Designating Heritage Buildings: An Evaluation of the Designation Criteria for the Halifax

Regional Municipality.

By
Colette M. Bishop-Greene

A Thesis Submitted to
Saint Mary's University, Halifax, Nova Scotia
in Partial Fulfillment of the Requirements for
the Degree of Master of Arts in Atlantic Canada Studies

June, 2011, Halifax, Nova Scotia

Approved: Dr. Paul A. Erickson
              Supervisor

Approved: Dr. Michael Vance
              1st Reader

Approved: Katie Cottreau-Robins
              External Examiner

Date: June 24th, 2011

Canada

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Dedication

In loving memory of Paul Bishop

1984-2010

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Abstract

There are over 400 municipally designated heritage buildings in the Halifax Regional Municipality. These buildings have been evaluated using a set of predetermined criteria created to measure a building's historical and architectural worth. This thesis evaluates these designation criteria for municipal heritage buildings and discusses both their benefits and their disadvantages, as well as the important questions that they raise. The criteria heavily focus on a building's architectural value rather than its historical context and importance. Although the criteria help ensure the preservation of architecturally rare and old buildings, there are few examples of vernacular architecture listed in the Registry of Heritage Properties. This results in an underrepresentation of vernacular architecture in the record of our built heritage, as well as the history of the Municipality as a whole. To further illustrate this issue, an architecturally vernacular building, Robinson's Livery and Stables, is evaluated using the criteria.

June 24th, 2011

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Introduction

Buildings reveal "much of past patterns of living, of cultural antecedents, social

aspirations, economic circumstances and adaptation to new environmental settings"

(Ennals & Holdsworth, 1981, p. 87). Buildings represent who we are as Nova Scotians,

and those buildings valuable to our built heritage receive special designation. The Halifax

Regional Municipality has an evaluation and protection system in place to enable the

designation of historically significant buildings. In order to designate a building it must be

examined and evaluated using six predetermined criteria: age, historical associations or

architectural importance, significance of architect/builder, architectural merit,

architectural integrity, and relationship to surrounding area. These criteria aim to measure

a building's historical and architectural value by using a numerical scoring system.

What makes a building significant to the Halifax Regional Municipality? Is it

historical context or architectural merit and integrity? Is it a bit of both? This thesis is

built around these foundational questions. One can infer from the six criteria listed above

the types of values the Halifax Regional Municipality focuses on during an evaluation

and which buildings are considered "significant" or more important to the history of the

Municipality. However, do the buildings that are currently designated and considered

"significant" truly represent the built history of the Halifax Regional Municipality?

To answer these questions, this thesis examines and discusses different aspects of

the designation criteria. The first two chapters work together to provide a general

historical background of various Municipal and Provincial heritage policies. Chapter One

traces the evolution of heritage legislation in the Province and focuses on the *Heritage*

Property Act and *By-Law No. H-200*, both crucial pieces of legislation concerning the protection and preservation of built heritage. Chapter Two examines the evaluation criteria before and after the amalgamation of the Halifax Regional Municipality. Before the amalgamation, there were different sets of criteria for Halifax, Dartmouth, and Bedford. The Halifax Regional Municipality combined aspects from each jurisdiction to create the criteria in use now.

One of the issues that arose during the preliminary research for this thesis was the types of buildings listed in the Registry of Heritage Properties, a list of the designated properties in the Municipality. I recognized a common theme: most of the buildings are of high style architecture and historically associated with prominent individuals (I define a prominent individual as an individual of notoriety within a local, provincial, national or international context). Are the criteria tailored to a specific type of building? The current criteria are evaluated and discussed in detail in Chapter Three, which shows that although there are many strengths within the criteria, there are also weaknesses. The chapter includes a discussion of vernacular architecture and its importance to built heritage, as well as a brief section about heritage values. To further examine the types of buildings listed in the Registry, a simple statistical analysis is performed.

To illustrate how the designation criteria work and to further emphasize their shortcomings, a particular building is evaluated using the current criteria. Chapter Four examines Robinson's Livery and Stables, a building of vernacular architecture located on the periphery of downtown Halifax. The chapter also includes an architectural and historical background of the building, as well as a discussion of the evaluation results.

This thesis can be used as a foundation to build on. There are numerous resources concerning building conservation and designation; however, there have been no official documents challenging the criteria in this manner. The designation criteria are a topic of discussion for the Heritage Advisory Committee and heritage planners. Two individuals in particular have brought the issue of vernacular architecture to light, Mr. Hal Forbes and Mr. D. Mark Laing. According to official Heritage Advisory Committee documents, Mr. Forbes and Mr. Laing were the first people to suggest the inclusion of vernacular architecture in the criteria (Halifax Heritage Advisory Committee, 1994, p. 6). Mr. Alastair Kerr, of the British Columbia Heritage Branch, has also raised this issue concerning built heritage in British Columbia. Although his work is not directly related to Nova Scotia, he raises many important points about what we consider to be valuable (Kerr, 2006, p. 13). These points are taken into consideration throughout this thesis.

The Robinson's Livery and Stables building is the inspiration for this thesis. I discovered its rich history while researching the Halifax Folklore Centre building for an undergraduate course, "Researching Halifax Heritage", taught by Dr. Paul Erickson. I thought "why isn't this building recognized for its history? Why isn't it designated?" It was those questions that led me to pursue this topic. This work contributes to an existing body of knowledge on heritage preservation and policy. Its purpose is to create awareness of the issues with the criteria and encourage change. If anything, I hope that this thesis will inspire people to look at architecturally vernacular buildings in a different light and perhaps spark an interest in how they have evolved and influenced the city in which the people live.

Chapter One

The Evolution of Heritage Policy in the Halifax Regional Municipality

History of Heritage Legislation

Why should heritage buildings be designated and protected? There are several

reasons to protect a heritage building. Having a property protected by the government

through heritage designation is an excellent way to increase the property value and

community pride. Older buildings are surprisingly durable and energy efficient. Using

abandoned or older buildings for new homes or work space has economic benefits, saves

energy, and reduces the need for further construction. Heritage buildings also help to

define a community's image and create job opportunities in the tourism industry

(Canada's Historic Places, 2007, p. 3). Heritage policies and other resources ensure a

"sense of continuity" for communities as well as "enhance the local environment in terms

of aesthetic value, interest, and their educational ability to tell stories about people and

events from a community's past" (Halifax Regional Municipality, 2009a, p. 7).

It is clear that protecting heritage buildings is very important to communities;

however, heritage legislation concerning the designation of buildings was not in effect

throughout Nova Scotia until 1980. In the late 1950s and 1960s, urban renewal in Halifax

"became the catalyst for a movement of heritage awareness and protection" (M. Holm,

personal communication, 2010). One of the earliest organizations that promoted heritage

preservation was the Heritage Trust of Nova Scotia. Founded in 1959, the Heritage Trust

has protested against developers destroying the built heritage in Nova Scotia. Although

the organization has no authority for creating regulations or standards, it has been very

influential concerning properties at risk and providing input for legislation throughout the

Halifax Regional Municipality, as well as the Province (Heritage Trust of Nova Scotia,

2009, para. 1). Unfortunately during the 1960s and 1970s, the City of Halifax witnessed

many losses of historic buildings. The waterfront arches were demolished by the

Waterfront Development Corporation even though the City Council voted that they

should remain. The Bank of Montreal and the Royal Bank buildings replaced buildings

that were architecturally significant to the City. Also during this time, the Harbour Drive

proposal was "halted by public opposition in the late 1960s after the Cogswell Street

Interchange paved the way for the freeway to replace the waterfront area that became

known as Historic Properties" (Halifax Regional Municipality, 2010, para.2).

Unfortunately, entire neighbourhoods were demolished to make way for newer projects

(e.g., Scotia Square). Developers were eager to replace historic structures for "more

modern looking buildings" (Charest, 2004, p. 34). Although buildings were lost to

development, there are some buildings that were saved. The Heritage Trust of Nova

Scotia fought to save "the stone warehouses on the Halifax waterfront which are now

Historic Properties...the Carleton Hotel in Halifax and numerous others" (Heritage Trust

of Nova Scotia, 2009, para. 1).

The need for legislation to protect built heritage was crucial during this time. The

City of Halifax established a Civic Advisory Committee for the preservation of buildings

in 1965. The Committee realized that an inventory of historically and architecturally

significant buildings needed to be established if preservation and protection were a top

priority (M. Holm, personal communication, 2010). The Halifax Landmarks Commission,

established in 1970, was responsible for compiling this inventory. The inventory

contained 24 historically significant buildings and sites; however, the Commission did not

"address the numerous smaller, less impressive but equally significant (and often

privately owned) buildings and sites" (M. Holm, personal communication, 2010). In

1971, the City Council recognized the 24 buildings and sites as being relevant to Halifax,

but there was little to no protection for them.

At the time, there were several pieces of legislation that mentioned historically

significant buildings; however, they did not provide the necessary protection the City of

Halifax needed. *The Planning Act* of 1969 briefly mentions the protection of heritage

buildings. It states that the Minister may regulate the development of a specific area "for

the preservation of scenic, historic or recreational qualities of the area" (The Planning

Act, 1969, p. 22). In *An Act to Provide for the Protection of Historical Objects* of 1970, a

piece of land that is "covered with water, that has archaeological, historical or

paleontological significance" may be designated as a protected site" (The Historical

Objects Protection Act, 1970, p. 41). Jennifer Phillips-Cleland (1977) of the Municipal

Planning Department suggests that this piece of legislation did not provide "protection or

compensation for privately owned heritage property" or regulate demolitions (p. IV-7).

The Heritage Canada Foundation, a membership-based organization created in

1973, surveyed heritage legislation in Canada during 1974 (The Heritage Canada

Foundation, 2009, para. 1). The results showed that contrasted with other jurisdictions

around the world, heritage legislation in Nova Scotia was extremely weak. The survey

stated that "with the exception of Monaco, Nova Scotia and Ontario have the weakest

heritage legislation in the western world" (Phillips-Cleland, 1977, p. IV-2). Two years

later, the *Historic Property Designation Act* was passed, which provided specific

protection for heritage buildings. The Minister of Education was able to document and

register buildings that are architecturally or historically significant to the Province

(including what is now the Halifax Regional Municipality) and plaques were able to be

placed on the buildings (Historic Property Designation Act, 1976, section 7). According

to Phillips-Cleland (1977), the problem with this Act was that it "does not further legal

controls for heritage conservation in the province beyond the situation which existed

before the Act was passed" (p. IV-8).

In the late 1970s, the Municipal Planning Department, with help from the Heritage

Trust of Nova Scotia and the Halifax Landmarks Commission, reviewed existing

documents concerning built heritage and provided a number of recommendations for

future legislation. In a 1977 report prepared by the Planning Department concerning a

protection system for heritage resources, six key recommendations were generated from

studying provincial heritage legislations.

In the report, the first recommendation is demolition refusal. This is the most

important method to protect heritage buildings and may be useful to all municipalities in

Nova Scotia and the rest of Canada. In St. John's, Newfoundland, a permit for demolition

may be refused by the city council indefinitely. The report urges the City of Halifax to

adopt this approach; however, if the City Council does not want to refuse demolition

permits, interim legislation allows them to delay the permit for a period of 180 days. The

delay enables assigned individuals to record any architectural features of the building and,

if possible, compromise with the owner and agree on an alternative course of action (Phillips-Cleland, 1977, p. V-3).

The second recommendation concerns alterations to heritage buildings. The Planning Department suggests that the City Charter be amended to allow restrictions on alterations to the exterior of buildings. Heritage buildings may lose their historical and architectural value if alterations are not regulated. Changes to the exterior of the building for safety purposes would not require Council approval.

The third recommendation emphasizes the importance of maintaining the buildings and not allowing them to deteriorate. The National Building Code may be "too restrictive for buildings which were erected prior to present construction methods"; therefore, enforcing Ordinance 157 ("Housing and Building Standards Ordinance") would create a solution to the problem (Phillips-Cleland, 1977, p. V-4).

The fourth recommendation is the use of a preservation easement. Although the preservation easement may be a complicated legal agreement, it ensures that the facade of a heritage building is preserved or restored to its original state. Generally the easement holder pays the building owner ten percent of the value of the building. This is an inexpensive way to preserve the exterior of a building without the City purchasing it. The owner of the building must follow the regulations and maintain it. There are two different types of preservation easements. A positive easement allows the owner to perform certain tasks on the exterior while a negative easement prohibits certain tasks (Phillips-Cleland, 1977, p. V-5).

The fifth recommendation concerns the use of purchase and restrictive covenants. If Halifax uses this protection method, the City is required to purchase a building and sell it "to an individual with a covenant agreement stipulating certain conditions with respect to the conservation of the building" (Phillips-Cleland, 1977, p. V-6). Enforcing a restrictive covenant ensures that the heritage building is conserved and is inexpensive for the City. According to Phillips-Cleland (1977), "the advantage to the City of a restrictive covenant is the low cost of ensuring that the building is conserved relative to the cost of City retention of the building" (p. V-6). This method could be successful; however, further research is needed to see if the method could be used under Common Law.

Continuing with the issue of conservation, the Planning Department suggests that a sum of money (the amount is not listed) be set aside for the purchase and restoration of a heritage building. This protection method is very successful in other urban centres because "the local government has provided leadership in the heritage conservation field by its positive example to the private sector" (Phillips-Cleland, 1977, p. V-7). The City purchases a designated heritage building to restore or renovate it. The building would be sold to an individual who is responsible for maintaining the exterior. The money from the sale could be used to renovate or restore another heritage building.

The sixth and final recommendation requires the City of Halifax to purchase or lease a heritage building to accommodate citizens. Designated heritage buildings are expensive to maintain and protect if the buildings are not being used. If the space is used for accommodations, it decreases the cost for the City; however, this method should only be used "when space for City activities is required" (Phillips-Cleland, 1977, p.V-7).

The Municipal Planning Department report also provides recommendations concerning the administration of heritage resources in the City, specifically the people who should be involved in the process of evaluating and designating heritage buildings. The report suggests that an individual should be responsible for implementing the program and should be a member of the Development Department. That individual has knowledge of historical architectural styles, heritage legislation, and conservation methods. Responsibilities include "ensuring the heritage evaluation and protection system is functioning, coordinating the efforts of other departments involved in the implementation, ensuring that the heritage conservation program is consistent with other City programs" and communicating with senior governments (Phillips-Cleland, 1977, p. VI-1).

The Municipal Planning Department also recommends the incorporation of the Halifax Landmarks Commission into the protection system. The Commission consists of nine members: two historians, two architects, one lawyer, one member of the Real Estate Board, one engineer, one planner, and one member of City Council. This Commission is involved in the designation of heritage buildings and should meet every two weeks (Phillips-Cleland, 1977, p. VI-2).

Of the six recommendations, four were included in the legislation for Nova Scotia: demolition refusal, limited alterations to the exterior of a heritage building, financial assistance for the restoration of a municipally registered building, and a Commission to evaluate buildings with members educated in relevant fields. This legislation is discussed below.

The Heritage Property Act and By-law No. H-200

After realizing the need for specific legislation to protect heritage resources at both the provincial and municipal level and taking the suggestions brought forth by the Planning Department into consideration, the Province finally passed a piece of legislation that protects heritage buildings throughout Nova Scotia. Every community is protected under the *Heritage Property Act* R.S., c199, s. 1, which was passed in 1980, revised in 1989 and amended in 1991 and 1998 (Heritage Property Act, 1989, title). As of December 2010, several sections of the Act were amended to "improve its ability to address future and current needs" (Communities, Culture & Heritage, 2011, para. 2). The *Act* allows for protection at both the Provincial and Municipal levels, as well as conservation districts (Department of Tourism, Culture and Heritage, 2006, p. 1). This thesis focuses solely on protecting heritage buildings at the municipal level and discusses relevant issues in the *Heritage Property Act* that concern the Halifax Regional Municipality.

The *Heritage Property Act* provides for "the identification, designation, preservation, conservation, protection and rehabilitation of buildings, structures, streetscapes, areas and districts of historic, architectural or cultural value, in both urban and rural areas, and to encourage their continued use" (Heritage Property Act, 1989, p. 1). To determine which buildings are considered historically significant, a Municipal by-law and Heritage Advisory Committee may be established. There were by-laws and Heritage Advisory Committees for each jurisdiction (Halifax, Halifax County, Bedford, and Dartmouth) after the *Heritage Property Act* was passed in 1980; however, it was not until

Municipal amalgamation in 1996 that the current By-law was created. Titled '*By-law No. H-200*', or the '*Heritage Property By-law*', this piece of legislation corresponds with the *Heritage Property Act* to further protect heritage resources within the Halifax Regional Municipality (By-law No. H-200, 1996, p. 1).

According to *By-Law No. H-200*, a municipal Heritage Advisory Committee consists of a maximum of 12 members: two members of council and 10 residents within the municipality who are enthusiastic and express interest in heritage preservation. Individuals of the Committee are responsible for attending meetings and hold office for as long as the Council decides. The Committee should meet once a month and its meetings are open to the public (By-law No. H-200, 1996, p.3).

The Heritage Advisory Committee has a number of responsibilities: recommending buildings for the Registry of Heritage Properties; dealing with applications for alterations or demolition of a heritage building; proposing that monuments, sculptures or plaques be erected on heritage properties; promoting the interpretation of buildings; making recommendations concerning the deregistration and financial incentives for heritage properties; and enforcing the penalty for non-compliance of the legislation. The Committee is also asked to recommend any amendments "of evaluation criteria, guidelines and standards for municipal heritage properties" (By-law No. H-200, 1996, p. 3).

The Committee may recommend that a building, streetscape or area be eligible for heritage designation. It is responsible for informing the owner(s) of the proposed building that the building has been recommended no less than 30 days prior to the designation into

the municipal Registry of Heritage Properties. The notice explains why the structure has

been recommended and the advantages and disadvantages of registration; it includes a

statement declaring that the exterior appearance must not be altered and the building may

not be demolished for 120 days after the notice of designation, and that the owner has the

right to express their opinion at a hearing scheduled within three weeks. Once the notice

has been delivered, a copy is sent to the Provincial Registry of Deeds (Heritage Property

Act, 1989, p. 4).

Property owners are also able to recommend their own building for heritage

designation. For example, if a property owner believes that their property is of importance

to Halifax heritage, an application may be completed free of charge. The Halifax

Regional Municipality Heritage Property Program requires a "letter of support" stating

why the applicant believes the property should be designated, a deed description of the

proposed property, and a site plan. Applicants should include both historical and current

photographs of the property as well as close-up photographs of architectural detailing.

They must provide a detailed description of the condition of the building, including

information on the type of construction, roofing materials, exterior cladding, windows,

and any architectural trim (Community Development, 2007, p. 1).

The "letter of support" should include any historical associations the building has

with occupants, institutions and occasions. The property owner provides as much

information as possible about the architect, the architectural style, whether the building

has its original facade, and historic architectural details. Once the application for

registration is submitted to Planning Services, heritage staff review the application and

determine if it is complete. A site visit is required where the staff and the property owner

discuss the application and building. If the application qualifies for consideration, a report

is prepared by the heritage staff and sent with the application to the Heritage Advisory

Committee where the building is further researched and evaluated using the municipal

points system. The owner is notified of the decision by the Heritage Advisory Committee

(Community Development, 2007, p. 1).

The Heritage Advisory Committee may make recommendations to the Municipal

Council to accept or refuse applications for heritage designation. Between 30 and 120

days after the recommendation notice has been delivered, the Municipality may register a

building and include it in the Registry of Heritage Properties. The *By-law* allows for the

establishment of a civic Registry of Heritage Properties. It should be noted that buildings

designated as heritage properties in Bedford, Dartmouth, Halifax County Municipality,

and the City of Halifax prior to April 1st, 1996 are included in municipal Registry of

Heritage Properties and did not lose their heritage status. The Municipal Clerk is

responsible for maintaining the registry, ensuring that it is properly indexed, contains all

appropriate documents concerning recommendations and registrations, and is accessible

for public use (By-law No. H-200, 1996, p. 4). The property owner is notified that the

building is designated, and documents are sent to the Registry of Deeds to be filed. The

Municipality may erect a sign, plaque or other marker on a building that indicates it is a

municipally designated heritage building (Community Development, 2007, p. 1). In some

cases, registered buildings may be included in educational pamphlets and tours of the

Municipality (Community Planning and Development, 1996, p. 6).

Once it designates a heritage building, the Municipality has the power to deregister the property. If the building is damaged by any cause, has been destroyed, or the Municipal Council deems the property to be inappropriately registered, deregistration occurs. Both the property owner and the Council may recommend it; however, a public hearing must take place no less than 30 days after the notice of deregistration has been delivered to the property owner and published in a newspaper circulating in the appropriate area. While public opinion is taken into account, the Council decides whether the building is deregistered (Heritage Property Act, 1989, section 16(1)).

Applications for demolition are treated in a similar way. Plans for demolishing designated buildings must be addressed to the Municipality in writing and approved. The Heritage Advisory Committee is consulted and asked for its recommendation on the demolition application. The Municipality considers the recommendation and "may grant the application either with or without conditions or may refuse it" (Heritage Property Act, 1989, p. 9). However, if the owner of a registered heritage property submits an application of demolition and is refused, the demolition may take place after "one year from the date of the application, provided that the alteration or demolition shall not be undertaken more than two years after the date of the application" (Heritage Property Act, 1989, p. 9). This provision creates an opportunity for the property owner and the Municipality to compromise or negotiate a solution (Community Planning and Development, 1996, p. 8). It should be noted that recent amendments to the *Heritage Property Act* require the wait period for deregistration to be three years (Department of Communities, Culture & Heritage, 2011).

