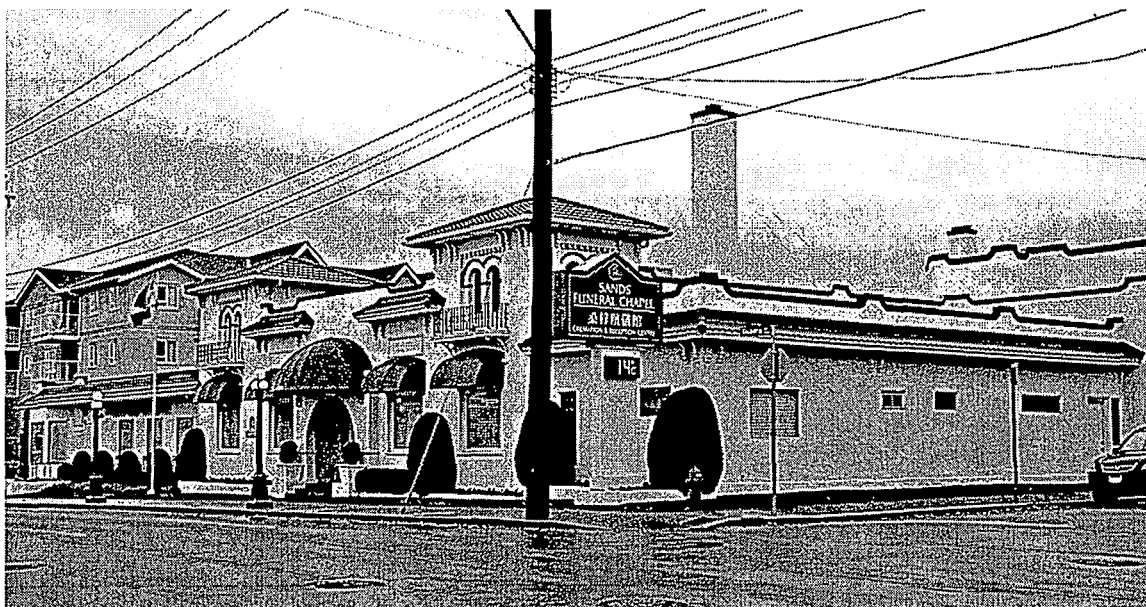
While the Abbey Apartments has been modified over time, and no longer serves its commercial function, it continues to contribute to the social vitality of the North Park neighbourhood. It symbolizes the continuing community character of North Park, which developed as a Garden City suburb and continues today as a mix of residential, commercial and recreational uses.

Character-Defining Elements

Key elements that define the heritage character of Abbey Apartments include its:

- prominent location at the northwest corner of Quadra and Fisgard Streets in the North Park neighbourhood
- continuous residential use
- commercial and multi-family residential form, scale and massing as expressed by its: siting on the front and side property lines; two-storey height; angled front corner with shaped parapet above; rectangular plan; separate entries at the front and sides; and flat roof
- construction materials including its: wood-frame internal structure; pressed tan-brick cladding with red mortar on the two main facades; common red-brick side and rear walls; combed red-brick infill in previous storefront openings; metal cornices; and parged window sills
- 6-over-1, 8-over-1 and 12-over-1 double-hung wooden sash windows with horns, in single and double assembly, with arched window openings
- interior features such as panelled wooden doors, wooden trim and lath-and-plaster walls

SANDS FUNERAL HOME, 1803 QUADRA STREET



Original Owner: Mason Sands

Architect: C. Elwood Watkins, 1932; Additions by D.C. Frame, 1953

Date of Construction: 1932

Description of Historic Place

Sands Funeral Home is a one-storey, stucco-clad building situated at the northeast corner of Quadra and North Park Streets in the North Park neighbourhood of Victoria. It is designed in the Spanish Colonial Revival style, with a symmetrical central block with two-storey square towers

Heritage Value of Historic Place

Sands Funeral Home, built in 1932, is significant as a long-serving funerary institution within the North Park community and is connected with the presence of Church Row, a strip along Quadra Street that houses all the major religious denominations. Established in 1912 by Mason 'Pop' Sands (1883-1976) and Mr. Fulton, their first premises were located at 1515 Quadra Street. The following year in 1913, Sands bought out his partner and became the sole proprietor. His booming business necessitated a move that same year to a building located at 1612 Quadra. In 1932, Sands Funeral Home was relocated yet again to this Spanish Colonial Revival-style building, reflecting steady business growth during the interwar period. Sands continues to operate out of this location, and is one of the longest running businesses within the North Park community.

Sands Funeral Home is additionally valued as a rare surviving example in Victoria the Spanish Colonial Revival style. It was designed by Victoria-born architect, Charles Elwood Watkins (1875-1942). His career began with an architectural apprenticeship in the office of Thomas Hooper. By 1902, Watkins was made full partner and went on to receive commissions for a number of residential and commercial designs. In 1912, he was appointed official architect of the Victoria School Board and later the Saanich School board. The period between the two world wars was a time of entrenched traditionalism, and

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period revival styles remained extremely popular. Watkins designed the Sands Funeral Home in a Spanish Colonial revival style, utilizing typical features of the style such as pantile roofs, square towers, arched window openings and doorways, and upper floor balconies with wrought-iron grilles. This style was popularly referred to as 'Californian,' and symbolized connections to the state's more relaxed lifestyle. This new building, with its loading bays and large parking lot, acknowledged the impact of soaring automobile ownership and the impact that this new mobility was having on trade and commerce.

Character-Defining Elements

Key elements that define the heritage character of Sands Funeral Home include its:

- location at the northeast corner of Quadra and North Park Streets, in close proximity to 'Church Row,' in the North Park neighbourhood
- continuous use as a funeral parlour
- commercial form, scale and massing as expressed by its: one-storey height; flat roof; symmetrical central block with two-storey square towers with hipped roofs; asymmetrical wings; rear garage bays; second floor offices; and tall stuccoed chimney
- Spanish Colonial Revival style features such as: smooth stucco cladding; metal pantile roofs and projecting canopies with scroll-cut brackets; shaped parapets; round-arched central entry; round-arched windows in the towers; and second-floor balconies with wrought-iron brackets and balustrades
- windows such as: wooden-sash casement windows with transoms on the front façade; glass block panels; front door assembly with sidelights and transoms; and glazed parking areas

**SANDHOLME APARTMENTS
2450 QUADRA STREET**



Original Name: The Sandholme Apartments

Current Name: Bedford

Original Owner: Mason Sands

Architect: Johnson & Stockdill

Date of Construction: 1941

Description of Historic Place

The Sandholme Apartments is situated on the west side of Quadra Street, south of Bay Street and near the intersection of Empress Avenue, in the North Park neighbourhood. This two-storey, wood-frame building is a prominent example of the Streamline Moderne style.

Heritage Value of Historic Place

Constructed in 1941, the Sandholme Apartments is a significant example of multi-family housing built during the time of the Second World War. Following the years of the Great Depression, the onset of the War in 1939 signalled a cataclysmic disruption of local social-economic conditions, and domestic construction fell under military control. Until 1945, the approval of housing was tightly controlled under the National Housing Administration Act, and was limited to conversion of larger houses to apartment units, the construction of Wartime Housing in Victoria and Esquimalt based on standardized designs, small amounts of custom housing (often for doctors), and multi-family apartment blocks. Local business owner and proprietor of the nearby Sands Memorial Chapel, Mason 'Pop' Sands (1883-1976), commissioned the building, which provided 6 apartments on what was previously a single-family lot.

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The Sandholme Apartments is a sophisticated example of the Streamline Moderne style, reflecting the acceptance of modernistic styles in Victoria and the exigencies of wartime construction. This marked a rejection of traditional architectural forms, which were replaced with a machine-like aesthetic inspired by industrial models. This uncluttered modern style, with its planar geometry and aerodynamic forms, suited the grim social and economic realities of the era. This apartment block was designed by Johnson & Stockdill, the war-time partnership of John Graham Johnson (1882-1945) and C. Dexter Stockdill (1915-1994). The stripped-down nature of the architecture reflects the war-time shortage of labour and materials; the glass windows flanking the entrance door were leaded to resemble more expensive glass blocks. The wartime acceptance of non-traditional building styles also reflected evolving social attitudes, and paved the way for a broader acceptance of modernism when the overseas conflict ended.

North Park's proximity to downtown, and its variety of local schools, churches, parks and recreation, made this an appealing neighbourhood for further densification. Multi-family dwellings ensured that housing could be provided to different income levels. Currently, the Sandholme Apartments continues to operate as a multi-family dwelling, which has been continuous use over time.