In a situation where individuals do not follow the rules and regulations listed in the *Heritage Property Act*, they may be found guilty of an offense and pay a penalty of up to $10,000. If they refuse or are unable to pay, the individual may be imprisoned for a maximum of six months. The penalty for corporations that are found guilty of an offense is a maximum of $100,000. Recent amendments to the *Heritage Property Act* increased the maximum fine to $250,000 (Communities, Culture & Heritage, 2011). If the Minister decides to take the matter to the Trial Division of the Supreme Court, the Court may "make an order restraining the continuance or repetition of any such contravention or failure", order that the property affected be restored to its condition prior to the crime, and may even order the owner to restore the building at their own expense (Heritage Property Act, 1989, p. 17).

HRM Municipal Planning Strategies

The current municipal planning strategies in use within the Halifax Regional Municipality provide insight to the various ways communities are protecting heritage buildings. For Halifax, Bedford, and downtown Dartmouth, the objectives and policies reflect the importance of preserving and enhancing buildings that are historically and architecturally important to the Municipality's past. Although the municipal planning strategies discuss all aspects of conserving heritage resources, the following discussion focuses solely on heritage buildings and the ways in which they are being protected.

The Halifax, Bedford, and Dartmouth planning strategies have several policies that share common goals. It is encouraged that heritage buildings be re-used instead of destroyed. Re-using heritage buildings may result "in a more efficient use of the existing

building stock as well as economic spinoffs in terms of the restoration industry" (Halifax

Regional Municipality, 2009a, p. 8). Communities may also benefit financially due to an

increase in the tourism industry and the development of new businesses in the area. In

the case where new businesses and buildings are being developed in the proximity of

designated heritage buildings, it is important that the new buildings are architecturally

compatible and compliment the architectural character of the area (Halifax Regional

Municipality, 2009c, objective 6.4). The municipal planning strategies also emphasize the

need for financial aid for the maintenance of designated heritage buildings. Funding for

conservation and preservation "increase the feasibility of retaining a higher proportion of

significant properties" (Halifax Regional Municipality, 2008, p. 51). Finally as suggested

in the recommendations made in the 1977 report prepared by the Planning Department,

cities within the municipality should examine and enforce the use of restrictive covenants

and preservation easements to protect heritage structures (Halifax Regional Municipality,

2009b, p. 24).

There are several key points worth mentioning that are outlined in the strategies.

The Halifax Municipal Planning Strategy states that "the City shall continue to make

every effort to preserve or restore those conditions resulting from the physical and

economic development pattern of Halifax which impart to Halifax a sense of its history"

(Halifax Regional Municipality, 2009b, p. 23). For example, views from Citadel Hill will

not be obstructed, the public will be permitted access to the waterfront area, and "the

street pattern of the Halifax Central Business District" will not be disrupted (Halifax

Regional Municipality, 2009b, p. 23). In response to the loss of historic buildings in

Bedford, the planning strategy encourages the incorporation of historically significant names to be assigned to roads. In 1987, the town of Bedford adopted a 'Street Naming Policy' that requires 80% of newer streets to be named after historic individuals, events, or places (Halifax Regional Municipality, 2009a, p. 8).

The secondary planning strategy for downtown Dartmouth emphasizes the importance of protecting and retaining aspects of their industrial heritage. Unfortunately, many of the industrial buildings have been demolished or lost due to poor physical conditions and/or development. The community feels that it is important to commemorate existing buildings and potentially redevelop them for residential, recreational, and commercial use. Another way for protecting heritage resources in Dartmouth is the creation of a heritage interpretation program and heritage walking trail. An interpretation program provides "background, detail and interpretation of not just the built heritage of the area, but also of the area's diverse cultural, industrial and natural histories" (Halifax Regional Municipality, 2008, p. 54). A walking trail provides the community with the same advantages; however, viewing and learning about built heritage in its natural state enhances the experience (Halifax Regional Municipality, 2008, p. 54).

It is important that the Halifax Regional Municipality encourages the preservation of built heritage. Pieces of legislation passed in the 1970s showed promise of what was to become the *Heritage Property Act*; however, during that time historically significant buildings were demolished because there was not any protection offered. The creation of the *Heritage Property Act* and *By-law No. H-200* resulted in an abundance of buildings being designated and entered into the Registry of Heritage Properties. In 1995, 360

buildings were designated in Halifax, two in Bedford, and 65 in Dartmouth (Halifax

Heritage Advisory Committee, 1995, p. 1-2). As of June 2009, there were 355 buildings

registered in Halifax, six in Bedford, 68 in Dartmouth, and 30 in the former Halifax

County (Halifax Regional Municipality, 2009c). A few designated buildings in Halifax

have been deregistered or demolished, and designations in Bedford and Dartmouth have

not increased substantially.

How does one determine whether a building is historically significant and

qualifies for the Registry of Heritage Properties? The following chapter discusses the

history of the evaluation criteria and examines how a building becomes eligible for

heritage designation.

Chapter Two

The Origins of the Evaluation Criteria for Designating Heritage Buildings

The following is a detailed discussion of the designation criteria for Halifax, Dartmouth, and Bedford. I decided to focus on three of the four jurisdictions in what is now the Halifax Regional Municipality. While the former Halifax County had a set of designation criteria, they were very general and not specific to the individual communities within the County; moreover, there were many similarities, in terms of what is considered valuable, to the other three jurisdictions. By focusing on Halifax, Dartmouth, and Bedford I was able to focus on the criteria that influenced the current designation system for the Halifax Regional Municipality.

Halifax Criteria

In 1977, the City of Halifax Planning Department created a system that would aid in the evaluation of heritage buildings. Two sets of criteria were established: basic criteria and priority criteria. All buildings were required to be evaluated by the basic criteria and to meet those requirements. If a building "passed" the basic requirements, it was then re-evaluated using the priority criteria; however, buildings that did not meet basic requirements were disregarded and were not further considered for heritage designation.

In the 1977 report, the basic criteria consist of four categories: age; architectural merit; relationship to the development of the City; and/or relationship to important occasions, eras, institutions, or personages in the history of the City, Province, or Nation. If a building is unable to meet the requirements for the first three categories but is considered to be historically important to the City (the fourth category) it is automatically

included in the list of buildings to be re-evaluated using the priority criteria. The

categories are more specific in the priority criteria; however, they essentially focus on the

same aspects. The four categories are: age; relationship to important occasions,

institutions, personages, or eras; relationship to surrounding area; and

aesthetic/architectural merit (Phillips-Cleland, 1977, p. II-4). The 1977 report states that

priority criteria are created "to order those resources worthy of further consideration", and

"when decisions are required in judging the merit of one resource against another, a basis

for the decision would be available" (Phillips-Cleland, 1977, p. II-2).

To determine whether a building is eligible for heritage designation after being

examined using the priority criteria ranking system, buildings are scored using numerical

values. The Planning Department felt that using "pre-determined exact numerical values

rather than a scale of numerical values reduced the need for discretionary judgment on the

part of the evaluator" (Phillips-Cleland, 1977, p. II-2). In the 1977 scheme, if a building

does not meet the lowest numerical score for a particular category, no points are given

(see Table 1). This scheme was in force until 2006.

Although there are priority criteria for heritage sites, streetscapes, and

conservation areas, only priority criteria for heritage buildings are discussed in detail

here. The term "heritage building" is defined as "a building deemed to be representative

of the social, cultural, economic, military, or political history of the City, Province, or

Nation, or to have special architectural merit" (Phillips-Cleland, 1977, p. II-3). Buildings

are divided into five categories: churches, commercial establishments, hotels and clubs,

public buildings, and residences. Buildings are first evaluated by age: fifteen (15) points

are given to buildings constructed during 1749-1840; twelve (12) points during 1841-

1867; ten (10) points during 1868-1895; seven (7) points during 1896-1914; and 5 points

during 1915-1927. These specific dates were suggested by the Heritage Trust of Nova

Scotia because the dates represent different architectural and historical periods in the City

of Halifax:

> 1749 was the founding of Halifax. 1840 was approximately the
>
> end of the pre-Victorian era of building. 1867 was the date of the
>
> Confederation of Canada. 1890 was approximately the end of the
>
> Victorian period of building. 1914 was the beginning of the first
>
> World War. 1927 is a moving date which is set at 50 years previous
>
> to the year a building is evaluated (Phillips-Cleland, 1977, p. II-5).

There is a discrepancy with the dates for the end of the Victorian period of building in the

1977 report. In the previous quote, 1890 is the approximate date given; however, 1895 is

the date used for scoring buildings.

Buildings are next evaluated by their relationship to important occasions,

institutions, personages, and eras. The scoring is as follows: a building receives 20 points

for a relationship to an occasion, institution, or person of national importance; fifteen (15)

points for a relationship of Provincial importance; and 10 points for a relationship of local

importance. A building with an important relationship to a specific era receives 10 points.

A building's relationship to a person is determined by "the strength of the relationship"

(Phillips-Cleland, 1977, p. II-6). For this criterion there are three restrictions. Historically

important relationships are only "counted" if they are more than 50 years old. Primary

points are not given to a building for having a relationship to an occasion, institution, or

person, *and* an era; however, evaluators are advised to " take the most important

[relationship] and for each additional important relationship add 5 for National

importance, 3 for Provincial importance, and 2 for local importance up to an extra 10

points (Halifax Regional Municipality, 1996, p. 11). Also, points are not awarded if the

residents were living in a building for less than one year (Philips-Cleland, 1977, p. II-6).

The third evaluation criterion is the building's relationship to its surrounding area.

Buildings are evaluated as to whether the relationship is excellent, good, or fair: If a

building is a definite asset to the area (deemed "excellent"), it receives 10 points; seven

(7) points if it is very compatible with the area (deemed "good"); and 5 points if it is "in

keeping with the character of the area" (deemed "fair") (Phillips-Cleland, 1977, p. II-7).

Heritage evaluators consider the architecture, scale, use, and age of the building being

evaluated as well as the surrounding buildings. If the building is compatible with one of

these aspects, five points are awarded (for example, if it is the same architectural style as

surrounding buildings). Two of the same aspects (scale, use, and age) receive 7 points,

and if the building is compatible with three or more aspects it receives 10 points.

In the 1977 scheme, the last evaluation criterion for determining whether a

building should be designated as a heritage structure is aesthetic and/or architectural

merit. This criterion is divided into categories: rarity, original facade, and architectural

type. If a building is the only example of specific architectural style, or one of a small

number of examples that may be found in the City, it receives 20 points. Five points are

given to a building that maintains its original facade, or a facade that is altered in a

minimal way. In judging the originality of a facade, evaluators consider the condition of the roof line, window shape and window size. It should be noted that "original facade" was given a small number of points because "there was no wish to penalize buildings which have been added to in interesting ways" and unfortunately over time, changes are made to many of the buildings in Halifax (Phillips-Cleland, 1977, p. II-7).

The last category is architectural type. Buildings are evaluated on whether they are an "outstanding", "good", or "fair" example of an architectural type and are scored as follows: twenty (20) points are given to a building with "particularly noteworthy architectural characteristics and aesthetic value" (deemed outstanding); fifteen (15) points to a building that "competently displays the major characteristics of the type, and is aesthetically pleasing" (deemed good); and 10 points to a building that "displays a few architectural characteristics worthy of note" (deemed fair) (Phillips-Cleland, 1977, p. II-8). A number of attributes are considered while evaluating the architectural type of a building: roof shape, placement of doors, proportion and shape of windows, chimneys, architectural detailing, construction materials, the building proportion, and how well the building reflects an architectural style or enhances the character of the particular style. Evaluating this criterion may be more challenging than evaluating other criteria because not all buildings are exact or pure examples of a specific architectural type. For example, the Boak House located on 5274 Morris Street has combination of architectural styles and is listed as having a Georgian style of architecture with Victorian adaptation (Phillips-Cleland, 1977, p. II-8). There is no "superior" architectural style; styles are not compared to each other because it is unfair to compare a Classical Revival building to a Second

Empire building. This restriction also attempts to "minimize the evaluator's personal

preference for particular styles of architecture" (Phillips-Cleland, 1977, p. II-8).

Overall, a building is able to achieve a score of 100; however, it is recommended

that a building must have scored at least 45 points to be eligible for heritage designation

Table 1

Halifax Criteria 1977-2006

Criteria	Points
1. Age:	
1749-1840	15
1841-1867	12
1868-1895	10
1896-1914	7
1915-50 years prior to present	5
2. (i) Relationship to important occasions, institutions, personages:	
National importance	20
Provincial importance	15
Local importance	10
2. (ii) Relationship to important eras	10
3. Relationship to surrounding area:	
Excellent	10
Good	7
Fair	5
4. Aesthetic/Architectural Merit:	
(i) Rare example of architectural type	20
(ii) Original facade	5
(iii) Outstanding example of architectural type	20
Good example of architectural type	15
Fair example of architectural type	10
Score necessary for designation	45

Dartmouth Criteria

In 1981, the Dartmouth Cultural and Heritage Advisory Committee met to discuss

which criteria would be chosen for the designation of historic buildings. The Committee

also discussed which buildings would be included in the Registry of Heritage Properties

and asked the public for any information they might have had concerning heritage

buildings in Dartmouth (Dartmouth Heritage Advisory Committee, 1981a, p. 2). It was

agreed that the criteria for heritage designation should be similar to the criteria for Halifax

(Dartmouth Heritage Advisory Committee, 1981b, p. 2). While it followed the main

categories of the Halifax criteria, the Committee adjusted some aspects to better suit the

history of the area as well as the buildings (see Table 2). The Dartmouth criteria were in

force until 2006.

In the 1981 Dartmouth scheme, the first criterion is age. The scoring is as follows:

fifteen (15) points are awarded for buildings constructed during 1750-1785; twelve (12)

points during 1786-1825; ten (10) points during 1826-1867; seven (7) points during 1868-

1914; and five (5) points during 1915-1932 (Halifax Regional Municipality, 1996, p. 1).

The second evaluation criterion, relationship to important occasions, institutions,

personages, and eras, is identical to that of Halifax. Buildings receive 20 points for

national importance, 15 points for Provincial importance, and 10 points for local

importance. If a building has a relationship to a specific era it receives 10 points.

According to the criteria, a building is not able to receive points for having a relationship

to an occasion, institution, a person *and* an era; however, additional points are granted for

buildings that have a number of relationships. Evaluators are advised to " take the most

important [relationship] and for each additional important relationship add 5 for National importance, 3 for Provincial importance, and 2 for local importance up to an extra 10 points" (Halifax Regional Municipality, 1996, p. 1).

The third criterion is the relationship to surrounding area. This criterion is divided into two categories: "compatibility" and "original site". For compatibility, heritage evaluators consider the architecture and scale, use, and age of the building in question and how it enhances or diminishes the character of the surrounding buildings. The buildings are scored as follows: ten (10) points are given to buildings that are a "definite asset" to the area (deemed "excellent"); seven (7) points for buildings that are "very compatible" (deemed "good"); and 5 points for buildings that are "in keeping" with the surrounding area (deemed "fair") (Halifax Regional Municipality, 1996, p.1). For original site, buildings are evaluated on whether they were excellent, good, and fair. The scoring system is as follows: ten (10) points are given to a building on its original construction site (excellent); seven (7) points if the building is on a new foundation but still in the original location (good); and 5 points if the building is near the original location, "relocated or reoriented on original property" (fair) (Halifax Regional Municipality, 1996, p.1).

In the 1981 scheme, the last criterion for heritage buildings in Dartmouth is aesthetic/architectural merit. Points and justification for architectural type and original facade are exactly the same as those for Halifax.

Overall, in order to be eligible for heritage designation, buildings must receive a total score of 45 points.

Table 2

Dartmouth Criteria 1981-2006

Criteria	Points
1. Age: 1750-1785 1786-1825 1826-1867 1868-1914 1915-1932	 15 12 10 7 5
2. (i) Relationship to important occasions, institutions, personages: National importance Provincial importance Local importance **2. (ii) Relationship to important eras**	 20 15 10 10
3. Relationship to surrounding area: (i) Compatibility: Excellent Good Fair (ii) Original Site: Excellent Good Fair	 10 7 5 10 7 5
4. Aesthetic/Architectural Merit: (i) Rare example of architectural type (ii) Original facade (iii) Outstanding example of architectural type Good example of architectural type Fair example of architectural type	 20 5 20 15 10

Score necessary for designation	45

Bedford Criteria

In 1990, the Bedford Heritage Advisory Committee created a set of evaluation

criteria to designate any historically and architecturally significant buildings in the town

of Bedford. The Committee decided to model the criteria after the evaluation system used

by Parks Canada and the municipalities of Annapolis County and East Hants. The criteria

were intended to be used as a tool to provide general guidelines that the Heritage

Advisory Committee could use to evaluate and examine potential buildings. The Bedford

criteria and numerical system differed slightly from Halifax and Dartmouth. Evaluators

graded the buildings based on architectural, historical, and contextual characteristics (i.e.

"unique", "very rare", "rare", "common", "very common") (see Table 3).

In the 1990 scheme for Bedford, the first set of criteria is historical criteria, which

are divided into "age", "architect or builder" and "historical association". Heritage

evaluators are required to compare the age of the building to the different time periods of

the town. The time periods are broken down into meaningful groupings that correspond to

Bedford's history and are listed as follows: a building is considered unique and receives

25 points if it is built prior to 1818 (Pre-Industrial era); a building that is very rare

receives 20 points if built during 1819-1854 (Industrial era); a rare example is awarded 15

points if built during 1855-1913 ("Resort" era); a common example receives 10 points if

built during 1914-1939 (World War I and Halifax Explosion); and finally, a building

considered very common receives 5 points if built sometime after 1940 (less than 50

years old) (Bedford Heritage Advisory Committee, 1990a, p. 1).

The second sub-category under the historical criteria is architect or builder. If a building is constructed or designed by an architect or builder of national importance and evaluators consider the building to be unique, it receives 10 points. Seven points are awarded if the architect or builder is important and well known on a Provincial level, or throughout Atlantic Canada (considered very rare). If a builder or architect is known within a local context, and the building is considered rare, it receives five points. Two points are given if the architect or builder is known but not very important on a national, Provincial, or local scale (considered common), and finally, if the architect or builder is not known, the building receives a score of zero and is considered very common (Bedford Heritage Advisory Committee, 1990c, p. 2).

The last sub-category under the historical criteria is titled historical association. Evaluators determine if the building has any association with "the life or activities of a person, group, organization, or institution or an event that has made a significant contribution to the community, province or nation" (Bedford Heritage Advisory Committee, 1990c, p. 3). It is recommended that the historical association of the building be "at least a generation or two ago" (Bedford Heritage Advisory Committee, 1990c, p. 3). A building's historical association is considered unique if it is intimately connected with a group, person, or event of primary importance and receives 25 points. Twenty (20) points are awarded to a building that is loosely connected to a person, group, or event of primary importance. Fifteen (15) points are awarded to a building that is intimately connected with a group, event or person of primary importance. Ten (10) points are given if a building is loosely connected with an event, group or person of secondary importance.

No points are given if a building has no known historical associations at all. Under the

historical criteria, a building is eligible to receive a maximum of 40 points (Bedford

Heritage Advisory Committee, 1990c, p. 2).

The second general criteria for determining whether a building is eligible for

heritage designation in Bedford are architectural criteria. Evaluators examine five

different architectural sub-categories: "construction", "style", "design", "alterations", and

"condition". Construction, style, and design are evaluated and scored almost identically.

On account of slight differences in the descriptions, each sub-category is outlined. A

building is judged on its construction type and the age of the technology and scored as

follows: ten (10) points are awarded if a building was constructed using an extremely

early example of building technology; seven (7) points if the building was built using a

very early example of construction technology; five (5) points if a building was erected

using an early example of building technology; two (2) points if the building was a

common example of construction technology; and no points if a building was constructed

using very common building technology (Bedford Heritage Advisory Committee, 1990c,

p. 3).

In the sub-category style, evaluators compare the architectural style of the

potential heritage building to various historical building styles. If a building is a perfect

example of an architectural style it receives 10 points, and is considered unique. Seven

points are awarded if a building is an excellent example of an architectural style

(considered very rare). A building is considered rare and receives five points if it is a

good example of an architectural style, two points if it is a common example (considered

common), and no points if the architectural style of the building is a very common

example to the town of Bedford (considered very common) (Bedford Heritage Advisory

Committee, 1990c, p. 3).

The third sub-category is design. In this sub-category, the "comparative

attractiveness of the work of the architect or builder" is evaluated (Bedford Heritage

Advisory Committee, 1990c, p. 3). The building is scored as follows: ten (10) points are

given if a building is an unique example in the architect's portfolio; seven (7) points if

very rare; five (5) points if rare; and no points if the building is a very common design

(Bedford Heritage Advisory Committee, 1990c, p. 3).

Alterations is the fourth category under the general architectural criteria. The

degree of alteration from the building's original construction is evaluated as follows: ten

(10) points are given if no alterations are performed (if the building is in its original

condition) or if the building is restored to the original construction state (unique); seven

(7) points for minor alterations, retention of original construction materials and

architectural features, or if there are major alterations that nonetheless reflect the

building's original condition; and 5 points for alterations that nonetheless retains the

general architectural character and construction state (Bedford Heritage Advisory

Committee, 1990c, p. 4).

The last sub-category is condition. Heritage evaluators are required to take into

account that they can only score buildings if their structural condition is examined

accurately. A building is evaluated on its present structural condition; the main

construction fabric, any additions to the building, the roof, and the interior are examined,

and the building is scored as follows: ten (10) points are awarded if a building is in

excellent structural condition; seven (7) points for a very good structural condition; five

(5) points for a good structural condition; two (2) points for a fair structural condition;

and no points for a poor structural condition (Bedford Heritage Advisory Committee,

1990c, p. 4). A building is able to score a maximum of 40 points for the architectural

criteria.

In the 1990 Bedford scheme, the final general criteria for determining which

buildings are eligible for designation in Bedford are "contextual criteria". These criteria

are broken down into two sub-categories: "landmark" and "environment". A building is

assessed on its importance as a visual landmark. The scoring is as follows: fifteen (15)

points are awarded if a building "serves as a symbol for Nova Scotia" and is considered to

be a unique example; twelve (12) points if a building is "conspicuous and familiar in the

metro region" (deemed very rare); nine (9) points if a building is "conspicuous and

familiar in the context of Bedford" (considered rare); three (3) points if a building is "of

little conspicuousness" (considered common); and no points if a building is "not

conspicuous" (considered very common) (Bedford Heritage Advisory Committee, 1990c,

p. 4).

The second sub-category for the contextual criteria is environment. Evaluators

assess the extent to which the building contributes to the visual character of the local area.

The building is scored as follows: ten (10) points are given if a building establishes the

dominant character of the surrounding area (considered unique); seven (7) points if the

building maintains the dominant character of the area (considered very rare); five (5)

points if the building is compatible with the visual character of the surrounding area

(considered rare); three (3) points if the building is somewhat incompatible with the area

(considered common); and lastly, no points if the building is completely incompatible

with the character of the local area (Bedford Heritage Advisory Committee, 1990c, p. 4).

In this general criterion, a building is able to receive a maximum of 25 points for context.

Overall, buildings must score a minimum of 50 points in order to be eligible for

municipal heritage designation (Bedford Heritage Advisory Committee, 1990b, p. 3).

Table 3

Bedford Criteria 1990-2006

Criteria	Points
A. Historical Criteria	
1. **Age**:	
Prior to 1818	25
1819-1854	20
1855-1913	15
1914-1939	10
1940+	5
2. Architect/Builder	
National importance	10
Provincial importance	7
Local importance	5
Known but of little importance	2
Not known	0
3. **Historical Association**	
Intimately connected/primary importance	25
Loosely connected/primary importance	20
Intimately connected/secondary importance	15

Loosely connected/secondary importance	10
No connection	0
B. Architectural Criteria **1. Construction** Unique example Very early Early Common Very common	 10 7 5 2 0
2. Style Unique/perfect example Excellent Good Common Very common	 10 7 5 2 0
3. Design Unique Very rare Rare Common Very common	 10 7 5 2 0
4. Alterations No alterations Very minor alterations Some alteration	 10 7 5
5. Condition Excellent Very good Good Fair Poor	 10 7 5 2 0
C. Contextual Criteria	

1. **Landmark**	
Serves as symbol of Nova Scotia	15
Conspicuous in metro region	12
Conspicuous in Bedford	9
Of little conspicuousness	3
Not conspicuous	0
2. **Environment**	
Particular importance of establishing dominant character	10
Importance in establishing/maintaining dominant character	7
Compatible with dominant visual character	5
Some incompatibility with character	3
Incompatible with character	0
Score necessary for designation	50

Criteria for the Halifax Regional Municipality after Amalgamation

The cities of Halifax, Dartmouth, Bedford, and Halifax County were amalgamated into one regional municipality in 1996 (Halifax Regional Municipality, 2006, para. 17). The individual criteria for Halifax, Dartmouth, and Bedford were still in effect until a "few years ago" when heritage staff at the City Planning department began reviewing the evaluation forms (M. Holm, personal communication, 2009). It was suggested that since the former jurisdictions are now amalgamated, the criteria evaluation forms should also be amalgamated and changed. Although the process is still ongoing, the evaluation form for buildings has been changed and is in effect within the Halifax Regional Municipality (M. Holm, personal communication, 2009). Different aspects of the criteria from the former individual jurisdictions are incorporated into the present criteria (see Table 4).

The first criterion is "age". The age of a building is one of the most important factors in understanding its heritage value. Buildings are able to receive a maximum of 25

points for this criterion. Time periods are divided into groups that are "based on local,

national and international occasions that may be considered to have defined the character

of what is now the Halifax Regional Municipality and its architecture" (Heritage Property

Program, 2006, p. 1). Twenty-five (25) points are awarded if a building was constructed

during 1749-1785, the period where Halifax was a garrison town until the Loyalist

immigration. If a building was erected during 1786-1830, the boom period that followed

the construction of the Shubenacadie Canal, it receives 20 points. Sixteen (16) points are

awarded if a building was built during 1831-1867, from the boom period to

Confederation. Buildings constructed during the time of Confederation to the end of the

nineteenth century, 1868-1899, receive 13 points. Nine points are given to buildings

constructed during 1900-1917, from the turn of the century until the Halifax harbour

explosion. Buildings erected during the War Years, 1918-1945, are awarded five points.

Finally, buildings that are constructed from 1945 to present day, the post war period,

receive three points (Heritage Property Program, 2006, p. 1).

The second criterion is "historical or architectural importance". This criterion is

divided into two options: "relationship to importance occasions, institutions, personages

or groups", or "important/unique architectural style or highly representative of an era"

(Heritage Property Program, 2006, p. 1). The evaluators are required to judge how many

points a building will receive and provide necessary justification. A building may score a

maximum of 20 points for this category; however, scores are only "counted" if taken

from one of the categories (for example, national, provincial, and local). On a national

level, a building with an intimate relationship receives 16-20 points, 11-15 points for a

moderate relationship, and 1-10 points for a loose relationship. Similarly, on a provincial level, a building with an intimate relationship receives 11-15 points, 6-10 points for a moderate relationship, and 1-5 points for a loose relationship. Finally, on a local level, a building with an intimate relationship also receives 11-15 points, 6-10 points for a moderate relationship, and 1-5 points for a loose relationship; no points are awarded if there is no relationship (Heritage Property Program, 2006, p. 1-2).

The second sub-category is important/unique architectural style or highly representative of an era. A maximum of 20 points may be awarded in this sub-category. The scoring is as follows: a building may score 16-20 points if it is an unique example of an architectural style or if the style is representative of an era; 11-15 points for examples that are moderately important or representative; 1-10 points if the architectural style is somewhat important; and no points if a building's architectural style is not unique or representative of a specific era (Heritage Property Program, 2006, p. 2).

The third criterion, significance of the architect or builder, is adapted from the former Bedford criteria for designating historic buildings. Buildings may receive a maximum of 10 points for this criterion. Evaluators determine whether the building is "representative of the work of an architect/builder of local, provincial, or national importance" (Heritage Property Program, 2006, p. 2). For national importance, 7-10 points are awarded, 4-6 for Provincial importance, and 1-3 for local importance; no points are awarded if the architect or builder is not significant to the Halifax Regional Municipality (Heritage Property Program, 2006, p. 2).

Architectural merit is the fourth criterion for evaluating buildings. Evaluators are required to examine the construction type and building technology to determine how many points the building should receive. Buildings may score a maximum of 10 points for "construction type" and 10 points for "architectural style". The scoring is as follows: if the construction type of the building is very rare or an early example, 7-10 points will be awarded; 4-6 points if moderately rare; 1-3 points if somewhat rare; and no points if the building technology is very common within the Halifax Regional Municipality. Architectural style is then determined and scored in the following manner: 7-10 points if the building has a very rare architectural style; 4-6 points if moderately rare; 1-3 if somewhat rare; and no points if the architectural style is very common (Heritage Property Program, 2006, p. 3).

To determine if a building is eligible for heritage designation, the "architectural integrity" of a building is also judged. This criterion "refers to the extent to which the building retains original features/structures/styles, not the state of the building's condition" (Heritage Property Program, 2006, p. 3). Evaluators consider any additions, alterations, or removals of windows, porches, dormers, doors, foundations, exterior cladding, roof lines, and chimneys. A building may receive a maximum of 15 points in this criterion if the building is close to its original state. If the exterior is largely unchanged, 11-15 points are awarded, 6-10 points if there are modest changes, 1-5 points if there have been major changes, and no points if the exterior has been seriously compromised (Heritage Property Program, 2006, p. 3).

The final criterion for the amalgamated evaluation criteria is "relationship to surrounding area". A building may score a maximum of 10 points: a building that is considered to be an important "architectural asset contributing to the heritage character of the surrounding area" receives 6-10 points; 1-5 points if the "architecture is compatible with the surrounding area and maintains its heritage character"; and no points if a building "does not contribute to the character of the surrounding area" (Heritage Property Program, 2006, p. 4).

As of 2006, buildings are required to meet six different criteria and score at least 50 points to be eligible for heritage designation.

Table 4

Halifax Regional Municipality Criteria

Criteria	Points
1. **Age**: 1749-1785 1786-1830 1831-1867 1868-1899 1900-1917 1918-1945 1945-Present	 25 20 16 13 9 5 3

2. **Historical or Architectural Importance:**
 	
 (a) Relationship to Important Occasions, Institutions, Personages or Groups:
 	
 <u>Nationally</u>
     Intimately
     Moderately
     Loosely
 <u>Provincially</u>
	
	 16-20
	 11-15
	 1-10

Intimately	11-15
Moderately	6-10
Loosely	1-5
<u>Locally</u>	
Intimately	11-15
Moderately	6-10
Loosely	1-5
No relationship	0
2 (b) Important/ Unique Architectural Style or Highly Representative of an Era:	
Highly important	16-20
Moderately important	11-15
Somewhat important	1-10
Not important	0
3. Significance of Architect/Builder:	
Nationally	7-10
Provincially	4-6
Locally	1-3
Not significant	0
4. Architectural Merit:	
(a) Construction type:	
Very rare	7-10
Moderately rare	4-6
Somewhat rare	1-3
Not rare/common	0
(b) Style:	
Very rare	7-10
Moderately rare	4-6
Somewhat rare	1-3
Not rare/common	0
5. Architectural Integrity:	
Largely unchanged	11-15
Modest changes	6-10
Major changes	1-5

Seriously compromised	0
6. Relationship to Surrounding Area:	
Important architectural asset	6-10
Compatible with surrounding area	1-5
Does not contribute to the character of surrounding area	0
Score necessary for designation	50

As this discussion has shown, the criteria for evaluating heritage buildings in

Halifax, Dartmouth, and Bedford, and now in the Halifax Regional Municipality, are

detailed and complex. Although the criteria are quantified, they embody subjective values

about what is perceived to be important and worthy of recognition. The following chapter

examines the strengths and weaknesses of the current criteria and the many questions they

raise concerning heritage value and vernacular architecture.

Chapter Three

A Discussion of the Designation Criteria

The evaluation criteria for designating heritage buildings have evolved over the last 30 years. What began as an attempt to create a policy to protect historic buildings that were at risk, transformed into a working evaluation and protection system for heritage buildings within the Halifax Regional Municipality. The previous chapters presented a history of heritage policy and a detailed discussion on the past and current criteria for designating buildings. One can now ask: what kind of buildings pass the criteria? Does the Registry of Heritage Properties provide us with an accurate and diverse interpretation of the history of the Halifax Regional Municipality?

An Evaluation of the Designation Criteria

The current criteria for determining whether a building is eligible for Municipal heritage designation have their benefits. The scoring system allows one to examine a building from numerous angles and award precise points for having specific qualities or characteristics that are deemed "important" to the Municipality. The system provides researchers and the Heritage Advisory Committee with guidelines to help "weed out" the historically insignificant buildings from the ones that are significant. But there are broader considerations: for example, what makes a building truly significant? Is it architecture or its history? The following discussion examines the current criteria and identifies both their advantages and their disadvantages in the context of this and other such questions.

The first criterion is "age". Age plays a very important role in determining a building's importance for heritage designation. Buildings are judged on date of construction and their associations with specific historical occasions. The divisions created by the Halifax Regional Municipality are a good representation of the historical occasions that may have defined the character of the Municipality and its architecture. This criterion is allotted the highest maximum number of points – a building can score a maximum of 25 points if it was erected between 1749-1785. It is obvious that the older the building, the more points it should receive. Of course the oldest buildings in Halifax *should* be designated because they capture the essence of the period, not only in terms of building construction, but also in terms of the human experience. I think the general public would be interested to see what a house looked like when Halifax was founded and also experience what life was like at that time. Drawing attention to older buildings is also good for the tourism industry because tourists come to Halifax for the same experience: to try to walk in the shadow of the past. Often times, tourists may ask to see the oldest buildings in the Municipality.

The age criterion is the easiest to research and score because there are fixed numerical values assigned for each date of construction. In principle, the heritage researcher is able to obtain the date of construction through deed searches, site plans, architectural plans, city directories, and other historical documents. Unlike with other criteria, unless the date cannot be determined precisely enough, the Heritage Advisory Committee does not have to deliberate and decide on a score.

The second criterion is "historical or architectural importance". This criterion is divided into two options – looking at the historical associations of the building or its architectural importance. It is interesting that this is the only criterion that specifically deals with history. If the building has specific historical associations with important occasions, institutions, personages, and groups it may receive a maximum of 20 points. The structure is judged on whether the historical associations are at a national, provincial or local level. More points are awarded if the building is of national importance; however, the local and provincial categories are awarded an equal number of points. This way, a building in a local context is no more or less historically significant than a building that is important provincially.

An issue with this criterion is that the building is judged whether it is intimately, moderately, or loosely related. How does one accurately determine whether it is intimately, moderately, or loosely related? How does one define the terms "intimate", "moderate", and "loose"? And how does one accurately determine the amount of points the building should receive? What makes a building score 11 points rather than 15 points? The Heritage Advisory Committee determines the scores based on historical research and votes on a recommendation. There is no single authority deciding whether a building should be designated or not; it is a general consensus (M. Holm, personal communication, 2010).

The second option is whether the structure is architecturally important, unique, or representative of a particular period. Clarification is needed for this category with regards to the wording of the definition given. Does one examine whether a building is

important/unique or whether it is representative of a particular period? A building is examined in the same way - whether it is highly important, moderately important, somewhat important, or not important. Again, clarification is needed. What qualifies as "important" or "significant" in architectural style? The "heavy weights" in architectural style – Georgian, Victorian, Queen Anne?

This criterion does enable a building to score some points. If a building is not architecturally significant but historically significant, then points are awarded for its historical associations and not its architectural style. But could there not be a separate criterion specifically for historical importance? Historical associations and architectural importance are two fundamentally different aspects of heritage value.

The third criterion is the importance of the architect or builder. This criterion allows for well known architects to be recognized for their work at either a national, provincial or local level. If a building was built or designed by a popular or well known architect who has an impressive portfolio, it receives points for being significant. For example, one architect comes to mind, Andrew Cobb. He designed and built homes in Bedford, Halifax and Corner Brook, Newfoundland, and on the campuses of Dalhousie and Acadia universities (Rosinski, 1994, pp. 235-236). His work is considered significant throughout Atlantic Canada, scoring him points (4-6) under the "provincially significant" category.

The fourth criterion is "architectural merit", which is assessed in two ways, with the first being the construction type/building technology and the second being the style of architecture. Depending on how the building was constructed, it may score up to 10

points. This assessment of the criterion benefits buildings that exhibit early or rare uses of

materials, whether the building is masonry or wood-framed. Once again, the definition is

rather vague and general. A major problem with this way of assessing the criterion is

determining building techniques. The definition states that the construction type/building

technology is "...the method by which the structure was built (early or rare uses of

materials), and building techniques" (Heritage Property Program, 2006, p. 3). One may be

able to determine the construction type of a building by looking at its site plans and

historical photographs and completing an interior and exterior physical examination;

however, one may be unable to determine building technology through these documents.

Recent amendments to the *Heritage Property Act* now provide protection for certain

public-building interiors. The *Act* does not offer protection for buildings that are not

designated, but for designated buildings that are "owned by a municipality"

(Communities, Culture & Heritage, 2011, para. 6). If examining building interiors may be

necessary to determine building technology, why include this in the criteria if the

researcher is unable to find the information?

The second factor under "architectural merit" is architectural style. A building

may score up to 10 points here. This part of the criterion is extremely beneficial to

buildings whose architecture is well-known and extravagant. This is where the widely

known traditions of architectural style gain the most points. If the building is a rare or

early example of architecture in the city, for example the Classic Revival, it receives more

points and is considered more important to the Municipality. This approach is good for

buildings like the Caldwell House on Robie Street whose style is very rare (Penney, 1989,

p. 62); in this case, the building would receive a high number of points. It is important that we preserve and designate buildings that are architecturally well-known or extravagant or rare, but what about the houses that are not Classical Revival, Georgian, or Victorian (to name a few)? What about the buildings that are not aesthetically pleasing and look rather plain? They receive between 1-3 points. There is a chance that they may even score zero points.

The fifth criterion is "architectural integrity" and evaluates whether the building retains its original features/structures/styles. A building may score up to 15 points for this criterion. Buildings with original windows, doors, porches, dormers, roof lines, foundations, chimneys and cladding are more likely to receive higher points than buildings that have been compromised or largely changed. Obviously it is important to reward buildings with original features/styles because we can see how the building looked during its construction or while it was first inhabited. Even with slight modifications we are able to piece together a snapshot, or a history, of the building. With original remains, both exterior and interior, we are able to learn much about the construction and functionality of the building.

The sixth and last criterion is a building's relationship to the surrounding area. A building may score up to 10 points for this criterion. The building is assessed on whether it is an "important architectural asset contributing to the heritage character of the surrounding area" (Heritage Property Program, 2006, p. 4). This criterion enables most styles of architecture to receive points depending on their compatibility with the area. It is even possible for certain buildings to enhance the heritage character of an area.

Architecture is a recurring theme within the criteria. One would think that age and history would have a strong influence when determining a building's *historical* significance; however, architecture dominates. Architecture plays an important role in the evaluation criteria, as it is important to examine who designed the building, the building's construction, its features, and its detailing. All of these aspects of architecture influence the building's external physical appearance and character; however, should not more weight be placed on age and history? How are we determining whether a building is historically significant to the Halifax Regional Municipality if the Heritage Advisory Committee is largely basing its decisions on architecture?

In addition to the relative lack of attention to history found within the criteria, there is another issue being ignored, vernacular architecture. Unless a building is original, with an extravagant architectural style, designed by a famous architect, erected before the turn of the twentieth century, and located in an area with compatible buildings, it is extremely challenging to achieve heritage designation. While this example is admittedly somewhat exaggerated and harsh, the fact remains that the architectural standards are extremely high. The criteria reward a heritage building that is aesthetically beautiful. What about buildings that are rather plain in architectural style, not imposing, and owned, for example, by a blacksmith? What happens to these vernacular buildings?

Vernacular Architecture

What is vernacular architecture? There are several different ways to define it. Gottfried and Jennings (2009) suggest that it can be defined according to geography (vernacular houses and the geographical space they occupy), site (where people build

houses), ethnicity (culture expressed through built heritage), and building materials and

techniques (unique or representative of a specific time period or region) (p. 9). Marshall

(1995) defines vernacular architecture as:

> ...those dwellings built by people in a community, region, or
>
> ethnic group according to older, inherited, agreed-upon, yet flexible
>
> patterns and aesthetic ideals carried on by people's memories,
>
> patterns that often employ locally available materials and customary
>
> techniques of design and construction that may be traced back to
>
> commonplace building in the "old country", whether Europe, Africa,
>
> the Middle East, or Asia (p. 2).

My definition of vernacular architecture is based on a definition by Aplenc (2005) in her

article "The Architecture of Vernacular Subjectivities: North American and Slovenian

Perspectives". Her definition contains important aspects of what I believe vernacular

architecture is. Aplenc (2005) defines it as:

> "... 'ordinary, everyday, non-elite' structures of any historical period
>
> that are used by 'ordinary, everyday' individuals for 'ordinary, everyday'
>
> purposes related to their daily lives...These structures serve non-elites for
>
> non-elite purposes, are generally constructed by non-elites, and are
>
> often taken for granted as an insignificant but necessary part of the
>
> inhabited landscape (p. 3).

For the purpose of this thesis, I define vernacular architecture as the following: buildings

of simple architectural design (not necessarily aesthetically pleasing, plain, with minimal

architectural detailing) and constructed with local materials. Although vernacular

architecture may be defined as simply common architecture or common examples of

architecture, my definition focuses specifically on plain architectural design and detailing

rather than the commonality of certain architectural types and buildings.

According to Brunskill (2000), there are three general categories of vernacular

architecture: domestic, agricultural, and industrial (p. 22). Domestic vernacular

architecture encompasses buildings that are intended for daily activities, such as eating,

sleeping, sitting and storage. Ancillary buildings, such as kitchens, brew-houses, wash-

houses, and bake-houses are also examples of domestic vernacular architecture. Inns and

shops that are used for domestic accommodations rather than commercial uses are also

included in this category, as well as defensive dwellings (houses that were modified for

occasional defence purposes but were private homes). Agricultural vernacular

architecture encompasses buildings related to farming, in particular, the farm-house.