Character-Defining Elements

Key elements that define the heritage character of the Sandholme Apartments include its:

- location on the west side of Quadra Street, in the north quadrant of the North Park neighbourhood
- continuous multi-family residential use
- typical residential setback from the front property line
- multi-family residential form, scale and massing as expressed by its: two-storey height; full basement; flat roof; and symmetrical, rectangular plan with central front and rear entries
- Streamline Moderne elements including: geometric design and planar surfaces with smooth stucco cladding; semicircular front bays; horizontally-proportioned window panes; projecting stucco band above upper floor front windows; projecting front entrance canopy clad with metal, with remnants of original neon lettering; and curved concrete front steps with wrought iron railings
- fenestration including: 2-over-2 double-hung wooden sash windows in double and quadruple-assembly on the front (east) facade; 3-over-3 and 1-over-1 double-hung wooden sash windows on the side façades; 2-over-2 double-hung wooden sash windows in triple assembly on the rear façade; 18-paned stairwell windows with obscure glass at the front and rear; glazed front door with leaded obscure glass sidelights and original hardware
- four-bay, wood-frame garage at the rear of the lot, with a hipped roof and stucco cladding
- associated site features such as mature oak trees, rubble stone wall to south, concrete paving strips in the parking area between the building and the garage, and a front concrete wall shared with the adjacent property

MARTIN RESIDENCE, 2411 WARK STREET



Original Owner: Edward J. Martin

Architect: F.M. Rattenbury

Date of Construction: 1907

Description of Historic Place

The Martin Residence is a prominent, two-and-one-half storey British Arts and Crafts-style house, set on a full basement on an elevated double lot. It is situated on a double lot on the east side of Wark Street, just south of its intersection with Bay Street. Notable features a rough-textured concrete block foundation, shingle cladding and half-timbered gables. The front property line is marked by a concrete block wall.

Heritage Value of Historic Place

The Martin Residence is valued for its architectural expression, and is a refined example of a British Arts and Crafts residential design by renowned architect Francis Mawson Rattenbury (1867-1935). Only months after immigrating to Victoria in 1892 at the age of twenty-five, he won the design competition for the new Parliament Buildings. By virtue of his effective manipulation of Imperial symbolism, Rattenbury dominated the architectural profession in British Columbia, and subsequent commissions defined the character of Victoria's Inner Harbour. Built in 1907, the Martin Residence typifies Rattenbury's domestic designs, and is based on the Arts and Crafts Movement that originated in Britain in the mid-nineteenth century, and recalled medieval precedents. Notable features of the house include the complex, asymmetrical massing, variety of claddings and half-timbering that are hallmarks of the style. In this design, Rattenbury employed the newly-available cast-concrete blocks that were an inexpensive alternative to stone cladding.

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The Martin Residence is additionally significant as an example of middle-class Edwardian-era housing in North Park, and is valued as a reminder of the early development of one of Victoria's oldest residential neighbourhoods. It is associated with the Edwardian-era development of North Park as a Garden City suburb, and for its connection with the city's historic infrastructure. Suburban development in the area was fostered by the introduction of the B.C. Electric Streetcar line into the area in 1890 and reached its peak during the Edwardian-era boom. The neighbourhood's proximity to downtown, and its variety of local schools, churches, parks and recreation, made North Park an appealing area that attracted many new residents. This house was built for Edward J. Martin (1857-1938), a local hotel proprietor. Subsequent owners include Francis Joseph Sehl (1871-1958) and his wife Elizabeth Kezia (née Styles 1873-1963), who were prominent in Victoria's music community.

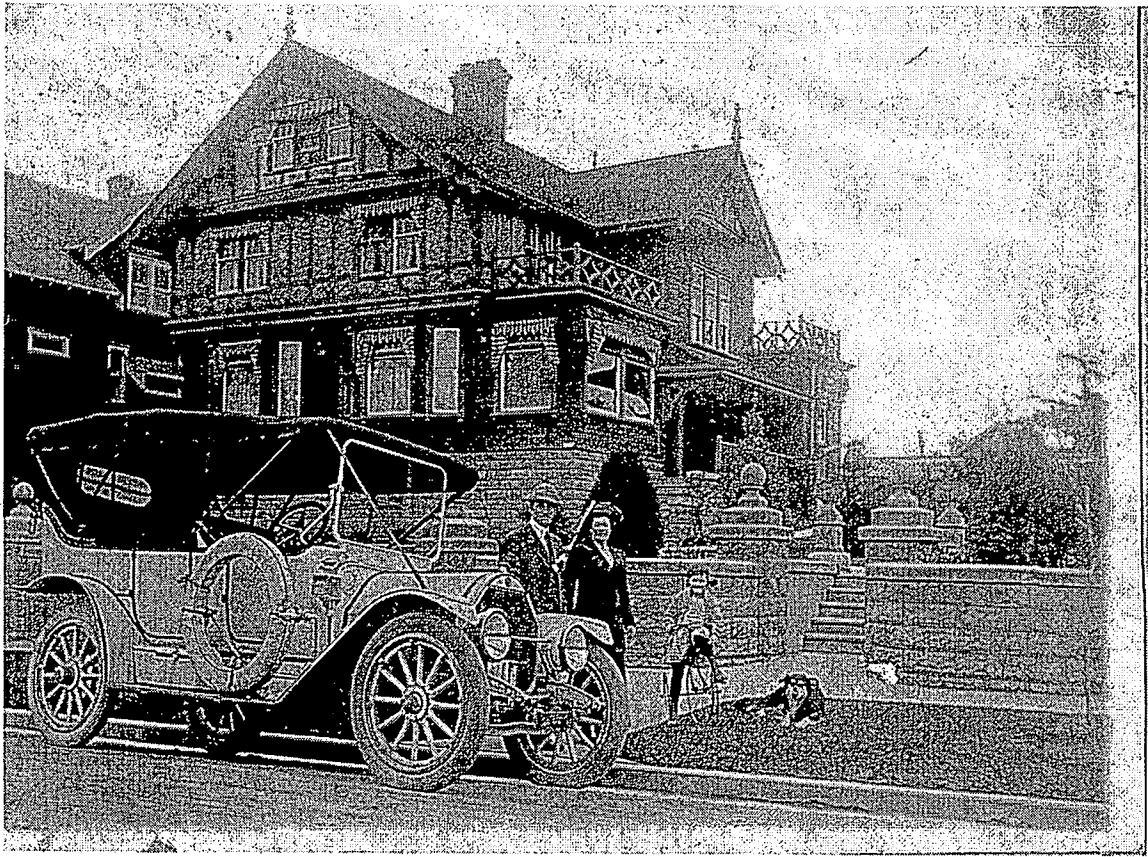
The Martin Residence, with its superior design and fine craftsmanship, makes a significant contribution to the rich and varied streetscapes of the North Park neighbourhood, which continues today as a mix of residential, commercial and recreational uses.

Character Defining Elements

Key elements that define the heritage character of the Martin Residence include its:

- location on the east side of Wark street in the North Park neighbourhood property line
- residential form, scale, and massing as expressed by its: two and one-storey height; full basement; standard residential setback; front-gabled roof; projecting two-storey gabled extension to south; inset side entry with projecting roof; and paired projecting semi-octagonal bays on the front elevation
- construction materials such as: rough-textured cast concrete blocks with red mortar and wood-frame construction with shingle siding and half-timbering
- British Arts and Crafts features such as: complex, asymmetrical massing; jettied second floor; half-timbering with rough-cast stucco; central tall red-brick corbelled chimney; and scroll-cut barge-boards and brackets
- windows such as: 4-over-1 and 6-over-1 double-hung wooden sash windows, in single and multiple assembly; and fixed windows with leaded and stained glass transoms
- associated landscape features including concrete block wall and gateposts at the front property line, and mature plantings

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Martin Residence [Barrie McClung Collection]

Statement of Significance

The Bon Air Apartments

Address: 2401-07 Quadra St/901 Empress Av

Original Owner: William Kettle

Designer/Builders: Beers & Telford

Date of Construction: 1912

Description of Historic Place

The Bon Air Apartments is a 2½-storey apartment building with basement in the North Park neighbourhood of Victoria, one of the oldest and smallest, neighbourhoods in the City. Built in 1912, at the corner of Quadra Street and Empress Avenue, for William Kettle and designed by Beers & Telford, the apartments display elements of the Arts & Crafts style. The form, scale and massing remain intact, though the building has been stuccoed and some of the architectural features have been lost and it continues to be used as apartments.

Heritage Value of the Historic Place

The heritage value of The Bon Air Apartments is summarized below in accordance with Victoria's Heritage Thematic Framework.

Theme 1: COASTAL SETTLEMENT

Subtheme 1.3: Pioneer Farms to First Suburbs

The Bon Air Apartments is located in the North Park neighbourhood, one of Victoria's oldest residential neighbourhoods, which maintains its historical character of a diverse mixed-use community, bounded by Bay, Blanshard, Cook, and Pandora Streets. This is Victoria's second smallest neighbourhood, at one square kilometre, and is primarily a residential community, grounded by businesses, recreational facilities, and religious landmarks. North Park is also home to some of Victoria's oldest and best apartment blocks, such as The Abbey (1702 Quadra St), designed by C. Elwood Watkins in 1911, Central Park Apartments (1010 Queens Av) built for and by, Thurston and Johnson Fairhurst in 1913-14 and the brick Montana Apartments (1010 Empress Av), built in 1912. The Bon Air Apartments are evidence of the development of an established heritage neighbourhood and their continued use as apartments adds to the character of the area.

Theme 5: CULTURAL EXCHANGE

Subtheme 5.1: Architectural Expression

The Bon Air Apartments is a 2½-storey wood frame apartment building displaying elements of the Arts & Crafts style. While having been stuccoed at some point in the past, the form, scale and massing remain intact, some architectural elements remain and the building continues to be used as apartments.