Examples also include the barn, stable, cart shed, granary, pigsty, shelter shed, and cow-

house. Finally, industrial vernacular architecture may be defined as buildings that house "

industrial activities related to the countryside – wind and water mills, corn and lime kilns,

smithies and potteries" (Brunskill, 2000, p. 22). In some cases, workshops attached to

dwellings may also be considered an example of industrial vernacular architecture.

Brunskill (2000) states that "during the Industrial Revolution, the scale of operations or

the unprecedented nature of the processes took the buildings out of the vernacular class,

though most operations can be traced to their domestic origin" (p. 22).

Brunskill (2000) established four general size-types in relation to vernacular architecture: the Great House, the Large House, the Small House, and the Cottage (p. 24). People of national importance occupied the Great House. Elaborate mansions, castles, palaces, and villas would have housed individuals "of royalty, the nobility of Church and State, those who occupied high and profitable office at home and abroad, the landowners rich in land through inheritance or trade..." and others who were deemed significant to the nation (Brunskill, 2000, p. 24). Their homes would have been an accurate representation of their social status and wealth. For this reason, Brunskill (2000) states that the Great House would be "excluded from the ranks of vernacular architecture" because a well known architect and builder would have constructed these structures (p. 24).

Inhabitants who are considered locally important lived in Large Houses. Buildings connected with the Church, the house of an "unusually successful yeoman", a well respected member of the community, and wealthy farmers are examples of Large Houses (Brunskill, 2000, p. 24). And then there were the Small Houses. Examples include the house of a businessman, the common farmer, a blacksmith, and a shopkeeper. These individuals would be of importance at a local level, certainly not nationally or even provincially (Brunskill, 2000, p. 24).

Finally, at the very bottom of society, were the individuals who were barely surviving day to day. They had little to no wealth and would either be a labourer or an artisan. Although most labourers would have lived with their employers, some had private dwellings. Their homes would be known as The Cottage size. There were/are no architects, no elaborate architectural detailing, no imported materials used for their

homes--just materials that were sturdy to withstand the weather and every day activities.

Visually, the buildings were extremely simple and basic, built to meet their needs

(Brunskill, 2000, p. 24),

Vernacular Architecture in the Designation Criteria

With regards to the criteria described earlier, vernacular architecture is not always

taken into consideration when determining if a building should be designated. This is

surprising since the issue was raised in 1994 by Mr. Hal Forbes, a restoration architect

and founder of Forbes Restoration, and Mr. D. Mark Laing, a member of the Halifax

Heritage Advisory Committee from 1994-1996. They were concerned with the "inability

to register properties which are good examples of vernacular architecture" (Halifax

Heritage Advisory Committee, 1994, p. 6). The Heritage Advisory Committee agreed to

create a vernacular architecture sub-committee. Mr. Forbes met with Mr. Michael Seaman

and Mr. Frank Eppell of the Technical University of Nova Scotia during the month of

March in 1995 and examined a study concerning vernacular architecture. He suggested to

the Heritage Advisory Committee that they should compare other evaluation systems

from other municipalities throughout Nova Scotia. Unfortunately his ideas were rejected

by the Heritage Advisory Committee and the sub-committee on vernacular architecture

was disbanded when the jurisdictions joined together to form the Halifax Regional

Municipality (H. Forbes, personal communication, 2010).

Determining the historical importance of a building with vernacular architecture

may be problematic. Since the building is evaluated on whether it is historically

significant at a national, provincial, or local level, one may rule out a building with

vernacular architecture having national importance. Why is this? As Brunskill (2000)

suggests, most individuals who are important to the nation live in a building that

showcases their social status (p. 24). Even persons of provincial significance may not

dwell in a house with vernacular architecture. One may discover a local merchant, farmer,

or businessman living or working in a architecturally plain building that is considered

historically significant within a local context. In this case, the building may score points

for having associations with personages or groups.

Criterion 2b, important/unique architectural style or highly representative of an

era, is difficult to apply to vernacular architecture. Buildings with a vernacular

architectural style are built for function, not aesthetics. They are not usually unique, in the

sense that they are not one of a kind. Although there may be a type of vernacular

architecture associated with an era, for example prefabricated bungalows built in Halifax

in the 1940s, it is possible that these buildings may be considered less important than

those of a higher style of architecture. Buildings of Victorian architectural style may be

highly representative of the Victorian era, Georgian buildings of the Georgian era, and so

on. An architecturally plain building built during the Victorian era may not be as

important, in terms of representing that particular era.

Recognizing the work of a well-known architect or builder is commendable. It is

important to designate and preserve the work of respected architects; however, one must

ask "what about the buildings where the architects are unknown?". Many buildings with

vernacular architecture may have been designed and built based on published pattern

books, by either an amateur architect or the property/building owner himself or herself

(Buggey, 1980, p. 96). Many times during research, this information is difficult to find. If the architect is not documented, or is listed as "unknown", the building receives 0 points and is not significant. But is this necessarily so? If an architect is not well known, does it mean that he or she is not important to the history of Halifax?

Wells (2003) suggests that prominent individuals built houses with spectacular architectural detailing and of the latest architectural fashion to "make their presence known" (p. 4). Houses and other buildings are not constructed for mere function; prominent individuals consider the public image they are portraying through their built environment. However, it is the buildings with vernacular architecture that represent "the bulk of the built environment" (Rapoport, 1969, p. 27). Determining whether a building is of a rare architectural style in this case is fairly easy: if it is a an example of vernacular architecture, it is considered common and scores low on the point system. On the other hand, one could argue that because many vernacular buildings have been demolished in the Halifax Regional Municipality, any surviving one may be considered "somewhat rare" and score a maximum of three points (M. Holm, personal communication, 2010).

Buildings with vernacular architecture rarely retain all of their original features. One of the benefits of vernacular architecture is its additive quality (Rapoport, 1969, p. 28). Buildings of high-style architecture are finite, in the sense that it is challenging to add ancillary buildings successfully and maintain a specific architectural style. Buildings that are architecturally vernacular are "unspecialized...and open-ended", thereby, allowing changes to occur without diminishing architectural merit (Rapoport, 1969, p. 28). According to the designation criteria, a building is judged on whether it is largely

unchanged or seriously compromised. Buildings of vernacular architecture may well be

used for other purposes than originally intended. For example, homes become offices and

farm buildings are used for businesses. These changes result in physical transformations.

Buildings are given new facades, partially dismantled, and partially rebuilt, and new

windows and doors are installed, all to meet the needs of the new owners. Years of

additions and alterations can be performed on buildings that are architecturally

vernacular, so it is highly likely that many of their original features, structures, and

architectural styles will disappear. In the "architectural integrity" criterion, there is a

possibility that many of these buildings may score extremely low points.

Depending on the area and the surrounding buildings, a building with vernacular

architecture may balance the area's heritage character. If a building is a low rise building

with a vernacular architectural style and the surrounding buildings are also low-rise, the

heritage character of the area may be maintained. In this case, the building may score

between 1-5 points. However, this is not always the case. If a building that is

architecturally plain is situated between two Georgian houses, does the building enhance

the character of the Georgian buildings? Probably not. If anything, it becomes an "eye

sore" and does not contribute to the area's heritage value and may diminish it.

Analysis of the Registry of Heritage Properties

The Registry of Heritage Properties contains the buildings that are considered to

be historically significant or important to the Municipality and represent Nova Scotian

built heritage. Are they mostly examples of high-style architecture? Or, are there

examples of vernacular buildings as well? I have performed a simple statistical analysis to answer these questions.

Methodology

A number of steps were involved to undertake the statistical analysis of the Municipal Registry of Heritage Properties. The list of registered properties was compiled from Halifax, Dartmouth, and Bedford to ensure that these three jurisdictions of the Halifax Regional Municipality were represented. Information such as civic address, street name, community, property name, and construction date are given in the Registry. With this information, preliminary conclusions were able to be made regarding the types of buildings that are included in the list.

I created categories according to building types found within the Halifax Regional Municipality. I categorized the buildings into the following categories: residential homes, cemeteries, parks/leisure, schools, churches, organizations, businesses, government buildings, military buildings, farm buildings, industrial buildings, and unknown. Each listing was categorized by its property name, since the titles are rather descriptive and straightforward. If the property name description was unclear, the building was filed under the "unknown" category, researched further, and then placed in the appropriate category.

I can infer from these categories which types of buildings are unlikely to be of vernacular architectural style. Based on Brunskill's (2000) general categorization of architecturally vernacular buildings, buildings related to cemeteries, park/leisure, schools, churches, organizations, government buildings, buildings related to the military, and some

businesses are excluded from further analysis (p. 22). These types of buildings are likely

to possess a high-style of architecture, with various architectural detailing, and

sophisticated design.

The types of buildings that are likely to have a vernacular architectural style are

residential homes, farm related buildings, and industrial buildings. These particular

categories were chosen based on Brunskill's (2000) discussion of domestic, agricultural,

and industrial vernacular buildings (p. 22).

Results from the sample are as follows: three buildings related to agriculture, nine

are industrial-related, and 186 are domestic houses (residential homes), totalling a

population of 198 buildings. Ten percent of the buildings were randomly selected from

the combined categories (agriculture, industrial, and domestic buildings). The resulting 20

buildings were then further researched and analyzed.

Each of the 20 buildings was researched using the Nova Scotia Historic Places

Initiative website. The website offers researchers and the general public an online

searchable register of historic places throughout the Province. Currently there are 1008

places available online for viewing. Search results provide researchers with several

photographs of the building (different angles and elevations), a description of the

property, its heritage value, character-defining elements, and civic address. The Nova

Scotia Historic Places Initiative retrieved this documentation from the Planning and

Service Department's official files of evaluation and registration (The Nova Scotia

Historic Places Initiative, 2011).

Results

One of the questions asked prior to this analysis was whether or not the Registry

of Heritage Properties contains any examples of vernacular architecture. Based on my

own definition of vernacular architecture, three of the buildings (15% of the sample) are

examples of vernacular architecture: Moirs Ltd. Power House, James Orman House, and

Avery House.

Moirs Ltd. Power House was part of a chocolate refining plant founded by

Benjamin Moir in 1816 (The Nova Scotia Historic Places Initiative [TNSHPI], 2007c,

para. 2). The building is located in Bedford, Nova Scotia and is valued for both its

architectural and historical contexts. Architecturally, the building contains the key

elements of what I believe vernacular architecture is: it is architecturally simple and plain

with minimal detailing (it has simplified quasi-classical details), it is constructed with

local materials (reinforced concrete), and is an example of an industrial building (Figure

1).
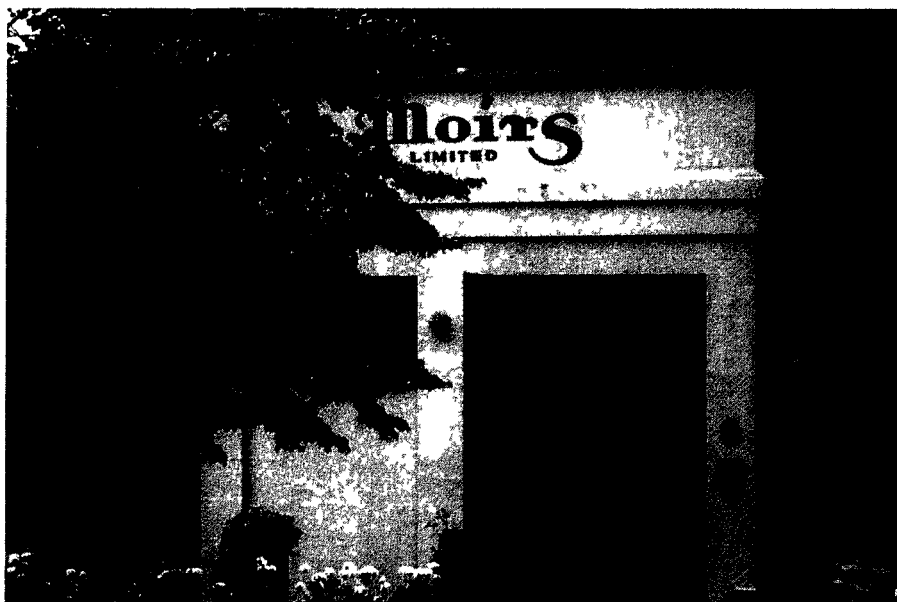
Figure 1 Moirs Ltd Power House (Bishop-Greene, 2011)

Historically, Moirs Ltd. Power House is associated with an institution, Moirs Ltd.

manufacturing enterprise (TNSHPI, 2007c, para. 2). Having said that, the Moirs building

may have been designated largely on its association with the company (a prominent one)

and not because of its vernacular architecture.

The second example of vernacular architecture is James Orman House located in

Dartmouth, Nova Scotia (Figure 2). This building is a two storey wood framed "...simple

dwelling with an almost flat roof and facade, with an Italianate style entrance" (TNSHPI,

2007b, para. 1). The design is a common urban example of houses built during the late

1880s and is a "utilitarian type of structure" (TNSHPI, 2007b, para. 3).
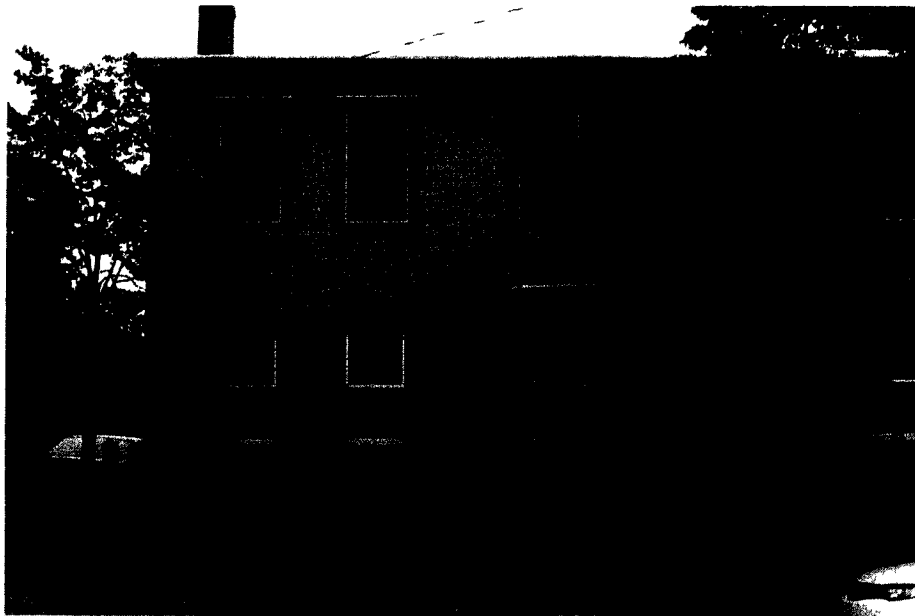
Figure 2: James Orman House, Left-Hand Side (Bishop-Greene, 2011).

Although James Orman House is coincidentally architecturally vernacular, it is actually

valued for its historical association to personages, its original owner James Orman and

Dr. John P. Martin (TNSHPI, 2007b, para. 2). Orman was a grocer who purchased the

property from the well-known landowner Lawrence Hartshorne in 1871. He resided in the

house until 1886. From 1919-1924, Dr. John P. Martin resided there. Martin was a

teacher with a passion for history and wrote the "most comprehensive accounts of the

city's evolution based largely on his first hand knowledge and conversations with older

residents..." in Dartmouth (TNSHPI, 2007b, para. 2). In this case, the building is not

designated based on its architectural context, rather its historical associations with

prominent individuals who resided there.

The same conclusions can be made about the Avery House. Avery House is a

"two storey wood shingle modified Italianate style dwelling" located in Halifax, Nova

Scotia (TNSHPI, 2007a, para. 1). Architecturally, the building is a common example of

residential buildings in the North End of Halifax and contributes to the character of the

surrounding area (Figure 3). Historically, Avery House is valued for its associations with

Reverend Francis Joseph Avery and Dr. Oswald Theodore Avery. Reverend Avery was a

respected Baptist minister who lived in the house from 1873-1879. He was well respected

in the community, the minister of the North Street Baptist Church, and aided in the

founding of the Tabernacle Baptist Church (TNSHPI, 2007a, para. 2). Dr. Oswald

Theodore Avery, son of Reverend Avery, was born in the home in 1877. He lived there

for two years until the family moved to another home before relocating to New York

City. In 1943, Dr. Avery "discovered that deoxyribonucleic acid, better known as DNA,

is the functionally active substance in determining specific hereditary characteristics...

and played an early and critical role in the molecular revolution in biology" (TNSHPI,

2007a, para. 3).

Figure 3: Avery House (Bishop-Greene, 2011).

It is interesting to note that while Avery House is recognized for having modified

Italianate features, many of its original detailings are lost due to alterations. The only

evidence of its Italianate features is the shape of the building (TNSHPI, 2007a, para. 4).

Criterion 5, architectural merit, evaluates the "extent to which a building retains its

original features" (Heritage Property Program, 2006, p. 3). Avery House has lost many of

its original features and was unlikely to have scored high points in this regard. This

suggests that the majority of its points were likely to have been based on its historical

associations with the Avery family, not for its architectural style.

third, the Moirs building, may also have been designated because of its associations with

a prominent company and therefore may not have been designated mainly because of its

vernacular architecture qualities either.

Heritage Value

Some general observations can now be made on vernacular architecture and the

types of buildings designated in the Halifax Regional Municipality. One of the features of

the Registry is the abundance of high-style architecture. Are these the buildings that are

considered valuable to the community? A pamphlet for the Department of Tourism,

Culture and Heritage (2006) defines heritage value as:

> ...the aesthetic, historic, scientific, cultural, social or spiritual
>
> importance or significance for past, present or future generations.
>
> The heritage value for a historic place is embodied in its character-
>
> defining materials, forms, location, spatial configurations, uses, and
>
> cultural associations or meanings (p. 1).

The evaluation criteria embody these values (aesthetic, historic, scientific, etc.) and

transform them into a working protection system, a general guideline on how to separate

which buildings are most valuable from those that are not. Unfortunately, it is difficult to

determine a building's worth based on a set of predetermined criteria (The Nara

Document on Authenticity, 1993, para. 11). In this case, the researcher is not so much

discovering the building's value, as confirming what they *expect* the value to be (Kerr,

2006, p. 13).

The Department of Tourism, Culture and Heritage (2006) states that heritage

"includes not only churches and houses, but farm buildings, streetscapes, cemeteries,

industrial buildings..." (Introduction, para. 2). It is important that farm buildings and

industrial buildings are included in this definition; however, the number of these

designated farm buildings is relatively low. If a heritage building contributes to "telling a

history of the community or municipality", should not all kinds of buildings be included,

including more vernacular buildings (Department of Tourism, Culture and Heritage,

2006, p. 5)?

Chapter 4

Scoring Robinson's Livery and Stables: A Discussion of the Results

To further the discussion on heritage value, a building was researched and scored

to demonstrate the process behind designating heritage buildings. Unlike the majority of

designated buildings within the Halifax Regional Municipality, the building chosen is not

necessarily aesthetically pleasing or physically spectacular; it is architecturally plain with

minimal detailing (an example of vernacular architecture). I became intrigued with the

story of this building while researching the adjacent Halifax Folklore Centre building for

an undergraduate Anthropology course, "Researching Halifax Heritage". References

provided me with a connection to the old Poor House in Halifax and many questions that

had no answers. This thesis allows me to address those questions and complete in-depth

research on an old livery and stables building (Figure 4).

Figure 4 Front Elevation of 5431-5415 Doyle Street (Bishop-Greene,
2010)

The building is located on the northern side of Doyle Street (civic address 5431-

5415) and is situated on the periphery of the general downtown area in Halifax (Figure 5).

In the late 1990s, the building was partially converted into condominiums and is now

home to several businesses: Ambience Home Accents, Zwicker's Gallery, Bark and Fitz,

Sweet Jane's Confectionary, the Italian Gourmet, and Port of Wines.

Scoring Robinson's Livery and Stables: Methodology

In preparation for the evaluation of the Robinson's Livery and Stables building,

several steps of research were completed. The first step was to choose the kind of

building within the Halifax Regional Municipality that was under-represented and lacked

in-depth research. While researching the Halifax Folklore Centre building for a separate

paper, "The Halifax Folklore Centre", multiple references to a gentleman named Thomas

Robinson and his nearby business appeared in the historical records (Bishop, 2007). The

business and property are linked to the old Poor House in Halifax and are relatively close

to the burying ground now underneath the site of the Halifax Memorial Public Library.

The Robinson's building today is very plain, common, and generic in shape. The building

does not have any characteristics of the popular styles of architecture in the Municipality

(i.e.: Victorian, Georgian, Classical Revival). It is an example of vernacular architecture,

a form that is not considered to be important in the criteria.

Over the course of a two year period, I discovered what I could about the livery

and stables buildings at the Nova Scotia Archives and Records Management. A list of

tenants and in some cases their occupations was compiled by using city directories. These

directories allowed me to organize the tenants and businesses that occupied the building

as well as the surrounding area. Fire insurance plans were consulted and pertinent

information such as building materials, interior details, and relative measurements were

documented. Historical photographs, maps, vital statistics, biographical information,

obituaries, newspaper clippings, and personal memoirs were gathered from various card

catalogues. All historical documents and photographs were either photocopied, printed, or

recorded manually.