Built in 1912, for William Kettle and Norman M. Beers, it was designed by the builders, Beers & Telford. Beers & Telford appear to have only been in Victoria for a few years but built several buildings, some of

which still exist, such as 1122 Collinson St and 1772 Carrick St which were also built in 1912. A building similar to the Bon Air Apartments was built on Pembroke St (demolished).

Character Defining Elements

Key elements that express the heritage value of 2401-07 Quadra St/901 Empress Av include:

- Designed and built by Beers & Telford
- Continued original use as apartments
- Location in the North Park neighbourhood at the corner of Quadra St and Empress Av

Key elements that define the heritage character of the building's exterior include:

- Form, scale and massing match historic photographs
- Tripartite double-hung windows on the main floor
- Low sloped roof with wide bargeboards
- Projecting corner box bays on the second floor
- Wide open eaves with knee brackets and exposed rafter ends
- Square bracketed columns on second floor balcony
- Stepped solid balustrade flanking wide front steps
- Location of the four entrances on front elevation

Keith Thomas
Victoria Heritage Foundation
April 2016

Statement of Significance

Central Park Apartments

Address: 1010 Queens Avenue

Original Owner: Thurston Fairhurst

Designer/Builders: Thurston Fairhurst

Date of Construction: 1913-14

Description of Historic Place

Central Park Apartments is a 2-storey Arts and Crafts style apartment building on the corner of Vancouver Street and Queens Avenue in the North Park neighbourhood of Victoria, one of the oldest and smallest, neighbourhoods in the City. Built in 1913/14 by carpenter and building contractor Thurston Fairhurst of Lancashire, England, the apartment building displays elements of the Arts & Crafts style. The form, scale and massing remain intact, though the building has been stuccoed and some of the architectural features have been lost and it continues to be used as apartments.

Heritage Value of the Historic Place

The heritage value of The Central Park Apartments is summarized below in accordance with Victoria's Heritage Thematic Framework.

Theme 1: COASTAL SETTLEMENT

Subtheme 1.3: Pioneer Farms to First Suburbs

The Central Park Apartments is located in the North Park neighbourhood, one of Victoria's oldest residential neighbourhoods, which maintains its historical character of a diverse mixed-use community, bounded by Bay, Blanshard, Cook, and Pandora Streets. This is Victoria's second smallest neighbourhood, at one square kilometre, and is primarily a residential community, grounded by businesses, recreational facilities, and religious landmarks. North Park is also home to some of Victoria's oldest and best apartment blocks, such as The Abbey (1702 Quadra St), designed by C. Elwood Watkins in 1911, the Bon Air Apartments (2401-07 Quadra St/901 Empress Av) built by Beers and Telford in 1912, and the brick Montana Apartments (1010 Empress Av), built in 1912. The Central Park Apartments are evidence of the development of an established heritage neighbourhood and their continued use as apartments adds to the character of the area.

Theme 5: CULTURAL EXCHANGE

Subtheme 5.1: Architectural Expression

Central Park Apartments is a 2-storey wood frame apartment building displaying elements of the Arts & Crafts style. While having been stuccoed at some point in the past, the form, scale and massing remain intact, some architectural elements remain and the building continues to be used as apartments.

Character Defining Elements

Key elements that express the heritage value of 101 Queens Avenue include:

- Designed and built by Thurston Fairhurst
- Continued original use as apartments

Key elements that define the heritage character of the building's exterior include:

- 2-storey Arts & Crafts style building form and massing
- Flat roof with parapet wall above on 3 sides; pent roof below parapet on Vancouver and Queens façades
- 2-storey cantilevered angled bay windows on 3 facades
- Arched recessed entry on Queens with terrazzo (now painted) steps to front doors
- Matching recessed rear garden entry with 2-storey opening
- One-over-one double-hung wood window sashes in pairs and single (now with metal storms)
- Low basement windows

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VICTORIA WEST NEIGHBOURHOOD STATEMENT OF SIGNIFICANCE

Description of Historic Place

Victoria West, situated west of Victoria's downtown commercial centre, is located on a peninsula bounded by Esquimalt to the west, and on three sides by sea water: Victoria Harbour on the south, the Inner and Upper Harbours on the east, the Selkirk Water (lower Gorge Waterway) on the north. Three bridges link Victoria West to Victoria's downtown, industrial, and residential neighbourhoods. The neighbourhood is distinguished by views of the distant Olympic Mountains and access to its serpentine shoreline with small, protected coves, sandy beaches, and projecting points. A gently undulating land surface, which is now largely open on the eastern portion of the neighbourhood (the former Songhees Reserve/industrial portion), characterizes the neighbourhood. A geometric grid pattern of rectangular blocks and lots overlays the western portion of the neighbourhood (west of Alston Street), and is bordered by a small number of early palatial homes near the Gorge Waterway and multiple blocks of Late Victorian and early twentieth century-style dwellings. In the eastern portion, where hotels and condominiums now stand, roads are meandering and blocks are irregular in shape.

Heritage Value of Historic Place

The Victoria West neighbourhood is significant as an area of early coastal settlement that illustrates the evolution of Victoria beginning and the interaction of the First Nations inhabitants and the first European settlers. One year after the Hudson's Bay Company began constructing its fort in 1843, Chief Factor James Douglas asked the Lekwungen (Coast Salish) First Nation living at the fort site to move to the opposite shore across the Inner Harbour. Their plank houses were raised between Songhees Point and the north side of the Johnson Street Bridge. Soon afterward, the Songhees Reserve was created, spreading over the eastern half of present-day Victoria West. The Lekwungen actively participated in the economic development of the neighbourhood and Victoria. They became regular customers at Victoria's infant (pre-1858) businesses surrounding the fort, they contributed to the village's workforce (into the 1860s), and they maintained a visible presence on the Songhees Reserve for sixty years. Beginning in 1858, the Reserve facilitated Victoria's instant new role as supply town for the Fraser River gold rush; various industries that leased parcels on the reserve came and went along the eastern and northern reserve shoreline.

As a railway terminus, maritime trans-shipment point and warehousing district, Victoria West represents the city's evolving commercial dominance during the booming times on the western frontier. The arrival of two railroads in Victoria West in the late 1880s encouraged the growth of industry and shipping on the Songhees Reserve. The sealing and lumber industries first appeared in the 1890s, followed by an array of other industries, including whaling, the Silver Spring Brewery (1895), the Excelsior Biscuit Bakery (1901), the Fairall Bottling Works (1901), the Sidney Roofing & Paper Company, Shell, and Union Oil. Freight buildings, warehouses, and railway roundhouses arose on the reserve landscape. The introduction of the electric streetcar (across the Point Ellice Bridge and down Esquimalt, Catherine, and Springfield Streets) stimulated the subdivision of early large holdings and the construction of dozens of homes, as well as small commercial enterprises (such as Hill's Grocery), within walking distance of these transportation corridors and west of the Songhees Reserve.

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Victoria West is additionally valued for its consistent and distinctive residential streetscapes that are a manifestation of successive waves of economic forces. The neighbourhood was once home to residences along the Gorge Waterway on portions of two former early Hudson's Bay Company farms. Later, fashionable Italianate-style mansions were built in the late 1800s, followed by Bungalow, British Arts and Crafts, and Period Revival-style homes that characterized the housing stock of the early twentieth century. The emerging middle-class industry managers built larger homes, often near the scenic waterscapes, while the lower-income industrial workers, railroad employees, and small business owners constructed more modest homes back from the waterfront on interior blocks. Victoria West was as a place where residents, regardless of their job or income, worked, lived, and recreated along and in the Gorge Waterway.

As the first suburbs were developed, neighbourhood services were established, including schools, neighbourhood churches (Methodist, Presbyterian, Baptist, and Catholic) and a fire hall. Local groups such as the Vic West Athletic Association and the Victoria West Brotherhood added to the richness of community life. In the years leading up to World War I, robust Euro-Canadian developments engulfed the diminishing presence of the Lekwungen (except for annual potlatches) on the Songhees Reserve. The pressures of growth led to their removal from the reserve in 1911, shortly before Victoria's boom period ended around 1913.

Victoria West is symbolic of sustained commercial and community development over time. The Great War and its immediate aftermath, the depressed 1930s, and World War II were characterized by economic stagnation and slow growth throughout Victoria West, except along the industrial waterfront of the old Songhees Reserve. During World War I, shipbuilding boomed; seven shipbuilding companies were actively engaged in the 1910s and 1920s. Beleaguered growth during these decades resulted in the retention of many old homes and businesses, or their minimal improvement, such as the exterior application of stucco. Decades of economic hardship and wartime deprivations drew Victoria West residents together in numerous supportive pursuits: community and Victory gardens as well as in fraternal, union, and church activities. The brief period of economic recovery in the 1920s, coinciding with an explosion in automobile ownership, led to infrastructure improvements such as new roads, bridges, garage construction, and the eventual replacement of electric streetcars with buses in 1947. Following World War II, surging demands for housing led to the demolition and subdivision of the last few large landholdings. The 1970s witnessed additional population growth, accompanied by building remodelling, then historic renewal activities in the western portion of Vic West. In the historic Songhees Reserve/industrial eastern portion, numerous condominiums and hotels have been recently built along the Inner Harbour and Gorge Waterway shoreline.