Materials were also retrieved from the City of Halifax Engineering and Works

Department. The Engineering and Works Department provided me with site plans and

drawings of the Robinson's Livery and Stables building after the business closed. Most of

the documents were not related to the time frame of my research; however, they did

supply me with a visual image of how the building looked in the mid-twentieth century.

The Registry of Deeds provided this thesis with an abundance of information

regarding the past and current owners of the building. Title searches were completed for

five lots of property: Zwicker's Gallery, Bark and Fitz, Sweet Jane's Confectionary, the

Italian Gourmet, and Port of Wines. Although the property occupied by Port of Wines

was not part of the original livery and stables building, I did include it in my research for

contextual purposes. Deeds were not the only documents that were consulted. Many of

the title searches included site plans, mortgage agreements, and personal wills. I was able

to document the owners of the property from 1870 to 2011.

I completed a physical inspection of the building. Photographs were taken to

capture the building in its current state. This included any architectural details,

foundation, windows, doors, the facade, and any noteworthy structures in the surrounding

area. I was only able to locate two historical photographs of the stables, each one taken at

a specific angle to show the building in relation to the street. I took a modern photograph

in the same manner to see the building through the eyes of the historical photographer. I

also completed an interior inspection of the building to determine whether there are any

remains of the original stone foundation.

Once all of the historical research was concluded, an application for heritage

registration was obtained from the Heritage Property Program's website (Heritage

Property Program, 2010). The application was free and available for the general public.

Because the application was completed for academic purposes and not by the request of

the property owners, the process for heritage registration did not follow standard

procedures. Normally an applicant is required to forward the application to the Planning

Department in Dartmouth where it is reviewed and further researched by a heritage

researcher. The application is then presented to the Heritage Advisory Committee for

scoring and then determination whether it should be recommended for designation as a

heritage building. For this thesis, the application was not officially forwarded to the

Planning Department or scored by the Heritage Advisory Committee.

Although the scoring of the livery and stables building was not official, I

attempted to make the process as realistic as possible by following the guidelines listed on

the application form for heritage registration. For the purposes of this thesis, all of the

information needed for the application is described in chronological order, beginning with

a history of horse-drawn transportation and ending with the stables building today.

Although I do not include a detailed list of inhabitants and owners in the discussion

below, the list appears in Appendices B and C. The following sections of this chapter are

essentially the supporting documentation required for the application.

Horse Drawn Transportation in Nova Scotia

The luxury of an automobile was not commonly available at the turn of the

twentieth century. People of all social classes, mainly those who could afford it, found

luxury in a different kind of transportation: a carriage pulled by horses. The first

stagecoach to travel from Halifax to Windsor left a depot on February 14th, 1815, and

took approximately seven hours to complete the journey (Mosher, 1984, p. 13). A year

later, people were travelling regularly on this route and companies were hoping to operate

stagecoaches throughout Nova Scotia.

A typical coach was pulled by several horses. Isaiah Smith, who had been

operating a stagecoach regularly from Halifax to Windsor, provided the public with two

carriages and 12 horses. Inside the coach there were two or three seats that could

accommodate approximately six people. Lamps were positioned on each corner of the

carriage, while a step was provided to assist passengers in and out of the coach. Leather

curtains were used to protect the passengers from the wind and rain, and enclosed sleighs

were sometimes substituted during the winter months. Stagecoaches were also used for

transporting mail. When the mail arrived in Halifax, coaches were overflowing with

letters and packages and sometimes potential passengers were denied the ride (Mosher,

1984, p. 19).

Pulling a carriage full of passengers and/or mail was strenuous work for the

horses; therefore, scheduled rest stops were enforced along the route. During the 1820s,

stagecoach inns, otherwise known as Post Houses, were built to accommodate the

coachmen along their travels. Here, the horses were able to rest, eat, and be groomed by

hired stablemen. They would retire for the day at the inn and new horses would be

waiting to finish the trip. Upon arriving at the coach inn, the premises would have been lit

up with lanterns, illuminating the front door. All travellers were welcomed to a hot meal,

an alcoholic beverage if desired, and friendly faces to talk to. Warm beds were available

to tired travellers so they could get some rest and prepare for the next day of their journey

(Mosher, 1984, p. 16).

Fare for riding from Halifax to Hubbards, Nova Scotia, would have been five

cents per mile. This trip took six hours to complete (one way), costing the passenger

approximately $1.60. During bad weather, straw was spread across the floor of the

carriage to soak up wet mud and to keep the passengers' feet as warm as possible to

prevent frostbite. However, delays were expected, since the roads in Nova Scotia had a

reputation for not being well maintained. Joseph Howe frequently made comments

concerning the state of the roads in the newspaper *Novascotian*. The roads were "of a

primitive type" which became troublesome when the seasons changed or weather

conditions worsened (Mosher, 1984, p. 17). Corduroy roads were created over boggy

sections by arranging tree trunks diagonally and covering them with gravel and dirt.

Horses were able to pull carriages over the corduroy roads without sinking into the mud

beneath; however, once the gravel was washed away from wind and rain the ride would

have been extremely rough. On occasion, the passengers and coachmen would evacuate

the carriage and walk over the corduroy road, sparing the horses and themselves. By the

late 1830s, the stagecoach roads were slowly improving (Mosher, 1984, p. 17).

Travel throughout Nova Scotia was also slowly progressing during this time.

There was at least one coach route from Truro via Windsor to Annapolis Royal, while

another line was being developed to provide transportation from Windsor to Shelburne.

To travel to the Annapolis Valley, which was only available once a week, it would have

cost "1 pound, 7 shillings, 6 pence" (Mosher, 1984, p. 18). According to the coach fares

from Halifax to Windsor, children "in arms" were free and children between the ages of

five and 14 were charged half price (Mosher, 1984, p. 19). Each passenger travelling was

allowed 28 pounds of luggage. Anyone travelling over that limit was charged extra.

Passengers who carried fragile objects (for example, glass) were responsible for packing

them properly and forwarding them to the destination; however, "proprietors [were] not

responsible to greater value than 5 pounds for parcels, trunks, etc. lost, unless by special

agreement" (Mosher, 1984, p. 19). Leonard Geldert had stagecoaches that travelled

throughout Nova Scotia. Inhabitants referred to his coach as the "Tuesday Coach"

because it left Windsor following the arrival of a carriage in Halifax every Tuesday.

Geldert charged 20 shillings from Windsor to Lunenburg via Chester, 15 shillings from

Windsor to Chester, 7 shillings, six pence from Chester to Lunenburg, 15 shillings from

Lunenburg to Liverpool, and 35 shillings from Liverpool to Windsor. By the 1840s, a

stagecoach line was created and was regularly used from Truro and Amherst to

Dorchester, New Brunswick. Mail and passengers were able to travel within and between

provinces (Mosher, 1984, p. 20).

Despite the introduction of Henry Ford's Model T into Nova Scotia during the turn of the twentieth century, horse-drawn transportation continued to be one of the main forms of mobility within the local context. The horse and buggy became very popular, and within each town there was at least one livery stable where horses and wagons could be purchased or rented. Farmers and inhabitants living in rural Nova Scotia were likely to have had a "driving horse and a light driving wagon or a covered buggy"; larger families, and perhaps the upper class, had "a matched pair of horses and drove them hitched to a two-seater" (Mosher, 1984, p. 47). One can assume that the elite also purchased the very popular "Tin Lizzie" and used the horses and wagons for rough work, aesthetic purposes, and other activities (McShane & Tarr, 2007). Churches also accommodated the horse and buggy by providing a covered shed with a hitching rack where horses were tied while people attended church on Sundays (Mosher, 1984, p. 47).

During the beginning of the 1900s, shipping in and out of Halifax was done by horses pulling a "sloven wagon", which was a flat wagon low to the ground. Bread and milk were transported by a single horse and a closed wagon each morning, and medical doctors also visited patients all year round using a horse and buggy. Farmers and merchants from other communities travelled several days to Halifax using a horse and wagon to sell produce and other goods in the City and purchased items that were needed. Citizens rode to community events, such as baptisms, launchings of ships, picnics, and funerals, in their horse and buggy and socialized. To keep warm, a rug was draped over the knees of the driver and passengers; sometimes even hot bricks and rocks were wrapped in blankets to keep the women's feet warm. Horses were also blanketed to keep

them protected against the crisp air. Although the Model T was gaining popularity

rapidly, horse-drawn transportation, like the stagecoach and horse and buggy, was

accessible to all social classes and proved to have had an important role in Nova Scotia

(Mosher, 1984, p. 51).

Livery and Boarding Stables

To meet the needs of travellers and individuals owning horses, the livery stable

was born. It was here where horses could be bought, rented, and boarded. City dwellers

and tourists could visit a livery stable and request a horse and carriage for the day, or hire

a coachman to drive them to their destinations (McShane & Tarr, 2007). Livery stables in

Halifax increased toward the end of the nineteenth century; however, there is one in

particular that citizens of all social classes would remember: Robinson's Livery &

Stables.

Thomas Robinson (born on April 14th, 1842) left Ireland in 1864 to start a new life

in Halifax, Nova Scotia (Nova Scotia Historical Vital Statistics [NSHVS], 2009a). At 22

years of age, he was hired as a coachman and met a Scottish woman named Barbara

McKay. They were married on December 10th, 1868 in Halifax, the same year Barbara

gave birth to their first son, William A. Robinson (NSHVS, 2009a, 2009c). In 1871, the

Robinsons welcomed another son into the family, George M., and were residing on

Grafton Street (McAlpine, 1871, p. 263). One year later (1872-1873), Thomas opened

Robinson's Livery & Stables on Doyle Street, which was relatively close to where they

were living.

An 1873 and 1877 advertisement stated that the livery stable was on "old poor

house grounds... Spring Garden Road, Halifax N.S." (McAlpine, 1873, p. 389, 1877, p.

294). This is, in fact, a true statement. The poor house opened in October 1760 and

functioned as a place for individuals whose families did not have the financial means

and/or concern to provide home care and medical services for them (Marble, 1993, p. 77).

It also housed the homeless and patients with serious mental ailments, and acted as a

hospital (H. MacLeod-Leslie, personal communication, 2007). An 1830s plan of Halifax

indicates where the poor house, jail, and correction hall once stood (Torbell, 1830). The

shape of the building listed as "poor house" is strikingly similar to the shape of

Robinson's Livery and Stables (Figure 5). Another document accompanying a

photograph states that the building that Thomas Robinson used for the livery and stables

was once the bridewell keeper's residence (Wetmore, unknown date). The term

"bridewell" is referring to the poor house, or perhaps the jail on the property.

Unfortunately, the stables building did not incorporate any remains of the poor house

structure. According to an official report of the Committee of Humane Institutions "...the

site of the old poor house, and the buildings thereon, have just been disposed of..." before

the property was sold in 1870 (Legislative Library House of Assembly, 1870, Appendix

No. 24).
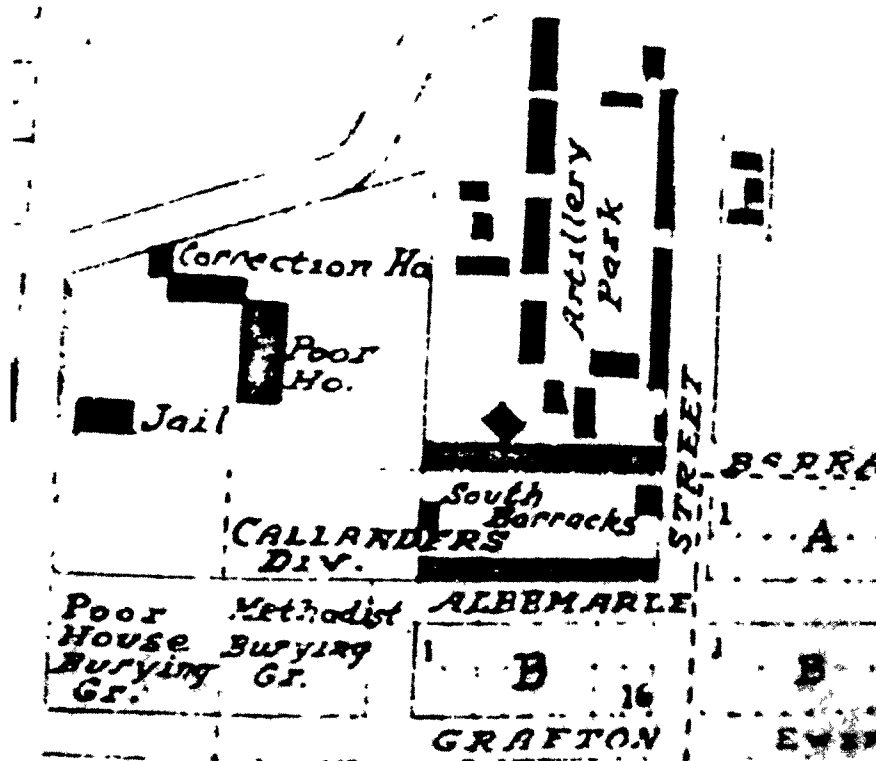
Figure 5 Plan of the Town of Halifax Including North and South Suburbs (Reproduced with the permission of the Nova Scotia Archives and Records Management [NSARM], Torbell, 1830)

The poor house closed down in 1869 (or perhaps 1867-68, the actual date is not known) on account of overcrowding. A bigger facility was built on South Street and patients were transferred to the new poor house in 1869 (Mackenzie & Robson, 2002, p. 141). The Poor House Commissioners put the old poor house property up for sale and it was auctioned off in 1870. Seven gentlemen bought separate parcels of land that was displayed on a plan of the poor house property. There were 17 lots for sale (Figure 6). On April 6th, 1870 Edward Shields purchased lot #5 for $1360, James Henry Murphy purchased lot #9 for $1000, William Burgess purchased lot #12 for $860, Redmond Donahue purchased lot #4 for $1250, Henry Peters purchased lots #1 and 2 for $2950,

John Brookfield purchased lots #3, 10, 11, 14, 15, 16, and 17 for a total of $6385, and

John Corston purchased lot # 13 for $860 (Nova Scotia Registry of Deeds [NSRD],

1870a, 1870b, 1870c, 1870d, 1870e, 1870f, 1870g). I was unable to retrieve the deed for

lots #6-8.
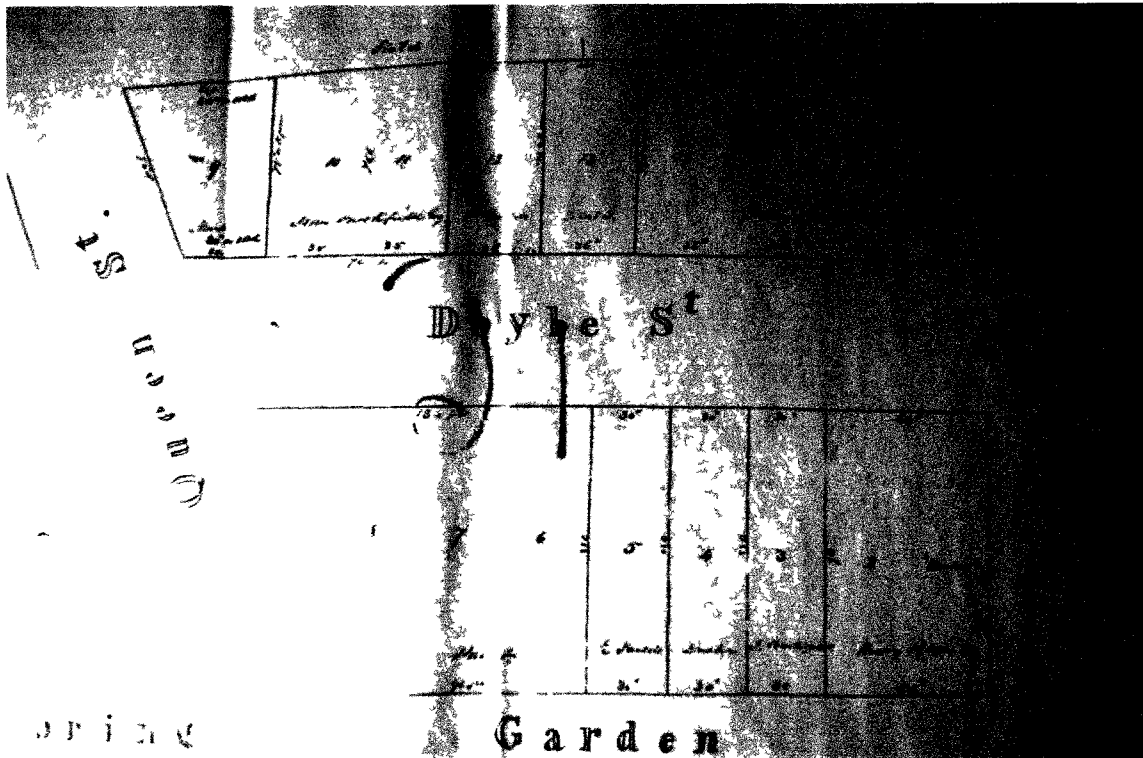
Figure 6 Plan of Poor Asylum Property, Poor House Commissioners 1870 (Reproduced with the permission of the Nova Scotia Registry of Deeds)

A year later, in 1871, before launching his livery and stables business, Thomas

Robinson began purchasing parcels of land. Taking into consideration there is no record

of Mr. Robinson ever purchasing lot #9 and that another business occupied that parcel of

land, it can be assumed that the stables spanned lots #10-15. He purchased lot #12 from

William Burgess for a total of $3600 and received a mortgage for $1200 (NSRD, 1871,

pp. 256-257). He also purchased Corston's parcel of land (lot #13) several years later in

1878 for $1000 (NSRD, 1878. p. 54). Lots #10 and 11 were purchased from William

Brookfield the following year for a total of $1700 (NSRD, 1879, pp. 197-199). Robinson

purchased the remaining two lots the livery building occupied in 1889: lot #15 from John

Brookfield for $600 and lot #14 from William McNutt for $600 (NSRD, 1889a, 1889b).

It is unclear when Doyle Street officially became a street. The livery building

spanned almost all of the north side of Doyle Street, and it was common knowledge that

the only structure on the street during 1872-1881 was the livery and stables building (G.

Shutlack, personal communication, 2007). The city directories confirm this, because there

was no evidence of other businesses or inhabitants listed on the street. According to

Thomas Robinson's son George Robinson (1931), "our stable, as I remember it first was

just one building...everything else was vacant" (p. 7). Doyle Street was referred to in the

deeds as part of the poor house property and also included in the poor house plan. Perhaps

the street was developed prior to 1870 while the old poor house was in existence. It is

known that Doyle Street was named after Sir Charles Hastings Doyle, the Lieutenant

Governor and Commander in Chief of Nova Scotia (Robinson, 1931, p. 8). He lived near

the poor house grounds until he left the province in 1873 (MacDonald, 2010, para. 3).

Unfortunately, I was unable to locate any documents to confirm when the street was

constructed and first used.

Architecture of the Livery and Stables

One of the best ways to see what a building in Halifax looked like in the past is

through fire insurance plans. These plans offer "the most complete record of architecture

on the site" and provide researchers with "the exact size and composition of structures"

(Murphy, 1994, p. 52). The Nova Scotia Archives and Records Management have fire

insurance plans for Halifax for several years spanning from 1889-1971. Little is

documented on the specifics of the building in 1889. The first page contains a large map

of Halifax with an index to locate the specific plate or page to view more detailed maps of

the area. Doyle Street, as well as Hastings Street, are identifiable on the index map;

however, there is no detailed view of the building (Goad, 1889, sheet 1). The duty

archivist suggests that because Doyle Street was one of the less significant streets, and it

was located outside of the general downtown area, there was no need to include it in the

fire insurance plan (G. Shutlack, personal communication, 2007).

Fortunately, Doyle Street is included in the fire insurance plan for 1895 (Goad,

1895, sheet 8). In the Halifax city directories, the stables' civic address is 9-19 Doyle

Street for the years 1894-1895 (McAlpine, 1894, p. 487). According to the fire insurance

plan, the stables are located between 5 and 21 Doyle. The livery consist of several rooms

and stables varying in height and length. Beginning with 5 Doyle Street, which is closest

to Queen Street, there are two stables, each one storey in height. In the stables, horses are

separated by individual stalls probably made of wood. They are fed, washed, and

groomed before leaving the building (Hayes, 2010, stables routine section). Attached to

the two stables is the Hall of Health, which is a one-storey-high room located at 7 Doyle.

Two more stables are connected to the Hall of Health: one stable that is one storey high

and another that is two storeys high. Both stables have a flat, composition roof. The fire

insurance plan refers to a "composition roof" as being a roof that is made with a mixture

of materials (Goad, 1895, sheet 1). This type of roof provided protection from changes in

the weather and is fairly durable. Flat roofs also protected the horses, since they were

directly beneath it (Hayes, 2010, roofs section).

At 13 Doyle Street there is a two storey room with composition roofing. On the

first floor there is a harness room. Here, stablemen made, repaired, and prepared saddles

and harnesses. The room had a fireplace for drying gear and to keep the area dry to

prevent damage to the leather (Hayes, 2010, saddle and harness room section). On the

second level, there is a dwelling. It is similar to an apartment, and perhaps stablemen and

drivers reside there. Behind the harness room and dwelling, a two storey stable stands.