Character-Defining Elements

Key elements that define the heritage character of the Victoria West neighbourhood include, but are not limited to, its:

- shoreline sites of cultural significance to the Lekwungen, former inhabitants (1844-1911)
- settlement patterns based on an orderly, geometric grid pattern of streets and blocks (western portion) abutting odd-angled streets and irregularly shaped blocks in eastern portion reflecting the historically and visually distinct eastern (Lekwungen reserve and industrial) and western (residential with small commercial enclaves) portions

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- ongoing residential development reflecting a range of income levels, including a few scattered, palatial Late Victorian homes and concentrations of substantial and also modest early twentieth-century domestic styles (Bungalow, Arts and Crafts, and Period Revival) in the western portion, reflecting a social mix, ranging from industrial owners and managers to working-class skilled and unskilled industrial and railroad employees.
- local churches and small, scattered businesses along or near historic major transportation (train, electric streetcar, bus, and car) routes
- views of the distant Olympics Mountains and of the nearby seascapes (working waterfront to the south and east and protected Selkirk Water to the north), where swimming, boating and strolling in a park-like setting have historically taken place, now accessed by Galloping Goose Trail and the West Songhees Walkway
- major transportation routes (Skinner/Craigflower and Esquimalt) traversing the neighbourhood and linking downtown Victoria with communities to the west
- open, sparsely vegetated landscapes in historic Lekwungen reserve/industrial eastern portion, where hotels, condominiums, a shopping center, and park now exist

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COMMERCIAL BUILDING, 414 CRAIGFLOWER ROAD



Original Owner: Randall & Greenshaw
Architect: Jesse M. Warren
Contractor: Randall & Greenshaw
Date of Construction: 1913; major addition 1913

Description of Historic Place

The mixed-use commercial building at 414 Craigflower Road is a two-storey wood frame structure with a series of retail storefronts located on the ground floor, with residential units above. It is located at the southwest corner of Craigflower Road and Raynor Avenue in the Victoria West neighbourhood. Notable features of this building include its continuous wooden storefronts, pilasters at the ground floor level, regular pattern of upper floor windows and parapet cornice with scroll-cut brackets.

Heritage Value of Historic Place

Built in 1913, this mixed-use building is a tangible expression of the commercial and residential growth of the Victoria West neighbourhood during the Edwardian-era boom. The building demonstrates the westward expansion of the neighbourhood, which was fostered by the completion of a streetcar line in 1891. Victoria West was desirable as a residential neighbourhood, and provided ready access to nearby recreational activities. As larger properties were subdivided and rows of houses constructed, neighbourhood services sprang up. This prominent building provided local services for the Victoria West neighbourhood and was home to businesses such as McGuire's Drug Store, Baker's Grocery Store, Cross's Butcher Shop, and a dry cleaner. The upper floors included apartments, representing the need for multi-family dwellings that provided housing alternatives in a rapidly urbanizing setting. This was a

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convenient location in a neighbourhood that relied increasingly on trade and commerce, and was growing rapidly by receiving large numbers of immigrants. The extent to which the economy was booming is demonstrated by the tripling in size of the building in the same year it was built.

Further value is attained through this building's architecture, designed by architect, Jesse Milton Warren (1889-1953). Warren was born in San Francisco, and after completing his training in New York travelled across Eastern Canada and the United States before settling briefly in Seattle. In 1911, he moved to Victoria and the Central Building was among his first completed local projects. Other examples of Warren's designs in Victoria include the Pantages Theatre, 1912-14 (now the McPherson Playhouse) and the Station Hotel at Store and Pandora Streets for the Phoenix Brewing Company, 1913.

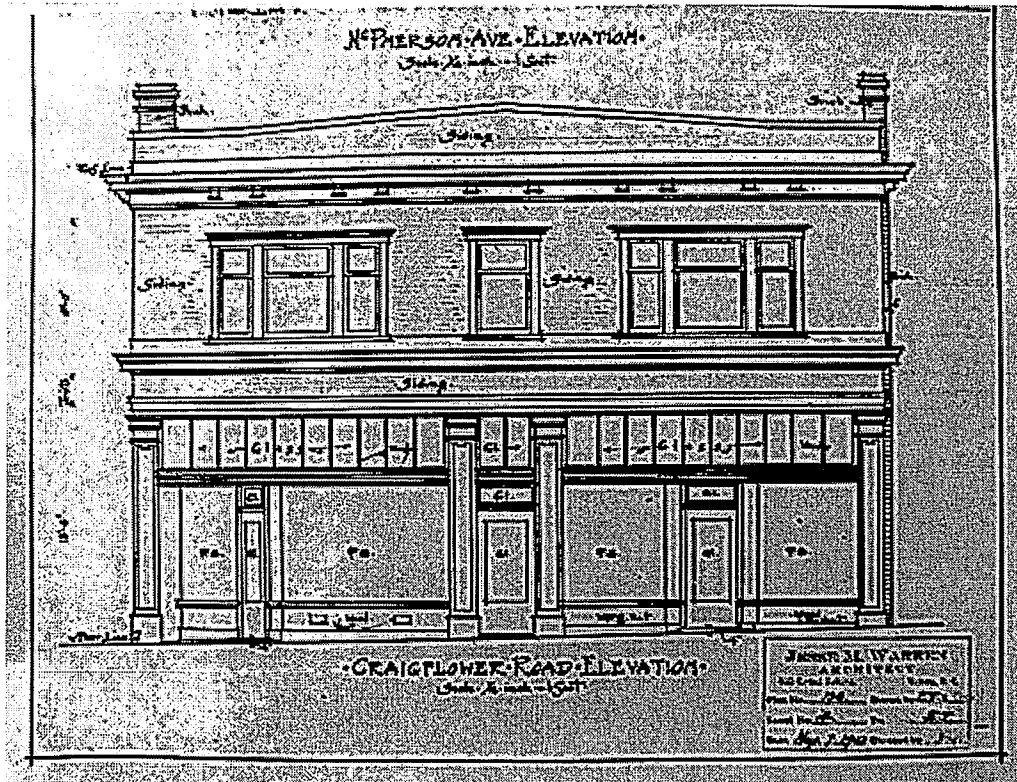
At present, this building retains both its commercial and multi-family function, and makes a significant contribution to the rich and varied streetscapes of the Victoria West neighbourhood, which continues today as a mix of residential, commercial and recreational uses.

Character-Defining Elements

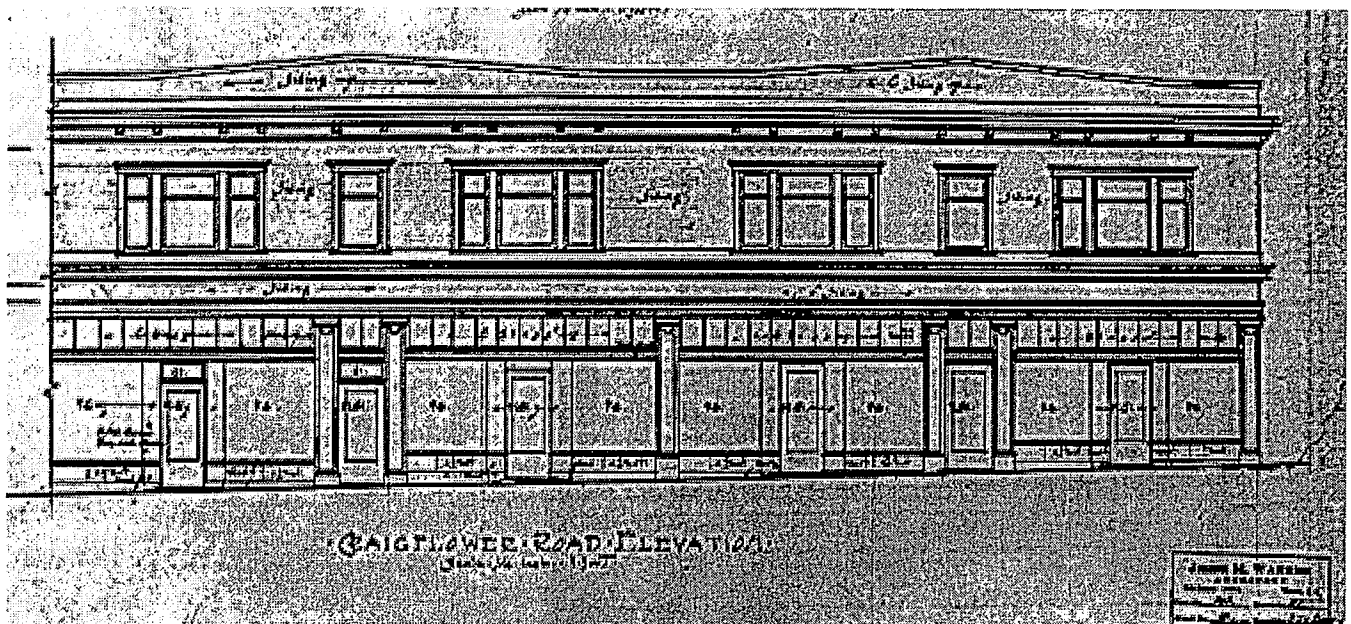
Key elements that define the heritage character of the commercial building at 414 Craigflower Road include its:

- location at the corner of Craigflower Road and Raynor Avenue in Victoria West
- continuous commercial and residential use
- mixed-use commercial form, scale and massing as expressed by its; E-shaped plan, built to the front and side property lines; two-storey height; flat roof; continuous commercial storefronts facing Craigflower Road; angled storefront at corner; recessed storefront entries; multiple recessed entries to the upper floor apartments; and continuous second-floor rear verandah
- wood-frame construction, including: wooden drop siding, exposed at the rear and covered with later shingles on the two main facades; wooden storefront elements; and wooden trim and detailing
- Edwardian era details such as a projecting cornice with scroll-cut brackets, and ground floor pilasters
- fenestration such as its: wooden storefronts with multi-paned transoms at the ground floor; regular window pattern on the second floor; and several original glazed wooden entry doors to the upper floor
- additional features such internal red-brick chimneys and mosaic tile entryways

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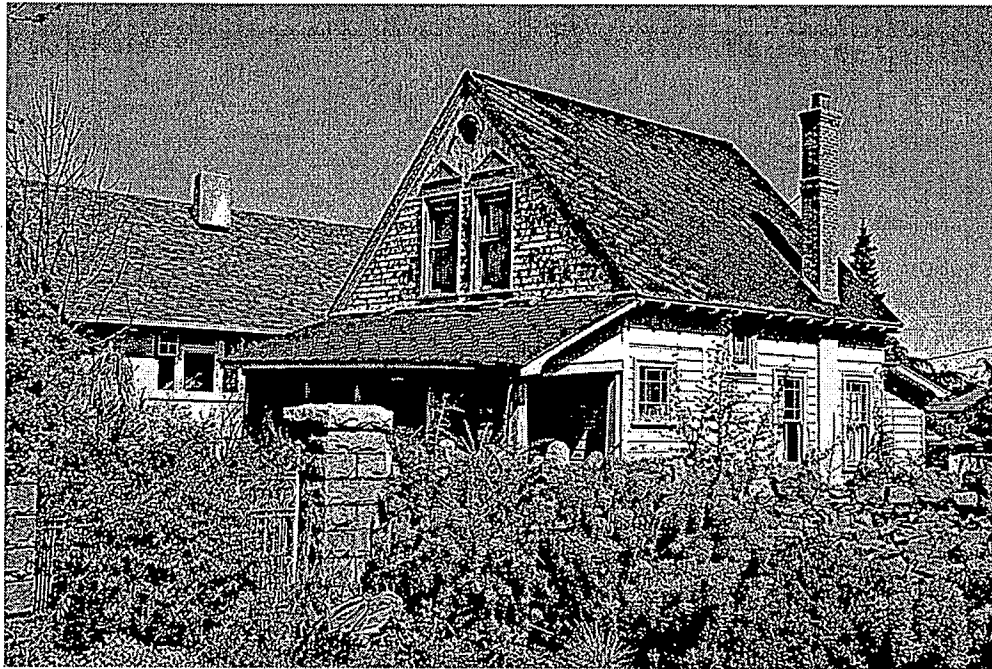


Above: Original Plans, Jesse M. Warren, 1913 [City of Victoria Plans]
Below: Plans for addition, Jesse M. Warren, 1913 [City of Victoria Plans]



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BURLEITH WALL & GATEHOUSE 701 CRAIGFLOWER ROAD



Original Owner: James and Laura Dunsmuir
Architect: John Teague
Contractor: Thomas Catterall
Date of Construction: 1891-92

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Description of Historic Place

The *Burleith* Wall & Gatehouse is located at the corner of Craigflower Road and Coventry Avenue in the Victoria West neighbourhood, and includes portions of the original front wall of the *Burleith* estate, the main gates, and a gatehouse that stood at the entry. There is a carriage gate, with a smaller pedestrian gate to the west, marked by three massive stone piers set into a convex curve of the rubble-stone wall. The gates themselves are made of ornate wrought iron. The rough-cut, rubble-stone wall is topped with serrated double rows of vertical rocks; it is roughly 1.5 metres tall at the gates and 40 centimetres deep, and rises in height to the west. The wall extends along the north side of Craigflower Road between Arm Street and Sunnyside Avenue; it has now been breached in a number of places for modern development and new roads. The gatehouse is a one-and-one-half storey, wood-frame, front-gabled late Victorian-era house that faces the original driveway.

Heritage Value of Historic Place

The *Burleith* Wall & Gatehouse are rare and significant surviving features of one of the grand estates that were built facing the Gorge during the late Victorian era, and are valued for their contribution to the character of the Victoria West neighbourhood. They demonstrate the first phase of European development on the banks of the Gorge, an arm of water leading off the Upper Harbour. Unlike the ocean-front lots in the rest of the city, the banks of the Gorge were protected from wind, attracting Victoria's prosperous merchants, politicians, and professionals to develop large estate properties starting in the 1880s. The area became exceedingly fashionable, and these prestigious citizens built rambling mansions on large sites. James Dunsmuir, son of the wealthy coal magnate, Robert Dunsmuir, built *Burleith* on eight hectares of prime waterfront; it was a thirty-two room, Queen Anne Revival-style mansion completed in 1892. This estate was the centre of grand Victorian society and among other events hosted a visit by the Duchess of York, later Queen Mary. Over time, other areas of the city became more desirable for the rich, and the large estates were broken up for suburban development, and the original mansions were demolished or burned down. There are almost no remaining traces of these grand estates, and these surviving features of *Burleith* are a rare and significant demonstration of a seminal stage in Victoria's residential development.

This historic site is further valued for its association with James Dunsmuir (1851-1920) who, with his father, Robert, ran the family's vast mining and shipping empire. The Dunsmuirs were the province's richest family at the turn of the century; James went into politics as a Member of the Legislative Assembly in 1898; he was elected Premier in 1900, and chosen as Lieutenant-Governor in 1908, a post in which he served for three and one-half years. Robert Dunsmuir, his wife Laura and their family, moved in 1908 to their grand new estate in Colwood, *Hatley Park*. *Burleith* was subdivided, and the main house, neglected and abandoned, burned down in 1931.

The Gatehouse is valued for its architectural expression and is rare example of an outbuilding that would have complemented the main estate house, which was designed by prominent local architect, John Teague. Although not designed to copy *Burleith* in its details, it is a sympathetic vernacular example based on Arts and Crafts precedents. Notably, the quality of the design and detailing would have set a tone of grace and elegance for those arriving at the front gate. The window frames are dressed with elegant mouldings and there is an oculus window in the gable of the main façade, facing the drive. Stretching for blocks, the stone wall demonstrates the massive size of the original estate. The original wrought-iron gates are outstanding examples of the blacksmith's art, and reflect the influence of the *Art*

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Nouveau style. Once the estate was subdivided, the Gatehouse became a separate residence, and was adapted by later owners through the addition of an open front verandah with tapered columns, that reflects the influence of the Craftsman style that was popular during the Edwardian era.

Character-Defining Elements

Key elements that define the heritage character of the *Burleith* Wall & Gatehouse include its:

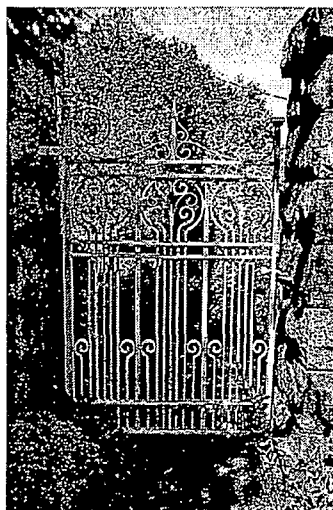
- location along the north side of Craigflower Road, at the corner of Coventry Avenue, with the wall running parallel to the south bank of the Gorge between Arm Street and Sunnyside Avenue, and the Gatehouse facing the former driveway to the main house

Burleith Wall

- rubble-stone construction of the wall, with scored mortar, topped with double rows of vertical rocks giving a serrated appearance
- convex curve of the wall at the gate, with three massive battered piers of rough-cut, pitch-faced blocks, with large flat coping stones, forming a large carriage gate and a secondary pedestrian gate
- ornate wrought-iron gates, with delicate filigree work in an *Art Nouveau*-inspired pattern

Burleith Gatehouse

- location in close proximity to the main gate, facing the former entry to the estate
- residential form, scale and massing as expressed by its one and one-half storey height, rectangular plan, projecting semi-octagonal front bay and front-gabled roof
- wood-frame construction set on a rubble-stone foundation
- Queen Anne Revival-style details including: clipped roof eaves; margin lights in the windows; pediments above the front second floor windows; an oculus in the front gable peak; wooden drop siding with a wide fascia at the eaves; shingles in the gable peak; and elaborate window and door
- fenestration including: multi-paned double-hung wooden-sash windows; fixed multi-paned windows; and a glazed, panelled front door
- additional exterior architectural details such as one tall, corbelled external red-brick chimney, and a later full-width open front verandah with four tapered wooden columns and pierced wooden balusters
- interior features such as an wooden staircase



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ROYAL BANK OF CANADA VICTORIA WEST BRANCH 225 DUNDAS STREET / 505 CATHERINE STREET



Original Owner: Royal Bank of Canada

Architect: Unknown

Date of Construction: 1919-20

Description of Historic Place

The Royal Bank of Canada Victoria West Branch is located on Dundas Street near a 'V' intersection with Catherine and Bay Streets in the Victoria West neighbourhood of Victoria. This two-storey commercial building is distinguished by its generally symmetrical massing, masonry construction and regular fenestration.