Next to the harness room is a large area that is two storeys in height. On the bottom floor

is the coach house. The carriages are stored here and situated in a way that protects them

from fumes in the stables (ammonia from horse urine can destroy varnish on the

stagecoaches) (Hayes, 2010, stables impurities section, para. 18). Dampness damages

fittings on the carriages; therefore, the coach house has several windows to let in sunlight

(Hayes, 2010, coach-house section). On the upper level, above the coach house, two

separate rooms are used as halls. Number 21 Doyle Street contains a carriage shop with

underground parking or possibly a passage way. The end of the building, closest to

Hastings Street (modern day Brunswick Street), contains a two storey stable with a

composition roof (Goad, 1895, sheet 8). According to revised versions of the fire

insurances plans, the stables building remained the same (Goad, 1899, 1911).

The fire insurance plans do not provide detailed information on the exterior of the

building. The drawings have small symbols and are colour coded, details that are very

difficult to see on microfilm. Unfortunately, I was unable to view the original fire

insurance plans at Nova Scotia Archives and Records Management; therefore, identifying

the building materials and other small details was impossible.

To create an accurate visual impression of the exterior of Robinson's Livery &

Stables, historical photographs and architectural guides were consulted. A photograph of

the stables in the mid-1870s shows that the end exterior of the building (closest to Queen

Street) is built with stone arranged in an irregular pattern (Figure 7). The exterior of the

building on the opposite side (close to Brunswick Street) is unidentifiable from the

historic photograph. It may be assumed that this end of the building is also made of

irregular rubble; however, in a modern picture the stone foundation is visible with a brick

exterior covered with a layer of concrete. There is evidence of doors and/or windows on

both ends of the building.

Figure 7 Robinson's Livery and Stables Approximately Early 1870s (Reproduced
with the permission of the NSARM, Unknown Photographer)

The end facing Queen Street has either a door or a window included in the lower right

corner. It is unclear whether this is a door or a window shown in the historical

photograph; however, there seems to be some fencing either across it or marking the outer

grounds. On the exterior facing Brunswick Street, there is also evidence of a door. A 2010

photograph shows the outline of a door that has been covered in with brick (Figure 8).

Perhaps this door was used as an exit or side entrance, or to connect to another stable or

building.
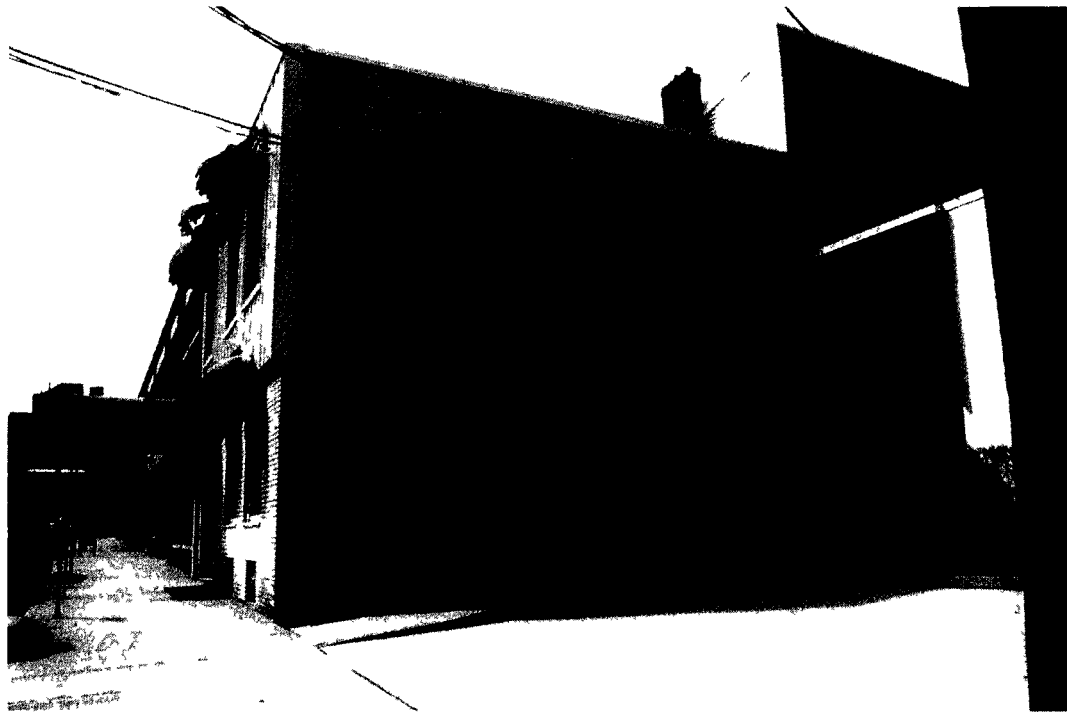
Figure 8 Side Exterior (Zwicker's Gallery) Facing Brunswick Street (Bishop-Greene, 2010)

Due to the imperfections in microfilm copies of the fire insurance plans, I could

not determine which building materials are used for the rest of the building. I used

Brunskill's (2000) "Vernacular Architecture: An Illustrated Handbook" as an

authoritative guide for determining the materials used for this building. Using this guide

and the historical photographs of the livery and stables building, I can cautiously infer

some materials.

The side exteriors of Robinson's Livery and Stables were built using stone. From

looking at the exterior and interior of the building, it can also be inferred that the front

and rear are also built with a stone foundation and brick walls. The cladding of the stables

is very smooth. One option to achieve this look is to set smooth stucco renderings in place

and apply plain plaster cladding on top of it. The plaster cladding gives the building a

smooth finish, a cleaner and sharper appearance to the public (Brunskill, 2000, p. 37).

However, the exact way this was achieved is uncertain.

There appear to be five sections (with four joins) in the building. I have edited the

1870s photograph by identifying five numbered sections (Figure 9). It is unclear whether

these sections are additions to the original building, or features of how the building was

constructed. In 1873 there were approximately 24-26 windows in the front of the

building. The section (section 1) closest to Queen Street (the left hand side of the

photograph) has six windows on the upper level and four on the lower. The positions of

the windows are almost symmetrical and are considered to be tall in shape (Brunskill,

2000, p. 136). The upper windows appear to have caps and windows sills (Penney, 1989,

p. 41). These are considered vertical sliding sash windows with 2/2 lights (Gottfried &

Jennings, 2009, p. 360). Section 2 of the livery contains one window which is similar but

larger. There are no window caps but it appears to have a segmented top, shaped like an

arch (Gottfried & Jennings, 2009, p. 362).
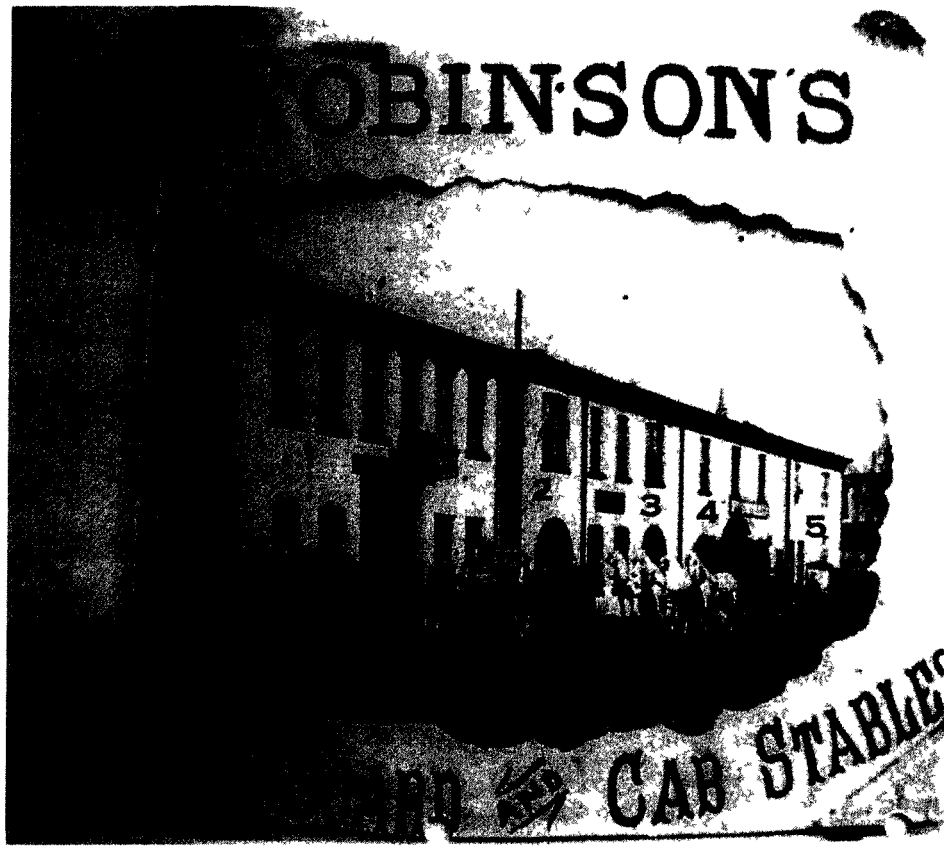
Figure 9 Edited Sections of the Stables (Reproduced with the permission of the
NSARM, Unknown Photographer, Edits by Bishop-Greene)

Section 3 has three windows on the upper level and two on the lower portion. These

windows are tall and rectangular with a segmented top; however, the right upper window

is shaped similarly to the one in section 2. Sections 4 and 5 are difficult to see in the

historic photograph. Section 4 of the stables has three tall rectangular windows with the

segmented tops; however, the carriage is blocking any other windows on the bottom

level. Section 5, furthest right on the picture, had only three windows: two on top and one

on bottom.

After examining the mid-1870s photograph and a 1901 advertisement of the

stables (Figure 10), it can be concluded that there are at least five entranceways: one large

door and four archways.
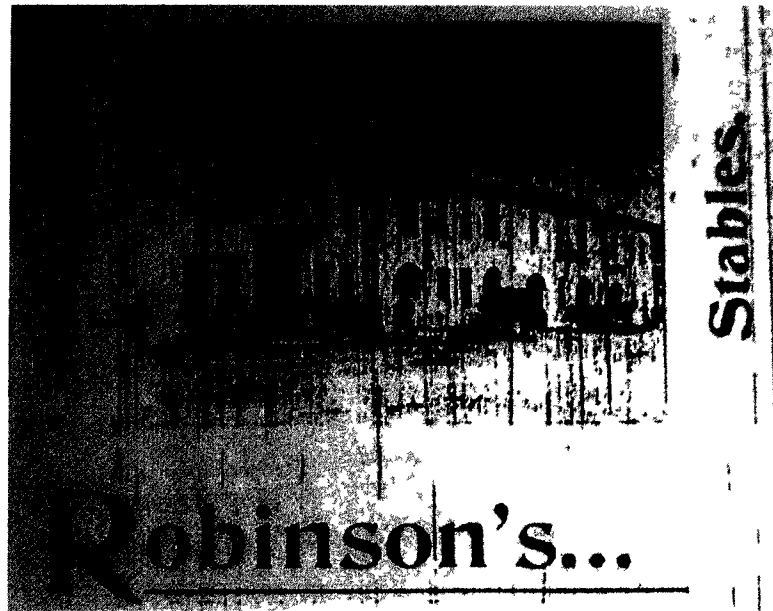
Figure 10 Advertisement of Robinson's Livery and Stables (Reproduced
with the permission of the NSARM, McAlpine, 1901, p 37)

There may be a second door in section 5; however, the photographs are too small and

blurred to see. Unfortunately, due to the angle of the photographs and the lack of

documents, it is unknown what the door looks like, or if there are any other doors in the

archways. I assume that the archways led into the appropriate stables, since they appear to

be large enough to guide horses to and from the stables and move carriages in and out of

the facility. There is also signage on the facade to attract potential customers. Possibly

three signs can be identified from the mid-1870s photograph: one clearly advertising

Robinson's Livery, whereas the second and third remain obscure. Perhaps the other signs

are advertising the carriages (the carriage shop) and the coach house.

Historical Significance

From 1872 until 1919, the Robinson family enjoyed much success in their family

business. Thomas was the sole proprietor, while his sons George and William assumed

the roles of business manager and stable manager respectively (McAlpine, 1901, p. 626).

Thomas and Barbara had a third son, Thomas H., in 1877; however, he spent his life in

Sackville, Nova Scotia as a civil servant (NSHVS, 2009d). In 1882 Arthur Robinson,

their fourth son, was born. Arthur spent some time working at the livery but moved to

Berwick as a salesman (NSHVS, 2009e).

The company offered a number of services and claimed that they were the best

stables east of Montreal, Quebec. The livery was "first class" and up to date with supplies

(McAlpine, 1901, p. 37). The business had a number of carriages and the "best horses in

the city" (McAlpine, 1901, p. 37). Their advertisement in the city directory for 1901-1902

stated that the stables do "all of our horse shoeing, carriage repairing, carriage painting,

harness repairing, and wood repairing on all carriages, by first-class mechanics, all on the

premises" (McAlpine, 1901, p. 37). No coach fares were mentioned in any of the

historical documents; however, according to the advertisements, rates were fairly

reasonable. George Robinson (1931) wrote in his book titled *Recollections* that the stables

had a grey stable, where they kept 14 grey horses, and a wash-stall, where the horses were

groomed and cleaned (p. 47).

George and his brother William were required to wear full livery when they were

driving the coach (Figure 11). In this case "livery" is referring to the clothes coachmen

and stablemen were required to wear while working (Hayes, 2010, livery and stable

clothes section).
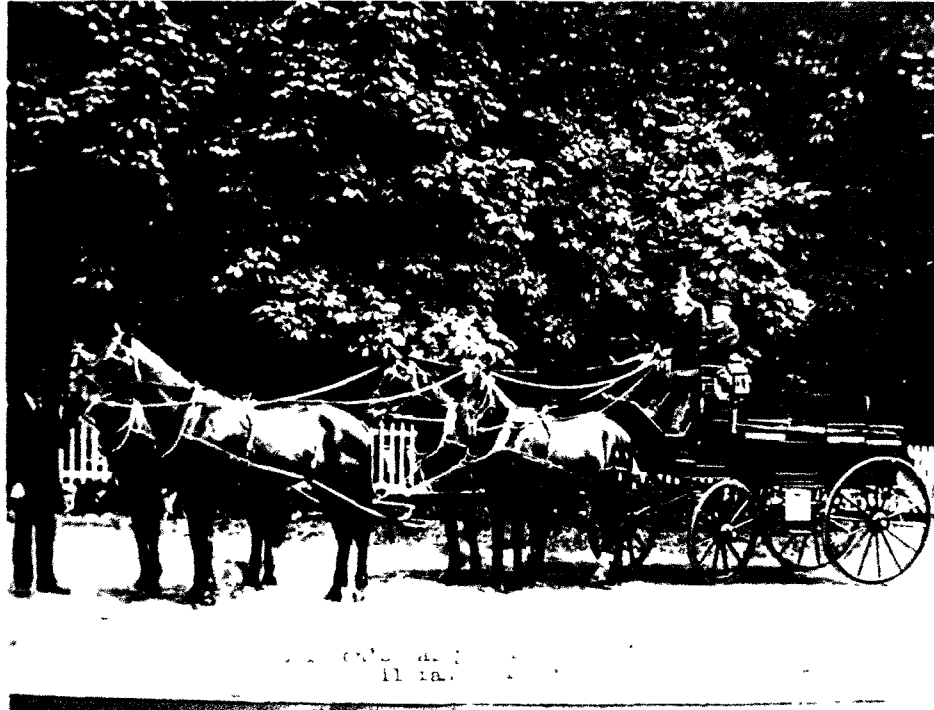
Figure 11: An Example of Appropriate Livery Clothing. (Reproduced with the
permission of the NSARM, Unknown Photographer, Unknown date).

This included a livery coat that was single breasted, a hat (George wore a beaver hat), a

waist coat, breeches, and top boots. Often citizens hired the coach to bring them to

dances, parties, balls and events of that manner. A large part of working at the stables was

transporting people back and forth to a train depot (the station was not specified) and

making trips from Halifax to Hubbards, Nova Scotia. Travelling over this coach line

provided a lot of business for Robinson's Livery and Stables. There were other coaches

that travelled regularly on this route; however, Robinson's offered the convenience of not

waiting for scheduled times for stops and departures. Tourists and "commercial travellers

would usually engage a special conveyance" rather than wait (Robinson, 1931, p. 14).

This aspect was one of their first-class services although it was customary for the travellers to provide a meal for the coachman (Robinson, 1931, p. 19).

The stables had several contracts that were excellent for the business. The Navy relied on the livery for light driving which granted the coachmen special privileges and passes to enter the barracks on official business. George often drove members of the navy to functions and shooting practice and accompanied them fishing (Robinson, 1931, p. 70). The stables were "always well patronized by the military" and upon the introduction of the telephone, the livery and stables were equipped with a direct line with Wellington Barracks which was located on Gottingen Street (Robinson, 1931, p. 60). Because these functions continued well into the night, George and the stablemen used to wait in the harness room by the stove for all of the coachmen to return from their runs. Most nights the coachmen did not return until the early morning, just "in time to take someone to the early morning train" (Robinson, 1931, p. 62). The fire department also had a contract with Robinson's livery. They were required to furnish horses for the "Union Protection Company as salvage corps and had to attend all alarms" (Robinson, 1931, p. 20). There were instances where bodies needed to be transported to Chester, and the livery obliged. Although George was not personally involved with the fire department, his father Thomas and brother William volunteered their time (Robinson, 1931, p. 20).

During 47 years in business, Robinson's Livery and Stables provided services to many prominent individuals. George Robinson was the coachman for King George V. During these trips, Mr. Robinson often spoke and joked around with the King and made his visit as enjoyable as possible. Lord Hershcell, one of the world's great jurists, called

upon the livery for a coach, as well as one of the world's leading heavyweight fighters, who was not named in George's book (Robinson, 1931, p. 6a). He had the pleasure of meeting the Marquis of Lorne, the Governor General of Canada, Lord and Lady Aberdeen, the Duke of Connaught, and Lord Stanley. Many of these encounters consisted of conversations; however, George expressed joy from just being around them. He also had the opportunity to meet Lord Willington while he was on a Canadian National Exhibition Tour (Robinson, 1931, p. 25).

Not only did the livery provide service to some of the most prominent people in Halifax history, they also played an important role in developing the Wanderer's Athletic Grounds and Rosebank Park (Robinson, 1931, p. 11). The Wanderer's Grounds is a 7.5 acre piece of land situated on the Halifax Commons. In 1860 the City allowed the military to use the northern portions of the land for drills and other purposes. Eventually the area was used for horse racing, sports, and other outdoor activities. In the late 1860s the southern portion of the area was fenced and used for recreational purposes. The Wanderer's Amateur Athletic Club leased the land in 1886 and it has been known as the Wanderer's Grounds ever since (Halifax Regional Municipality & Wanderer's Amateur Athletic Club, 2009, p. 3). Robinson's Livery and Stables was associated with the races and the development of the grounds.

Rosebank Park was located west of Oxford Street, with Jubilee Road on the south and Quinpool Road on the north. The area was approximately 32 acres and contained 128 lots available for purchase. Citizens were urged to become a part of Rosebank Park; however, tenants were required to build a home that was worth no less than five thousand

dollars. Rosebank Park was very much an elite residential area, home to the Commander-in-Chief of the Imperial Forces and Senator Almon. Prior to 1916 the park was a vacant field; however, it quickly transformed into streets with concrete sidewalks, greenery, and beautiful homes. George Robinson and his stables company were workers who aided in the construction and development of Halifax's first restricted residential property (Bell, 1916).

There is hardly any information recorded about Thomas and his son William; however, George Robinson certainly left an impression. Mr. Robinson became the owner of the stables at the turn of the twentieth century and was one of the first individuals to promote tourism in Halifax and Nova Scotia as a whole. He created "an agency, hired five-seater buckboards, and promoted tours" (Mail Star, 1968, p. 4). After the end of the stagecoach era, George became very interested and involved with the up-and-coming automobiles.

George turned Robinson's Livery and Stables into an automobile dealership where he sold the Reo and offered the "first motorized taxi service in Nova Scotia" (Hinds, 1961, p. 14). There are no records suggesting that the exterior of the building was modified during this time; however, fire insurance plans from 1911 and 1914 show renovations to the interior of the building to accommodate the garage (Goad, 1911, 1914). During his later years, he sold advertising space and large vacuum cleaners, which, "driven by a gasoline motor, were capable of cleaning a building from top to bottom" (Mail Star, 1968, p. 4). Other products he sold included shoes, shirts, office supplies, greeting cards and even gravestones, which earned him the titled of Canada's oldest

active salesman (Hinds, 1961, p. 14). George also served time with Halifax militia units (Halifax Garrison Artillery, Halifax Bearer Company, and St. John Ambulance Brigade) and was involved with "St. Andrew's Lodge No. 1 AF&AM, the oldest Mason in the Commonwealth, outside of the British Isles" and was their oldest member (Mail Star, 1968, p. 4).

Robinson's Livery and Stables closed in 1919. During its active years, there was a variety of individuals living and working in the building. Thomas Robinson lived there during its existence, in the family home on 5 Doyle Street. Other residents were related to the business. Walter Guzzell was a holster, James McKay a driver, Michael J. O'Brien a carriage builder, and William McNichol and Daniel McLeod were blacksmiths (McAlpine, 1890-91, 1897-98). All of these individuals, and probably more who are not listed, contributed to the stables' success.