Heritage Value of Historic Place

The Royal Bank of Canada Victoria West Branch, constructed in 1919-20, is valued as symbol of the development of the Victoria West neighbourhood, and the evolution of local services that sprang up as the population grew over time. This local branch provided banking services to residents, businesses and industry, and was readily accessible from the streetcar line that ran through the neighbourhood. It demonstrates the self-sufficient character of Victoria's neighbourhoods, which are closely proximate but face barriers of water and topography.

The Royal Bank of Canada Victoria West Branch is one of the most prominent commercial buildings in Victoria West and signifies a brief period of economic recovery in Victoria. The global economy rebounded after the end of the First World War, and the Panama Canal made British Columbia's abundant natural resources more available to large markets in Europe and the eastern United States. This fragile postwar recovery led to the consolidation of the banking industry, which through a series of mergers and acquisitions resulted in the development of several major national banks. This was the time that the Royal Bank became Canada's largest bank, and one of the largest in the world. Although there

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had previously been a small Royal Bank branch in Victoria West, the construction of this more prestigious masonry structure coincided with the catapulting growth of the Royal Bank.

Furthermore, the Royal Bank of Canada Victoria West Branch possesses value for its classically-inspired architecture, consistently favoured by Canadian banks during the late nineteenth and early twentieth centuries. The plans were usually provided by the bank's architects, reflecting the optimism, growth and confidence of this interwar period with rational designs that could be executed readily in emerging communities. The classical styling reflects the desire to project conservatism, permanence and security - particularly desirable characteristics for a financial institution. As was typical, this branch bank included a suite of rooms on the second floor, used as living quarters by the bank manager.

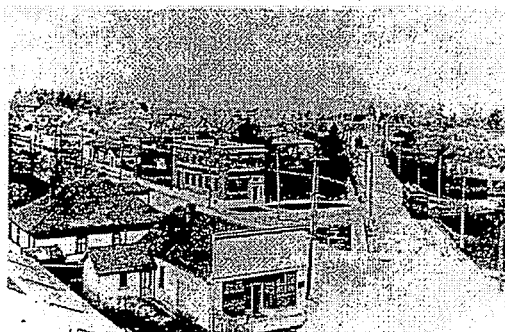
The Great Depression heralded a precipitous decline in economic conditions. After the outbreak of the Second World War, the approval of housing was tightly controlled under the National Housing Administration Act, which encouraged the conversion of available buildings to multi-family accommodation. The huge demand for housing close to the Esquimalt naval yards led to the conversion of the bank by 1944 into apartment suites on both the ground and second floors. It was subsequently converted back to its original commercial function. With its superior design and fine craftsmanship, the Royal Bank of Canada Victoria West Branch makes a significant contribution to the rich and varied streetscapes of the Victoria West neighbourhood, which continues today as a mix of residential, commercial and recreational uses.

Character-Defining Elements

Key elements that define the heritage character of the Royal Bank of Canada Victoria West Branch include its:

- prominent corner location within the commercial core of Victoria West, situated at the confluence of Catherine, Bay, and Dundas Streets
- commercial form, scale and massing as expressed by its: two-storey height; L-shaped plan built to the side and front property lines; flat roof; offset front entry; and east side entry to upper floor
- masonry construction as expressed in its pressed red brick cladding with red mortar on the two main facades, common red brick side and rear walls, concrete sills and lintels, parged concrete foundations, and two red-brick chimneys, one at the east sidewall and one at the rear
- Classical Revival detailing including a pressed metal cornice with brackets
- regular fenestration such as 1-over-1 double-hung wooden sash windows on the ground floor with intermediate transom bar

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Title: Catherine Street North of Esquimalt Road, Victoria

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WESLEY METHODIST CHURCH 949 FULLERTON AVENUE



Original Owner: Methodist Church, Victoria West-James Bay Pastoral Charge

Architect: D.C. Frame

Contractor: J. Shenk

Date of Construction: 1912

Description of Historic Place

Located at the corner of Fullerton and Raynor Avenues, the Wesley Methodist Church is a landmark wood-frame church in the historic Victoria West neighbourhood. Displaying features of the Arts and Crafts style, the overscaled detailing heightens its dramatic presence as the largest building in the area.

Heritage Value of Historic Place

The Wesley Methodist Church is a significant representation of the growth of Methodism in Victoria, and continues as a prominent place of worship in the Victoria West neighbourhood. Methodist services in Victoria West were originally held in private homes. The Young People of Pandora Street Methodist Church began erecting a small church in the area in 1889, located on Wilson Street at the corner of Catherine Street; it was opened and dedicated in 1891 as the Victoria West Circuit of the Methodist Church. On December 1, 1912, this much larger church building, named Wesley Methodist Church, was dedicated at this new, central location. Seating was provided for 370 plus a choir; the Sunday School assembly room was separated by folding doors that could be opened to accommodate an additional 200 people when required. The ground floor provided a social hall, classrooms, and other services. After

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church union in 1925, it served the Victoria West United Church congregation. In 1934, Victoria West and James Bay United Churches began sharing a minister, and in 1948 they became one pastoral charge with a joint Official Board. This continued until 1957, when they became separate pastoral charges, with different ministers. Victoria West United Church closed at the end of January 1966, and the building is now used by a Salvation Army Ministry.

The Wesley Methodist Church is a significant representation of the growth of the Victoria West neighbourhood, and its westward expansion during the boom years prior to the outbreak of the First World War. As larger properties were subdivided for residential development, neighbourhood services began to spring up. This church was the first major non-residential structure in the vicinity, soon followed in 1913 by the construction of a mixed-use commercial building one block away, at the corner of Raynor Avenue and Craigflower Road.

This church is also a significant example of the work of the talented and versatile architect, David Cowper Frame (1882-1960), who practiced in Victoria for over half a century and whose career spanned the decline of traditional architecture and the rise of Modernism. He was born in Scotland to a family of prosperous Lanark wool merchants, and after world-wide travels seeking his fortune, settled in Victoria in 1905. He gained employment as an architect's apprentice under Francis M. Rattenbury, and in 1908 established his own firm, achieving great success in the boom years prior to the outbreak of World War One. The Wesley Methodist Church was one of his larger commissions, and reflects the prevailing Arts and Crafts style that dominated the Edwardian-era neighbourhoods of Victoria.

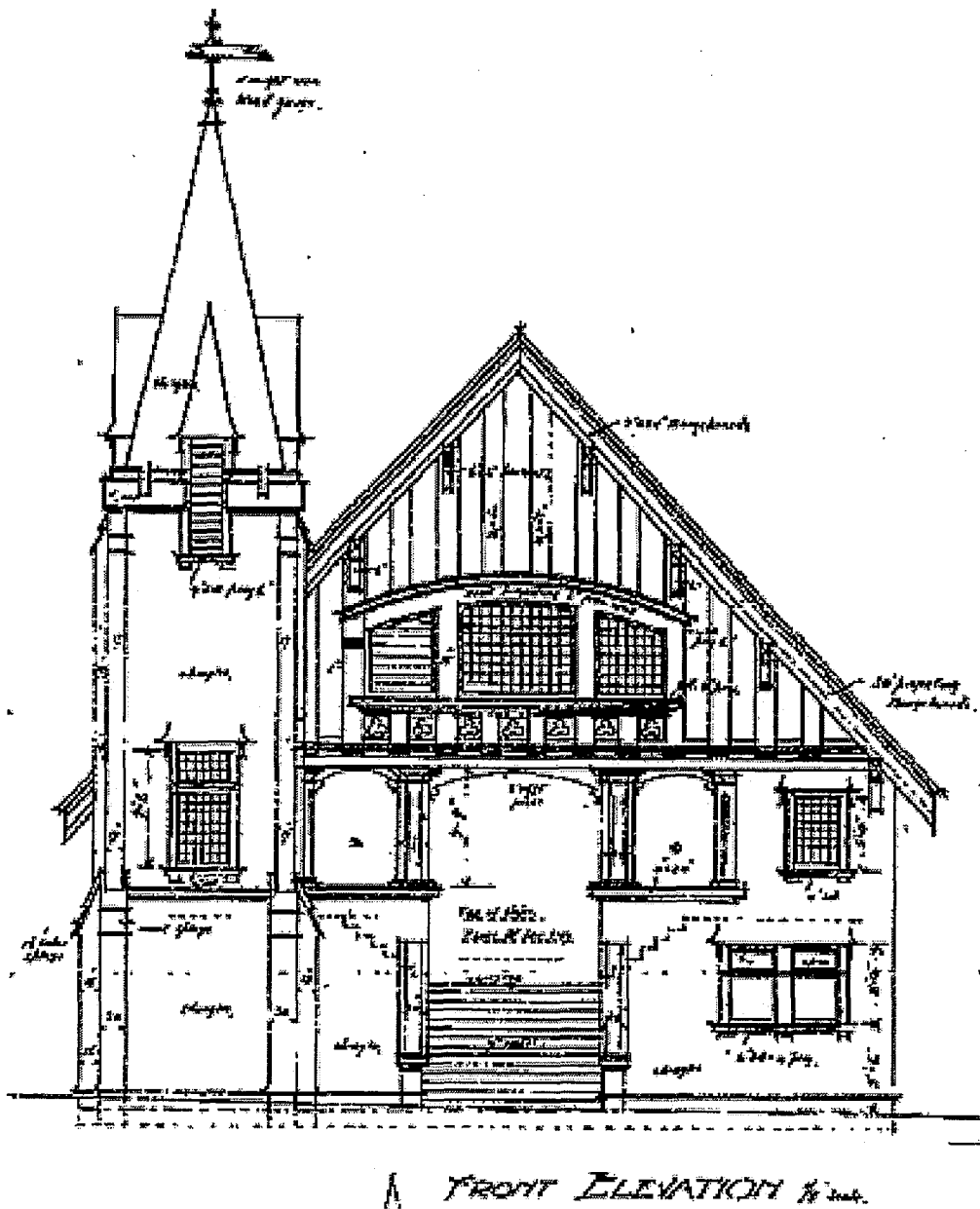
The Wesley Methodist Church continues to operate today as the Highpoint Community Church and contributes to the community and social value of the character of Victoria West neighbourhood, which continues today as a mix of residential, commercial and recreational uses.

Character-Defining Elements

Key elements that define the heritage character of the Wesley Methodist Church include its:

- prominent corner location in the Victoria West neighbourhood
- continuous use as a house of worship
- ecclesiastical form, scale and massing as expressed in its: tall, vertical form, with an above-ground lower level; main hall above with a steep front-gabled roof; corner tower; inset central front entry porch with bifurcating stairs and double entries; and projecting bay to the side with separate entry to the lower level
- wood-frame construction as expressed by its structure, cladding and detailing including narrow lapped wooden siding and dimensional lumber trim
- elements of the Arts and Crafts style such as: half-timbering in the front gable end; scroll-cut eave brackets; arched porch openings; exposed rafter ends; and stepped pilasters
- wooden-sash windows, including cross-lead transoms in the main hall
- interior features such as: the raked auditorium floor in main hall; folding partition doors in the main hall; wooden floors and trim; and lath-and-plaster walls
- original bell in tower

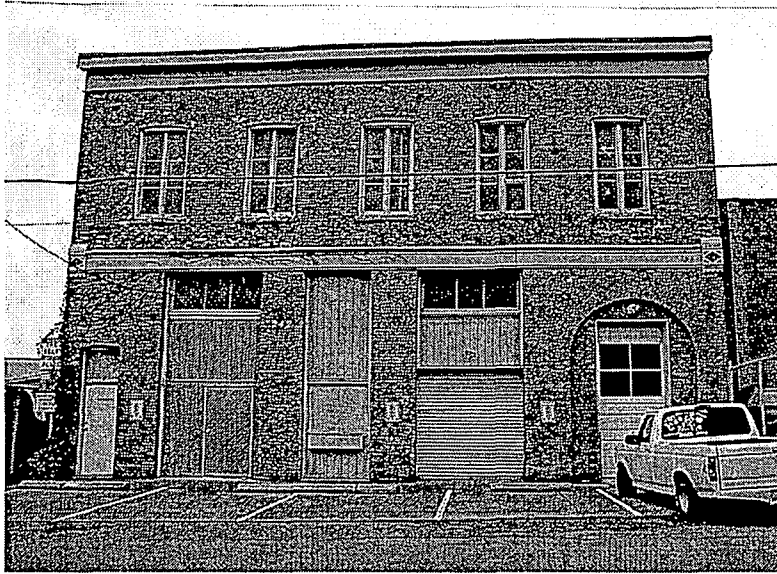
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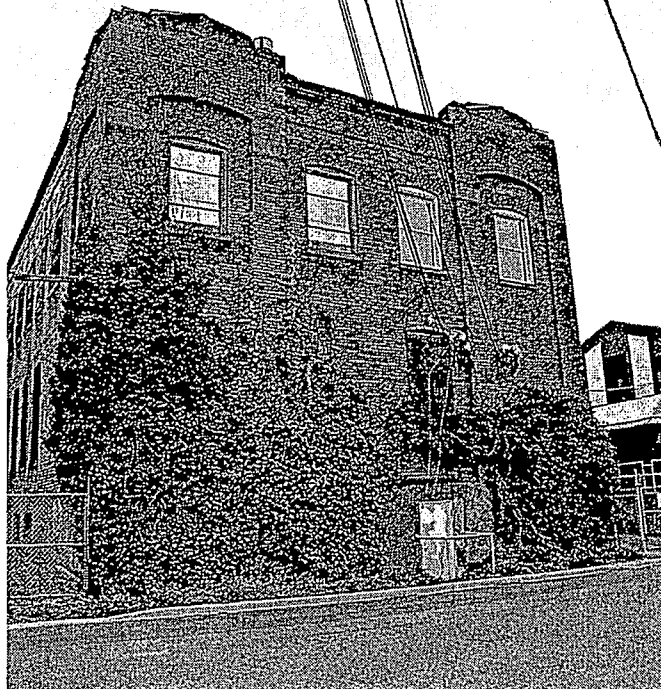
Wesley Methodist Church, D.C. Frame, Architect, 1912 [Victoria City Hall Plans]

CITY OF VICTORIA HERITAGE REGISTER UPDATE

ORMOND'S BISCUIT FACTORY 242 MARY STREET / 243 RUSSELL STREET



Above: 242 Mary Street. Below: 243 Russell Street



Original Owner: Excelsior Biscuit Factory / Popham Brothers / Ormond's Biscuits

Date of Construction: East half 1901; west half 1910; 1932 boilerhouse

Architect: 1910 addition: H.S. Griffith; 1932 Boilerhouse: K.B. Spurgin & J. Graham Johnson

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Description of Historic Place

Ormond's Biscuit Factory a large-scale, brick-clad industrial complex consisting of several structures now joined by infill, located mid-block between Russell and Mary Street in the Lime Point area of the Victoria West neighbourhood. This building, which spans between the two streets, has entrances facing both east and west. The complex is notable for its industrial vernacular construction, red-brick cladding and regular fenestration. The west elevation is the more ornate, and features square corner towers, cast concrete detailing and segmental-arched windows.

Heritage Value of Historic Place

Ormond's Biscuit Factory is significant as one of the last surviving examples of the industrial enterprises that thrived in the Victoria West neighbourhood. Industrial development of the neighbourhood was spurred by its location adjacent to the working waterfront. The arrival of two railroads in Victoria West in the late 1880s encouraged the enormous growth of industry and shipping on the Songhees Reserve and the surrounding area. A streetcar line further facilitated access to the area. The sealing and lumber industries first appeared in the 1890s, followed by an array of other industries, including the Silver Spring Brewery (1895), Fairall Bottling Works (1901), Sidney Roofing & Paper Company, and Shell and Union Oil. Freight buildings, warehouses, and a railyard defined this portion of the neighbourhood, but industry declined after the Second World War, as railways were replaced by trucking as the primary means of industrial transportation.

Ormond's Biscuits is valued as an example of Victoria's industrial development, represented by the growth and evolution of the building over time. The original section, a utilitarian brick-clad block that fronted onto Mary Street, was built for the Excelsior Biscuit Factory in 1901. In 1906, the building was sold to Popham Brothers, a manufacturer and confectionary. Requiring more space, Popham Brothers built the second portion of the building, a larger and more ornate red-brick structure that fronted onto Russell Street. In 1942, the factory became known as Ormond's Biscuits, creators of high-end chocolates, crackers and cookies. This prominent company occupied the building until 1973.

Furthermore, Ormond's Biscuits is valued for its architectural expression and for its association with prominent Victoria architects. The 1910 additions were designed by English-born architect Henry Sandham Griffith (1865-1943), who ran successful offices in both Victoria and Vancouver. Griffith was recognized for his versatility and breadth of work, which ranged from skyscrapers to palatial residences. In 1932, a boilerhouse was added to the building, designed by architects Karl Branwhite Spurgin (1877-1936) and J. Graham Johnson. English-born Spurgin arrived in Victoria in 1911, where he worked as a draftsman and outside superintendent for Henry S. Griffith.