Three years after the stables closed, Barbara, Thomas's wife, passed away after struggling for six days with pneumonia (February 7th, 1922). Thomas died three years later on February 25th, 1925, at the age of 83 from a fracture on his skull from an accidental fall (NSHVS, 2009b). Their son William A. Robinson passed away on October 6th, 1928 at the age of 60, and Thomas H. died on the 21st of January 1953 at the age of 75. Arthur passed away at 58 years of age on June 7th 1940, and George died on August 23rd, 1968 at the age of 97 (St. John's Cemetery, 2009). The Robinsons have a family plot at St. John's Cemetery in Fairview, where 11 individuals are interred (Figure 12). Arthur and Thomas H. were buried in a cemetery in Berwick, NS where they resided (NSHVS 2009e, 2009d).
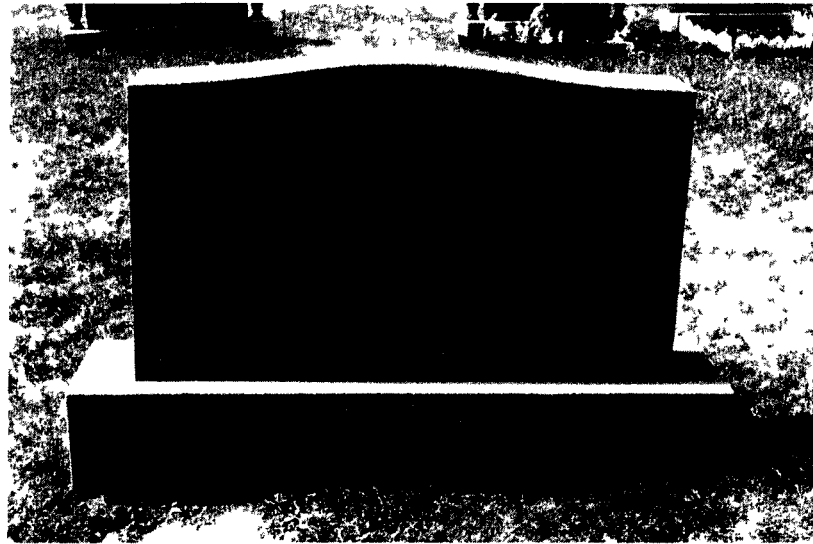
Figure 12 Robinson Family Plot, St John's Cemetery (Bishop-Greene, 2010)

The Livery Building Today

What remains of the livery building today is the general shape and outer shell. Site plans and fire insurance plans provide evidence of extensive interior renovations; however, the original facade is hidden beneath modern upgrades (D. Zareski, personal communication, 2010). The end exterior of Zwicker's Gallery has exposed stone foundation and brick covered with a cement overlay (Figure 13). The shape and size of the windows correspond to the original windows in the livery; however, they have been replaced with newer versions. The rest of the building is completely renovated. The facade is changed and is now a terracotta colour with grey detailing. It still has a flat roof; however, the height of the building has increased (Figure 14). It is evident from the modern day photograph that the height of the roof of Zwicker's Gallery is lower than the rest of the building.

Figure 13 Stone Foundation (above) and Modern Upgrades (below)
to Zwicker's Gallery (Bishop-Greene, 2010)

The placement of the doors is quite similar to the position of the doors and archways of

the original stables building. The archways were omitted during renovations, but one can

still get a sense of where the entrances were. The section where Port of Wines now

operates was not part of the livery and stables (Goad, 1895, sheet 8).

The width of the building has also increased. Sections have been built on to

accommodate tenants who are living in the condominiums and the various businesses in

the building. One can see the condos and newer sections built from Artillery Park.

Overall, the building still retains some of its original elements; however, it has been

modernized throughout the years.

Figure 14: Full View of Doyle Street from Queen Street (Bishop-Greene, 2010).

The Robinson's Livery and Stables building located on Doyle Street tells an

interesting and important story. The building is closely related to the transportation

industry, as well as providing services for many prominent individuals and the military.

Although these individuals provided business for the company, the Robinson family did

not lose sight of their goal: to provide a comfortable and first class experience of

travelling in a horse-drawn vehicle for all social classes. The Robinsons enjoyed the

success of their facility well after it closed in 1919 by being associated with the creation

of the tourism industry in Nova Scotia and selling the Reo. Being part of the original poor

house property increases its historical importance and the building is also a good example

of vernacular architecture. George M. Robinson (1931) said that the livery stables were

"once a famous institution now but a memory" (p. 59). It is my hope that the stables

building will at least get some recognition, even if it is only through reading this thesis.

Scoring the Building

Because there were some gaps of information about the building materials, I decided to examine the basement of Robinson's Livery and Stables for any historical remains. Due to safety concerns, Saint Mary's University required a waiver form to be completed, describing the type of research I was undertaking and the anticipated start and end dates. The examination consisted of entering the basement and looking for any evidence of stone foundations, walls, stairwells or doorways. Any historical remains were photographed with the permission of the property owner. The waiver form was approved and the research was conducted between June 2nd and June 16th, 2010.

Mr. David Zareski is the property and business owner of Port of Wines, Italian Gourmet, Sweet Janes Confectionary, and Bark & Fitz. Mr. Zareski informed me that much of the interior of the building was extensively renovated and there was little to see. He also told me that the building had no basement. Horses and carriages needed easy access in and out of the building. Having the lower portion of the building at ground level fulfilled that requirement. During our conversations via phone and email, Mr. Zareski was uncertain that I would find any historical remains; however, to my surprise a large section of the original stone foundation and brick wall was visible from the rear lower level of the building (Figure 115). I was able to view the space that formerly housed the Italian Gourmet and the parking garage at the rear of the building.

Figure 15: Original Stone Foundation and Brick Wall at the
Rear of the Building (Bishop-Greene, 2010).

Despite there being mostly newer materials used for the walls and floor in the Italian

Gourmet, there are two doorways sealed with brick. These doorways provided access to

other parts of the livery and stables. The stone foundation and brick wall are visible in the

parking garage. A large section of the rear wall consists of stone foundation, similar to the

foundation visible on the end exterior of Zwicker's Gallery, and the red brick wall built

on top of the foundation – all corresponding to historical data. The original brick facade is

also visible from the interior of the building. Although the interior of the structure has

been renovated, there is evidence that the building is in fact the original livery and stables

building.

Zwicker's Gallery is owned and operated by Mr. Ian Muncaster. This portion of

the building was the Robinson family home (NSRD, 1945, p. 273a). Much of the interior

of the house remains intact, with minimal renovations (I. Muncaster, personal

communication, 2010) (Figure 16).

Figure 16 Brick Wall near Ceiling in the Basement (above) and Stone
Foundation in the Furnace Room (below) (Bishop-Greene, 2010)

One can still get a sense of where daily activities took place, despite the space now being

arranged for art viewing and dealing. Mr. Muncaster informed me that there are some

historical remains in the basement. The original stone foundation and brick are visible

around the furnace and close to the ceiling. The foundational remains are also the same on

the end exterior of Zwicker's Gallery. No other historical remains are evident in the

basement. However, one of the boarded windows may have been a coal shute or space for

unloading materials (I. Muncaster, personal communication, 2010).

Normally, a building is evaluated and scored based solely on historical research

conducted by a heritage researcher for the Halifax Regional Municipality. This individual

is responsible for providing the Heritage Advisory Committee and the heritage planners

with historical photographs, title searches, a list of inhabitants, architectural details,

historical associations, and age of the building. The report is then forwarded to the

Heritage Advisory Committee for a recommendation. A physical inspection of the

building is not required nor is it a practice (M. Holm, personal communication, 2009).

The physical inspection of the building on Doyle Street provided substantial evidence that

the building still has remains of the original livery and stables, despite the extensive

renovations and updated facade. For the purposes of this thesis, I evaluated the building

based on the historical research I completed and the interior examination of the building.

One of the first pieces of information gathered during preliminary research is the

age of the building. Determining the age and date of construction is usually one of the

easier tasks to achieve when compiling a history of a building. The first criterion for the

designation of heritage buildings is "age", and it is divided into categories related to the

date of construction. The livery and stables building was constructed during 1872-1873,

falling into the category related to Confederation and the end of the 19th century (1868-

1899). The building receives 13 points.

The second criterion is "historical or architectural importance". The livery and

stables building can receive points for either having an association with an occasion,

institutions, personage, or group, or for being architecturally important or representative

of a specific period in Halifax history. The evaluator chooses which category will benefit

the building. It is apparent that Robinson's Livery and Stables was not architecturally

significant or unique to the City, according to the current criteria, because it is an example

of vernacular architecture. It scores no points in this category. Instead, the points are

given for having associations with institutions related to Halifax. 13 points are awarded

for being intimately related to different modes of transportation within a local context.

The livery and stables played a very important role in horse-drawn transportation in the

City as well as being the first business to introduce and sell the Reo automobile in

Halifax. The Robinson family interacted with and provided services for all social classes

and offered the first motorized taxi service. Also, the livery and stables was built on the

lands formerly occupied by the old Poor House of Halifax. Although it is not directly

related to that specific institution, points are given for its connection in terms of location.

The third criterion is the "significance of architect/builder". There are no historical

documents identifying the architect or builder of the livery and stables. In some cases

with architecturally vernacular buildings, there is no specific architect or builder. For this

reason, the building scores zero points.

"Architectural merit" is determined by the construction type or building

technology and its style. Robinson's Livery and Stables score three points for

construction type because it is an early example of masonry. The stone foundation and

brick walls are a good example of early uses of materials. Although it is not an extremely

rare example of masonry and brick work, it is considered "somewhat rare". For its

architecture style, the livery and stables also scores three points for this category. The

building is considered somewhat rare, mainly because most of the buildings that are

architecturally vernacular in style are demolished or renovated drastically (M. Holm,

personal communication, 2010). Although the livery and stables building is renovated

(new facade and interior), remnants of the original building still exist, keeping the essence of the architecture alive.

The fifth criterion is "architectural integrity". For this criterion the building scores five points. The building's architectural integrity is determined by the extent to which the structure maintains any original features. The windows and doors are updated, exterior cladding changed, and the roof lines extended; however, the building retains its original stone foundations, brick walls, and its facade (underneath modern cladding). The general outer shell of the building remains intact. One of the benefits of vernacular architecture is the ability to make additions to the building. Vernacular buildings change over time based on the needs of the inhabitants.

The final criterion is the building's "relationship to surrounding area". The livery and stables building is considered a low rise structure, which compliments several other low rise buildings in the area. Architecturally, the livery and stables are compatible with the Halifax Folklore Centre, which is an example of the Second Empire style of architecture, and several other residential buildings on Queen Street (M. Holm, personal communication, 2010). For this criterion, the building receives five points.

Overall, Robinson's Livery and Stables scores 42 points out of 100. To be eligible for heritage designation, a building is required to score at least 50 points. As I scored the building, it was unable to achieve this score.

Conclusion

Alastair Kerr (2009) states that buildings contain a "treasure trove of stories, memories, hopes, dreams and tragedies that reflect the human condition" (para. 4). Within these stories and memories lie a set of values we place on buildings in our community. Whether they are aesthetic values, historical values, social values, or architectural values, they all contribute to our understanding of what makes a historic building significant. The *Heritage Property Act* allows us to preserve these values through the designation of heritage buildings. Values are embedded in a set of evaluation criteria used to preserve the buildings that are deemed important to the municipality. These criteria include age, historical or architectural importance, significance of architect/builder, architectural merit, architectural integrity, and the building's relationship to the surrounding area. These are the values that the Halifax Regional Municipality has chosen to separate the historically important buildings from those that are not.

The main conclusion of this thesis is the relative lack of vernacular architecture included in the criteria and the Registry of Heritage Properties. An evaluation of the criteria showed that the majority of the values are architecturally based. Although it is essential to preserve and designate buildings of high-style architecture, especially rare examples, the criteria may be too heavily weighted in favour of architecture to capture buildings of vernacular architectural styles.

A simple statistical analysis was conducted on the types of buildings designated as of June 2009. Of the random sample, 15%, or three of the buildings, are architecturally

vernacular. However, the Moirs Ltd. Power House, James Orman House, and Avery

House seem to be designated largely because of their associations with prominent

individuals, rather than because of their plain architecture. It is a welcome finding that

15% of the sampled buildings are examples of vernacular architecture; however, would

they still be designated if they were not associated with famous individuals and

companies? Are they really valued for their vernacular architecture or did they "slip in the

back door"?

      A building with vernacular architecture, Robinson's Livery and Stables, was

evaluated to illustrate how the designation criteria work. Robinson's Livery and Stables

has a rich history. The building is associated with the Old Poor House (it was built on

Poor House grounds) and is heavily associated with horse-drawn transportation and the

tourism industry in Halifax. Evaluating Robinson's Livery and Stables highlighted many

of the shortcomings of the designation criteria. From my evaluation of the building,

despite its rich history, it is not eligible for heritage designation.

Recommendations

      Having architecturally vernacular buildings designated shows that they both are

and can be considered just as significant as any other more stylized building. Vernacular

architecture is an expression of people's identities, both the community and the

individual. It reflects the environmental, cultural, and historical contexts during its use.

Buildings with vernacular architecture can educate us on early building techniques and

the importance for functionality and change, particularly in regards to building additions.

Most importantly, vernacular architecture is everywhere and "represents the bulk of the built environment" (Rapoport, 1969, p. 27). Preserving these types of buildings helps ensure a diverse representation of the history of the Halifax Regional Municipality.

Architecturally-based values dominate the evaluation criteria. Of the six criterion, only one focuses on historical importance. Although it may be argued that historical importance *does* play an important role when determining if a building is important or not, more weight needs to be placed on history rather than architecture. Architecture satisfies aesthetic and architectural values; however, a building's history can tell us much more. Compiling a building's history educates us about its inhabitants, their economic situation, their hardships, and their triumphs. By emphasizing a building's historical importance and context, the individuals associated with the building will be recognized for their contributions to the Municipality.

Buildings can evoke many important and interesting stories. Robinson's Livery and Stables is one example. If the criteria placed more weight on historical importance, many more of these stories would be incorporated into the history of the Halifax Regional Municipality as a whole. Without change in the criteria, these stories, along with the buildings associated with them, are at risk of being lost.

Further Research

This thesis has touched upon issues surrounding heritage values and embedding them in designation criteria. The relationship between heritage values and our built heritage within the Halifax Regional Municipality would benefit from further research. One could examine other designation criteria in other municipalities throughout Nova

Scotia, as well as other provinces, to see how they treat the issue of vernacular architecture. Do their Registries of Heritage Properties contain examples of architecturally vernacular buildings?

Furthermore, to determine the different types of buildings that are designated within the Halifax Regional Municipality, a complete analysis of the Registry of Heritage Properties would have several benefits. These benefits would include discovering the diverse architectural styles designated, and both the different architects and varying social classes represented.

There has been a lot of work done on high-style architecture in Halifax, Bedford, and Dartmouth, but very little on vernacular architecture. One could possibly look at the different types of vernacular architecture found within the Halifax Regional Municipality or even branch out and look at the province as whole. Peter Ennals and Deryck Holdsworth (1981) explore the interiors of houses with vernacular architecture in their article "Vernacular Architecture and the Cultural Landscape of the Maritime Provinces-A Reconnaissance"; however, there are few papers that focus specifically on vernacular architecture in Nova Scotia (most provide a discussion of high-style architecture or tour the interior of heritage houses).

Buildings are a representation of our lives. They embody our memories, our experiences, our goals, and our connections with others and ourselves. We all have our home to return too, a safe place that we treasure. It does not have to be big or elaborate, or have exquisite architectural detailing. It is extremely important that *all* types of built heritage are represented through the evaluation criteria, in the Registry of Heritage

Properties, and in the history of the municipality. All in all, our built heritage

encompasses buildings built and used by ordinary people and it is these as a whole that

form the municipality that was, is and will be.

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Scotia.

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Appendix A

Random Sample Results

The following lists the 20 buildings (listed in the order they were chosen) that were researched for the statistical analysis of the Registry of Heritage Properties. Each building's architectural style is described below with information quoted from the Nova Scotia Historic Places Initiative website.

1. **James Orman House** – 32 King Street, Dartmouth, NS.

Construction date: 1883

Architectural style: Utilitarian style, with Italianate style entrance.

Information from:

https://eapps.ednet.ns.ca/HPIPublic/PropertyDisplay.aspx?Fid=23MNS0365

2. **Elledge McElmon** – 52 King Street, Dartmouth, NS.

Construction date: 1905

Architectural style: Four square.

Information from:

https://eapps.ednet.ns.ca/HPIPublic/PropertyDisplay.aspx?Fid=23MNS0369

3. **Avery House** – 2370 Moran Street, Halifax, NS.

Construction date: 1866

Architectural style: Modified Italianate.

Information from:

https://eapps.ednet.ns.ca/HPIPublic/PropertyDisplay.aspx?Fid=23MNS0229

4. **Senator William Dennis** – 1731 Rosebank Avenue, Halifax, NS.

Construction date: 1914

Architectural style: Late Victorian Eclectic style, combines features of the Four Square, Greek Revival, and Georgian.

Information from:

https://eapps.ednet.ns.ca/HPIPublic/PropertyDisplay.aspx?Fid=23MNS0461

5. **Robertson's Warehouse** – 1675 Lower Water Street, Halifax, NS.

Construction date: 1880

Architectural style: Victorian Commercial.

Information from:

https://eapps.ednet.ns.ca/HPIPublic/PropertyDisplay.aspx?Fid=23MNS0373

6. **James Rose House** – 6201 Shirley Street, Halifax, NS.

Construction date: 1920

Architectural style: Bungalow (Craftsman).

Information from:

https://eapps.ednet.ns.ca/HPIPublic/PropertyDisplay.aspx?Fid=23MNS0466

7. **James Austin House** – 287 Portland Street, Dartmouth, NS.

Construction date: 1872

Architectural style: Modified Gothic.

Information from:

https://eapps.ednet.ns.ca/HPIPublic/PropertyDisplay.aspx?Fid=23MNS0045

8. **Mystery House** – 95 King Street, Dartmouth, NS.

Construction date: 1845

Architectural style: Neo-classical.

Information from:

https://eapps.ednet.ns.ca/HPIPublic/PropertyDisplay.aspx?Fid=23MNS0372

9. **David Starr House** – 2415 Brunswick Street, Halifax, NS.

Construction date: 1863

Architectural style: Georgian

Information from:

https://eapps.ednet.ns.ca/HPIPublic/PropertyDisplay.aspx?Fid=23MNS0574

10. **Power House** – 1606 Bell Road, Halifax, NS.

Construction date: 1902

Architectural style: Queen Anne Revival and Classical Revival.

Information from:

https://eapps.ednet.ns.ca/HPIPublic/PropertyDisplay.aspx?Fid=23MNS5034

11. **Halliburton House** – 5184 Morris Street, Halifax, NS.

Construction date: 1823

Architectural style: Georgian and Second Empire.

Information from:

https://eapps.ednet.ns.ca/HPIPublic/PropertyDisplay.aspx?Fid=23MNS0502

12. **Quaker Whaler House** – 57-59 Ochterloney Street, Dartmouth, NS.

Construction date: 1786

Architectural style: Quaker.

Information from:

https://eapps.ednet.ns.ca/HPIPublic/PropertyDisplay.aspx?Fid=23MNS0046

13. **Morse's Tea** – 1877-79 Hollis Street, Halifax, NS.

Construction date: 1841

Architectural style: Georgian.

Information from:

https://eapps.ednet.ns.ca/HPIPublic/PropertyDisplay.aspx?Fid=23MNS5010

14. **Oakwood House** – 88A Crichton Avenue, Dartmouth, NS.

Construction date: 1902

Architectural style: Queen Anne Revival.

Information from:

https://eapps.ednet.ns.ca/HPIPublic/PropertyDisplay.aspx?Fid=23MNS0002

15. **Fort Sackville Manor House** – 15 Fort Sackville Road, Bedford, NS.

Construction date: 1800

Architectural style: Dutch Colonial.

Information from:

https://eapps.ednet.ns.ca/HPIPublic/PropertyDisplay.aspx?Fid=23MNS0595

16. **James Simmonds House** – 51-53 Pleasant Street, Dartmouth, NS.

Construction date: 1895

Architectural style: Second Empire.

Information from:

https://eapps.ednet.ns.ca/HPIPublic/PropertyDisplay.aspx?Fid=23MNS0417

17. **Craigmore House** – 11 St. Margaret's Bay Road, Halifax, NS.

Construction date: 1908

Architectural style: Arts and Crafts and Cottage

Information from:

https://eapps.ednet.ns.ca/HPIPublic/PropertyDisplay.aspx?Fid=23MNS5033

18. **Lithgow House** – 5172 Morris Street, Halifax, NS.

Construction date: 1870

Architectural style: Halifax House

Information from:

https://eapps.ednet.ns.ca/HPIPublic/PropertyDisplay.aspx?Fid=23MNS0500

19. **Moirs Ltd. Power House** – 926 Bedford Highway, Bedford, NS.

Construction date: 1931

Architectural style: Simplified quasi-classical details.

Information from:

https://eapps.ednet.ns.ca/HPIPublic/PropertyDisplay.aspx?Fid=23MNS0001

20. **Thurso House** – 289 Portland Street, Dartmouth, NS.

Construction date: 1872

Architectural style: Gothic Revival.