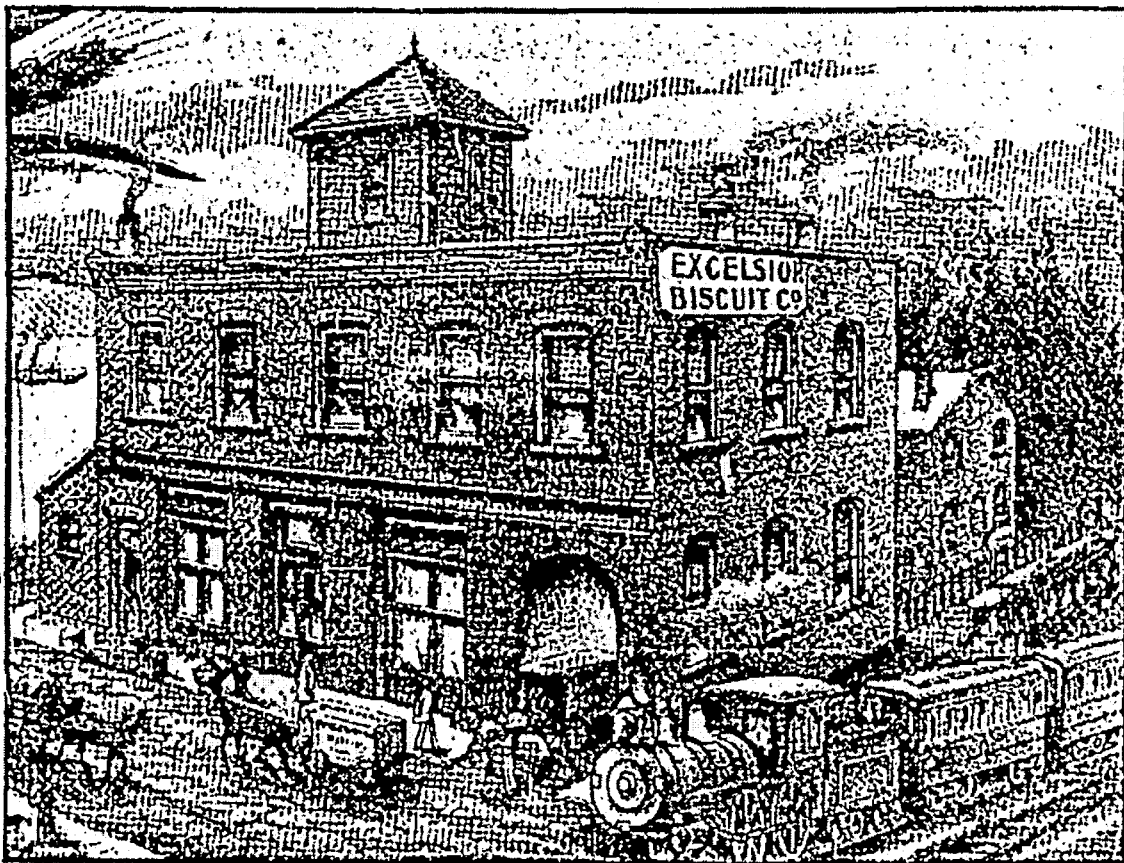
Ormond's Biscuits symbolizes the once industrial character of Lime Point in the Victoria West neighbourhood, which was distinct from the primarily residential character of the rest of the neighbourhood. Although heavy industry has largely disappeared, the Lime Point area remains a light industrial district today, with this historic building being occupied as a self-storage facility.

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Character-Defining Elements

Key elements that define the heritage character of the Ormond's Biscuit Factory include its:

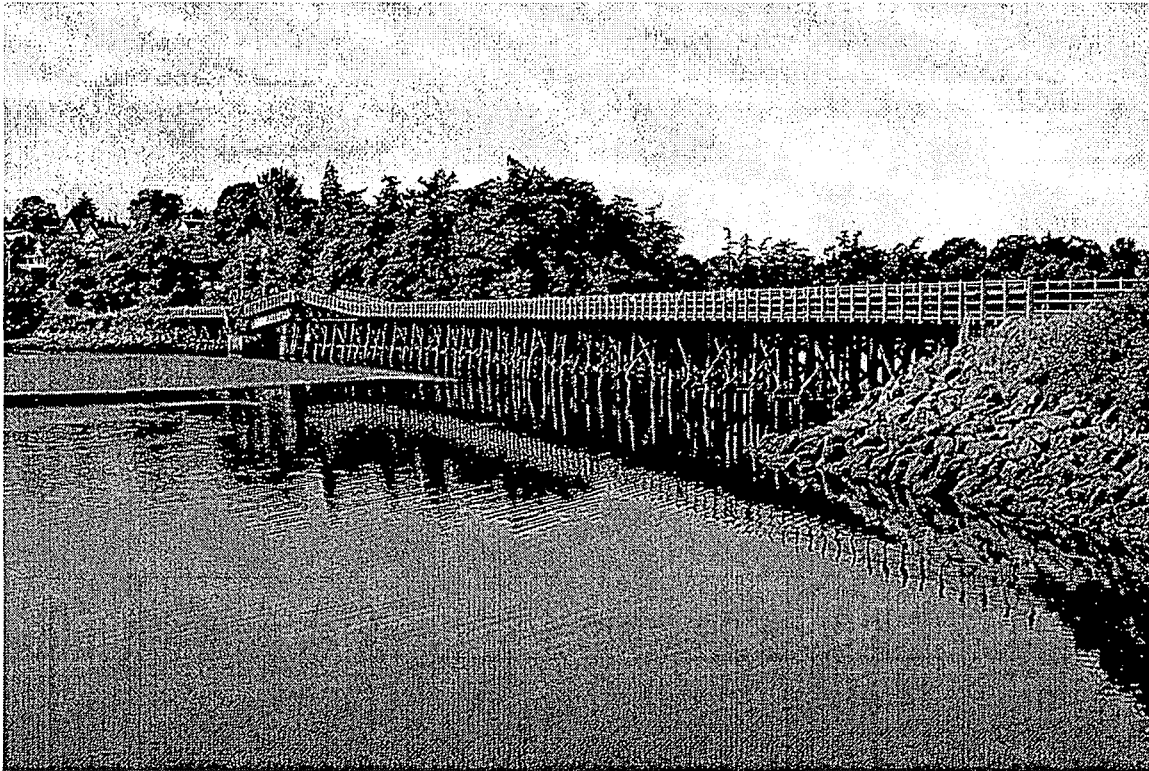
- location on a through lot between Mary and Russell Streets in Victoria West, south of Esquimalt Road, in close proximity to a railway line and the waterfront
- industrial form, scale and massing of the Mary Street structure as expressed by its: two storey height, rectangular plan, arched entry to north and flat roof; masonry construction with red-brick cladding and heavy timber frame internal structure; façade elements such as brick voussoirs; sheet metal stringcourse with decorative brackets at each end; original ground floor brick mould and trim; regular fenestration with segmental-arched window openings, central wooden mullions and multi-paned casement windows; and double wooden loading bay doors on the south facade
- industrial form, scale and massing of the Russell Street structure as expressed by its: two storey height, full basement, rectangular plan, square corner towers and flat roof; masonry construction with red-brick cladding and heavy timber frame internal structure; façade elements such as a corbelled frieze, segmental-arched window openings, pilasters and voussoirs; cast concrete detailing including stepped parapet caps, rectangular insets, window sills and keystones; regular fenestration with 4-over-4 double-hung wooden sash windows; and painted block letters reading "Ormond's Biscuits" in white on north elevation
- connecting two-storey addition with segmental-arched windows openings and 4-over-4 double-hung wooden-sash windows



"Excelsior Biscuit Bakery, Victoria West." [Victoria Daily Colonist: January 20, 1901, page 29]

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SELKIRK TRESTLE



Original Owner: Canadian Northern Pacific Railway

Date of Construction: 1917

Description of Historic Place

The Selkirk Trestle, which connects the Burnside and Victoria West neighbourhoods, is a 300-metre long and five-metre wide railway trestle constructed of pilings and heavy timber trusses, with one spanning section of steel supported on concrete piers. It spans the Selkirk waterway, a portion of saltwater inlet northwest of Victoria's Inner Harbour that leads into the Gorge Waterway. The Selkirk Trestle is now part of the Galloping Goose Regional Trail, a pedestrian and cyclist path.

Heritage Value of Historic Place

The Selkirk Trestle is a testament to Victoria's industrial evolution and to the importance of the railway network to local economic development. Built in 1917 by the Canadian Northern Pacific Railway Company, the Selkirk Trestle spans the Gorge, a major inland waterway, and facilitated the transport of logs from the forests of Vancouver Island to Victoria's Upper Harbour for processing and export.

The trestle connects Burnside with the Victoria West neighbourhood and represents the western expansion of the Canadian Northern Railway. The construction of their line between Victoria and Port Alberni began in 1911, and by 1917 a line was completed that ran up the Saanich peninsula and terminated at a wharf located on Patricia Bay in North Saanich. This wharf was an important access point for ships that provided passenger access to the north. Passenger service on the Canadian Northern

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line closed in 1919, due to increased competition from automobiles and bus service. By this time, Canadian Northern - which had been expanding ambitiously despite the wartime economic downturn - was in desperate financial straits. In 1920, the Canadian Government assumed control of the company, forming the Canadian National Railway and firmly establishing its importance as part of a national rail network. The Cowichan Lake to Victoria line was completed in 1924, resulting in the establishment of a number of logging operations within the vicinity of the railway line.

The Selkirk Trestle also has social value for its continuous use and adaptation over time. With a downturn in the forestry industry, and the demolition of sawmills around the Selkirk waterway in the 1980s, the Canadian National Railway line was abandoned in 1990. After suffering from a fire in 1995, the trestle was rebuilt the following year as a pedestrian and cycling link connecting the Burnside and Victoria West communities. The trestle is now part of the Galloping Goose Regional Trail and remains a valued part of Victoria's transportation network.

Character-Defining Elements

Key elements that define the heritage character of the Selkirk Trestle include its:

- location, spanning the width of Selkirk Waterway and connecting Victoria West and Burnside neighbourhoods
- continuous use over time as a transportation link
- wood-frame construction of pilings and heavy timber, with one spanning section of steel supported on concrete piers