Information from:

https://eapps.ednet.ns.ca/HPIPublic/PropertyDisplay.aspx?Fid=23MNS0423

Appendix B

City Directories for Robinson's Livery and Stables

The following is a list of tenants that occupied 5431-5413 Doyle Street from 1871 to the

present day. Mr. David Zareski, provided the entries for 2011-2000; Polk City

Directories, for 1999-1985; Might's City Directories, 1985-1926; and McAlpine's

Halifax City Directories, for 1926- 1871. The civic addresses changed in 1961.

2011:

>   5413 – BMR Structural Engineering
>
>   5415 – Zwicker's Art Galleries Ltd.
>
>   5431 – Port of Wines NS Liquor Commission
>
>>   Vacant
>>
>>   Sweet Janes Gifts and Confectionary
>>
>>   Bark and Fitz
>>
>>   Ambience Home Accents
>>
>>   Various condominium apartments

2010:

>   5413 – BMR Structural Engineering
>
>   5415 – Zwicker's Art Galleries Ltd.
>
>   5431 – Port of Wines NS Liquor Commission
>
>>   Vacant
>>
>>   Sweet Janes Gifts and Confectionary
>>
>>   Bark and Fitz

        Ambience Home Accents

        Various condominium apartments

2009:

    5413 – BMR Structural Engineering

    5415 – Zwicker's Art Galleries Ltd.

    5431 – Port of Wines NS Liquor Commission

        Italian Gourmet, The

        Sweet Janes Gifts and Confectionary

        Bark and Fitz

        Ambience Home Accents

        Various condominium apartments

2008:

    5413 – BMR Structural Engineering

    5415 – Zwicker's Art Galleries Ltd.

    5431 – Port of Wines NS Liquor Commission

        Italian Gourmet, The

        Sweet Janes Gifts and Confectionary

        Bark and Fitz

        Ambience Home Accents

        Various condominium apartments

2007:

    5413 – BMR Structural Engineering

5415 – Zwicker's Art Galleries Ltd.

5431 – Port of Wines NS Liquor Commission

Italian Gourmet, The

Sweet Janes Gifts and Confectionary

Bark and Fitz

Ambience Home Accents

Various condominium apartments

2006:

5413 – BMR Structural Engineering

5415 – Zwicker's Art Galleries Ltd.

5431 – Port of Wines NS Liquor Commission

Italian Gourmet, The

Sweet Janes Gifts and Confectionary

Ambience Home Accents

Various condominium apartments

2005:

5413 – BMR Structural Engineering

5415 – Zwicker's Art Galleries Ltd.

5431 – Port of Wines NS Liquor Commission

Italian Gourmet, The

Sweet Janes Gifts and Confectionary

Ambience Home Accents

Various condominium apartments

2004:

5413 – BMR Structural Engineering

5415 – Zwicker's Art Galleries Ltd.

5431 – Port of Wines NS Liquor Commission

Italian Gourmet, The

Sweet Janes Gifts and Confectionary

Ambience Home Accents

Various condominium apartments

2003:

5413 – BMR Structural Engineering

5415 – Zwicker's Art Galleries Ltd.

5431 – Port of Wines NS Liquor Commission

Italian Gourmet, The

Sweet Janes Gifts and Confectionary

Ambience Home Accents

Various condominium apartments

2002:

5413 – BMR Structural Engineering

5415 – Zwicker's Art Galleries Ltd.

5431 – Port of Wines NS Liquor Commission

Italian Gourmet, The

Sweet Janes Gifts and Confectionary

Ambience Home Accents

Various condominium apartments

2001:

5413 – BMR Structural Engineering

5415 – Zwicker's Art Galleries Ltd.

5431 – Port of Wines NS Liquor Commission

Italian Gourmet, The

Sweet Janes Gifts and Confectionary

Ambience Home Accents

Various condominium apartments

2000:

5413 – BMR Structural Engineering

5415 – Zwicker's Art Galleries Ltd.

5431 – Port of Wines NS Liquor Commission

Italian Gourmet, The

Sweet Janes Gifts and Confectionary

Ambience Home Accents

Various condominium apartments

1999: Doyle Street from Brunswick Street West (Polk City Directories)

5413 – Brandy's MC Bride Richardson Engineering Ltd. (structural engineers)

5415 – Zwicker's Art Galleries Ltd.

5431 – Port of Wines NS Liquor Commission (splty wines & spirits)

Italian Gourmet, The (del-cafe-ret)

Ambience Home Accents (home decor)

Apartments 201-203 not verified (3 apts)

5431 – 204: MacDonald George W & Gina

204: MacDonald Katherine S

205: Hyndman

206: Young John A & Carol

N: Thompson Ian A & Donna

1998:

5413 – Brandy's MC Bride Richardson Engineering Ltd. (structural engineers)

5415 – Zwicker's Art Galleries Ltd.

5431 – Port of Wines NS Liquor Commission (splty wines & spirits)

Italian Gourmet, The (del-cafe-ret)

201: Thompson

202: Coveyduct

203; Zareski

5431 – 204: MacDonald George W & Gina

204: MacDonald Katherine S

205: Hyndman

206: Young John A & Carol

1997:

5431 – Brandy's MC Bride Richardson Engineering Ltd. (structural engineers)

5415 – Zwicker's Art Galleries Ltd.

5431- 204: MacDonald George W & Gina

204: MacDonald Katherine S

5431-39 – Vacant

1996:

5431 – Brandy's MC Bride Richardson Engineering Ltd. (structural engineers)

5415 – Zwicker's Art Galleries Ltd.

5431-39 – Vacant

1995:

5413 – Brandy's MC Bride Richardson Engineering Ltd. (structural engineers)

5415 – Zwicker's Art Galleries Ltd.

5431-49 – Crane Supply DIV of Crane Canada Inc. (plmb, htg, sups)

1994: Doyle – West from Brunswick to Queen 1st North of Spring Garden Rd.

(Might's City Directories)

5413 – Brandy's MC Bride Richardson Engineering Ltd. (structural engineers)

5415 – Zwicker's Art Galleries Ltd.

5428 – Studio Twenty One Fine Art Gallery

5431-39 – Crane Supply DIV of Crane Canada Inc. (plmb, htg, sups)

1993:

5413 – Brandy's MC Bride Richardson Engineering Ltd. (structural engineers)

5415 – Zwicker's Art Galleries Ltd.

5220 – Harvey House Inn

5226 – Vacant

5428 – Studio Twenty One Fine Art Gallery

5230 – not verified

5431-39 – Crane Supply DIV of Crane Canada Inc. (plmb, htg, sups)

5240 – vacant

1992-1991:

5413 – Brandy's MC Bride Richardson Engineering Ltd. (structural engineers)

5415 – Zwicker's Art Galleries Ltd.

5428 – Studio Twenty One Fine Art Gallery

5431-39 – Crane Supply DIV of Crane Canada Inc. (plmb, htg, sups)

1990:

5413 – Brandy's MC Bride Richardson Engineering Ltd. (structural engineers)

5415 – Zwicker's Art Galleries Ltd.

5428 – vacant

5431-39 – Crane Supply DIV of Crane Canada Inc. (plmb, htg, sups)

1989:

5413 – Brandy's MC Bride Richardson Engineering Ltd. (structural engineers)

5415 – Zwicker's Art Galleries Ltd.

5428 – Central Guaranty Tryst Plan Services Dept.

5431-39 – Crane Supply DIV of Crane Canada Inc. (plmb, htg, sups)

1988:

5413 – Brandys George & Associates Ltd. (structural engineers)

5415 - Zwicker's Art Galleries Ltd.

5428 – Central Trust Plan Services Dept.

5431-39 – Crane Supply DIV of Crane Canada Inc. (plmb, htg, sups)

1987:

5413 – Brandys George & Associates Ltd. (structural engineers)

5415 – Zwicker's Art Galleries Ltd.

5428 – vacant

5431-39 – Crane Supply DIV of Crane Canada Inc. (plmb, htg, sups)

1986:

5413 – Brandys George & Associates Ltd. (structural engineers)

5415 – Zwicker's Art Galleries Ltd.

5428 – A-Tech Eastern (Div. Cdn Plant & Processing Ltd) (engineer consulting)

CPPE (engineer consulting)

Nova Port Ltd. (marine contr)

Vacant

5431-39 – Crane Supply DIV of Crane Canada Inc. (plmb, htg, sups)

1985:

5413 – Brandys George & Associates Ltd. (structural engineers)

5415 – Zwicker's Art Galleries Ltd

5428 – A-Tech Eastern (Div. Cdn Plant & Processing Ltd) (engineer consulting)

CPPE (engineer consulting)

Nova Port Ltd. (marine contr)

Vacant

5431-39- Crane Supply DIV of Crane Canada Inc. (plmb, htg, sups)

1984-1983:

5413- Brandys George & Associates Ltd. (structural engineers)

5415 – Zwicker's Art Galleries Ltd

5428 – A-Tech Eastern (Div. Cdn Plant & Processing Ltd) (engineer consulting)

Maritime Coastal T

5431-39- Crane Supply DIV of Crane Canada Inc. (plmb, htg, sups)

1982:

5413 – Brandys George & Associates Ltd. (structural engineers)

5415 – Zwicker's Art Galleries Ltd

5431-39 – Crane Supply (plmb, htg, sups)

1981:

5413 – Brandys George & Associates Ltd. (structural engineers)

5415 – Zwicker's Art Galleries Ltd

5431-39 – Crane Supply (plmb, htg, sups)

1980:

5413 – Graham Keith L Ltd.

5415 - Zwicker's Art Galleries Ltd

5431-39 – Crane Supply (plmb, htg, sups)

1979:

5413 – Graham Keith L Ltd.

5415 – Zwicker's Art Galleries Ltd

5431-39 – Crane Supply (plmb, htg, sups)

1977-1978:

5413- Graham Keith L Ltd.

Graham – Napier & Associates Ltd. (architects)

5415 – Zwicker's Art Galleries Ltd

5431-39 – Crane Supply (plmb, htg, sups)

1976:

5413 - Park garage

Graham – Napier & Associates Ltd. (architects)

5415 – Zwicker's Art Galleries Ltd

5431-39 – Crane Supply (plmb, htg, sups)

1975:

5413 – Park garage

Graham – Napier & Associates Ltd. (architects)

5415 – Zwicker's Art Galleries Ltd

5431-39 – Crane Supply (plmb, htg, sups)

1974:

5413 – Park garage

Graham – Napier & Associates Ltd. (architects)

5415 – Zwicker's Art Galleries Ltd

5431-39 – Crane Supply (plmb, htg, sups)

1973:

5413 – Park garage

Graham – Napier & Associates Ltd. (architects)

5415 – Zwicker's Art Galleries Ltd

5431-39 – Crane Supply (plmb, htg, sups)

1972:

5413 – Park garage

Graham – Napier & Associates Ltd. (architects)

5415 – Zwicker's Art Galleries Ltd

5431-39 – Crane Supply (plmb, htg, sups)

1971:

5413 – Park garage

Graham – Napier & Associates Ltd. (architects)

5415 – Zwicker's Art Galleries Ltd

5431-39 – Crane Supply (plmb, htg, sups)

1970 :

5413 – Park garage

Graham – Napier & Associates Ltd. (architects)

5415 – vacant

5431-39 – Crane Supply (plmb, htg, sups)

1969:

5413 – park garage

5415 – Graham Keith 1 & Associates (architects)

Canada Gunite Co. Ltd (constn)

5431-39 – Crane Supply (plmb, htg, sups)

1968: Doyle, west from Brunswick to Queen first north of Spring Garden Rd. Ward 2

5413 – park garage

5415 – Graham Keith 1 & Associates (architects)

Tourist Assn of Nova Scotia

Canada Gunite Co. Ltd (constn)

Children's Hospital Appeal (fund raising)

5431-39 – Crane Supply (plmb, htg, sups)

1967:

5413 – park garage

5415 – Graham Keith 1 & Associates (architects)

Tourist Assn of Nova Scotia

Standard (MTL) Maritime

The Bureau (news service)

Children's Hospital Appeal (fund raising)

5431-39- Crane Supply (plmb, htg, sups)

1966:

5413 – park garage

5415 – Graham Keith l & Associates (architects)

Tourist Assn of Nova Scotia

Standard (MTL) Maritime

The Bureau (news service)

5431-39 – Crane Supply (plmb, htg, sups)

1965:

5413 – park garage

5415 - Graham Keith l & Associates (architects)

Cochran Bruce Associates Ltd. (public relations counsellors)

Tourist Assn of Nova Scotia

5431-39 – Crane Supply (plmb, htg, sups)

1964: Doyle, west from Hastings to Queen first north of Spring Garden Road. Ward 2

5413 – park garage

5415 – Graham Keith l & Associates (architects)

Cochran Bruce Associates Ltd. (public relations counsellors)

5431-39 – Crane Supply (plmb, htg, sups)

1963:

5413 – park garage

5415 – Graham Keith l & Associates (architects)

Cochran Bruce Associates Ltd. (public relations counsellors)

5431-39- Crane Supply (plmb, htg, sups)

1962:

5413- park garage

5415 – Graham Keith l & Associates (architects)

5431-39 – Crane Supply (plmb, htg, sups)

1961: Doyle, west from 1 Hastings to Queen, first north of Spring Garden Road,

Ward 2

3 – park garage

5 – vacant

7-15 – Crane Ltd. (plumbing & heating)

1960:

3 – park garage

5 – Mitchell Printing Services Ltd.

7-15 – Crane Ltd. (plumbing & heating)

1959:

3 – park garage

5 – Mitchell Printing Services Ltd.

7-15 – Crane Ltd. (plumbing & heating)

1958:

3 – park garage

5 – Mitchell Printing Services Ltd.

7-15 – Crane Ltd. (plumbing & heating)

1957:

3 – park garage

5 – Mitchell Printing Services Ltd.

7-15 – Crane Ltd. (plumbing & heating)

1956:

3 – park garage

5 – Mitchell Printing Services Ltd.

7-15 – Crane Ltd. (plumbing & heating)

1955:

3- park garage

5 – Mitchell Printing Services Ltd.

7-15 – Crane Ltd. (plumbing & heating)

1954:

3 – park garage

5 – Mitchell Printing Services Ltd.

7-15 – Crane Ltd. (plumbing & heating)

1953:

3 – park garage

5 – Mitchell Printing Services Ltd.

7-15 – Crane Ltd. (plumbing & heating)

1952:

3 – park garage

5- Mitchell Printing Services Ltd.

7-15 – Crane Ltd. (plumbing & heating)

1951:

3 – park garage

5 – Mitchell Printing Services Ltd.

7-15 – Crane Ltd. (plumbing & heating)

1950:

3 – park garage

5 – North Clyde W Co. Ltd. (tire, radiator repairs)

7-9 – Crane Ltd. (plumbing & heating)

1949:

1 – absent

3 – park garage

North Clyde W Co. Ltd. (tire, radiator repairs)

5 – Mitchell Printing Services Ltd.

7 – Crane Ltd. (plumbing & heating)

1948:

1 – absent

3 – park garage

North Clyde W Co. Ltd. (tire, radiator repairs)

5 – Mitchell Printing Services Ltd.

7-9 – Citadel Motors Ltd. (auto dlrs)

1947:

5 – Coffee Shop (lunch counter

Technical Industries

7-9 – Citadel Motors Ltd. (auto dlrs)

1946:

1 – absent

3 – park garage

North Clyde W Co. Ltd. (tire, radiator repairs)

5 – Pulsifer Bros. Ltd. (sale & service cub aircraft)

Technical Industries Ltd. (electrical household appliances)

7- 9 – Citadel Motors Ltd. (auto dlrs)

1945:

1 – absent

3 – park garage

North Clyde W Co. Ltd. (tire, radiator repairs)

5 – Pulsifer Bros. Ltd. (sale & service cub aircraft)

Technical Industries Ltd. (electrical household appliances)

7-9 – Citadel Motors Ltd. (auto dlrs)

1944:

1 – Ferris M. Mrs.

3 – park garage

Dist Audit

North Clyde W Co. Ltd. (tire, radiator repairs)

5 – Dist. Recruiting Office

Dist. Headquarters Claims Office

7 – Tingley Geo W. Ltd (auto sls)

9 – Ocean View Bus Service Restaurant

1943:

1 – Ferris M. Mrs.

3 – park garage

Dist Audit Office (military)

North Clyde W Co. Ltd. (tire, radiator repairs)

5 – Candn Dental Corps CASF

7 – Tingley Geo W. Ltd (auto sls)

9 - Doyle Street Service Station

1942:

1 – Doyle Douglas W (Rita)

3 – park garage

5 – Candn Dental Corps CASF

7 – Tingley Geo W. Ltd (auto sls)

9 – Doyle Street Service Station

1941:

1 – Jakeman G. Allister (Joan)

3 – park garage

5 – Candn Dental Corps CASF

7 – Tingley Geo W. Ltd (auto sls)

9 – Doyle Street Service Station

1940:

1 – vacant

3 – park garage

5 – R CAMC

Candn Dental Corps CASF

7 –. Tingley Geo W. Ltd (auto sls)

9 – Doyle Street Service Station

1939: Doyle, west from 1 Hastings to Queen, ward 2

1 – Jakeman Elenora Mrs.

Oxley Chas D. (Helen)

3 – park garage

5 – vacant

7 – Tingley Geo W. Ltd (auto sls)

9 – Doyle Street Service Station

1938:

1 – Jakeman Elenora Mrs.

Jakeman Helen (music teacher)

3 – Curran's Garage

5 – Royal Candn Mounted Police

7 – Tingley Geo W. Ltd (auto sls)

9 – Tingley Service Station

1937:

1 – Jakeman Elenora Mrs.

Jakeman Helen (music teacher)

3 – Curran Harold F (general auto service)

5 – Royal Candn Mounted Police

7 – Tingley Geo W. Ltd (auto sls)

9 – Tingley Service Station

1936 :

1 – Jakeman W. Walter (Eleanor) (vet. Surgeon)

3 – Curran Harold F (general auto service)

Silver H B (auto repairs)

5 – Royal Candn Mounted Police

7 – Tingley Geo W. Ltd (auto sls)

9 – Purcells Service Station

1935:

1 – Jakeman W. Walter (Eleanor) (vet. Surgeon)

3 – Curran Harold F (general auto service)

5 – Royal Candn Mounted Police

7 – Tingley Geo W. Ltd (auto sls)

9 – Purcells Service Station

1934:

1- Jakeman W. Walter (Eleanor) (vet. Surgeon)

Royal Candn Mounted Police

Curran Harold F (general auto service)

Tingley Geo W. Ltd (auto sls)

5 – Purcells Service Station

1933:

1 – Jakeman W. Walter (Eleanor) (vet. Surgeon)

Royal Candn Mounted Police

Curran Harold F (general auto service)

Tingley Geo W. Ltd (auto sls)

5 – Purcells Service Station

1932:

1 – Jakeman W. Walter (Eleanor) (vet. Surgeon)

5 – Stewart Sales & Service (mfrs agts)

Steward Archd W

Tingley-Buick Ltd. (auto sls & serv)

Standard Automobiles Ltd.

1931:

1 – Jakeman W. Walter (Eleanor) (vet. Surgeon)

Nova Motors Ltd.

1930:

1 – Jakeman W. Walter (Eleanor) (vet. Surgeon)

Metropolitan Motors Ltd.

Hudson Essex Sales Ltd.

Nova Motors Ltd.

Acadia Motors Ltd.

1929:

1 – Jakeman W. Walter (Eleanor) (vet. Surgeon)

Metropolitan Motors Ltd

Hudson Essex Sales Ltd.

Nova Motors Ltd.

Acadia Motors Ltd.

1928:

1 – Jakeman W. Walter (Eleanor) (vet. Surgeon)

Nova Motors Ltd.

1927:

1 – Jakeman W. Walter (Eleanor) (vet. Surgeon)

5 – Nova Motors Ltd.

1926 -1925:

1- Nova Motors Ltd.

1924:

1-3 – Jakeman W. Walter (Eleanor) (vet. Surgeon)

5-25- Nova Motors Ltd.

1923:

1-3 – Jakeman W. Walter (Eleanor) (vet. Surgeon)

5-25- Nova Motors Ltd.

1922:

1 – Jakeman W. Walter (Eleanor) (vet. Surgeon)

5 – Nova Motors Ltd.

11-25 – Metropolitan Motors Ltd.

1921:

1 – Jakeman W. Walter (Eleanor) (vet. Surgeon)

5 – Green A

   Baker Wm

7-25 – Metropolitan Motors Ltd.

1920:

1 – Jakeman W. Walter (Eleanor) (vet. Surgeon)

5- vacant

7 – Coites John E

9 – Boudreau Wilfred

   Hartland James

11-25 – Provincial Motors Ltd.

1919:

1 – Jakeman W. Walter (Eleanor) (vet. Surgeon)

5 – Robinson Thos

9 – Weare W Ernerst

Marshall Mrs Mary

Hartland James

Hanson Oscar

5-25 – Robinson's Ltd. (garage)

1918:

1 – Jakeman W. Walter (Eleanor) (vet. Surgeon)

5 – Robinson Thos

9 – Moore James

Marshall Joseph

Weaver Mrs. Mary E

Zafreus Andrew G

5-25 – Robinsons' Ltd. (garage)

1917:

1 – Jakeman W. Walter (Eleanor) (vet. Surgeon)

5 – Robinson Thos

9 – Moore James

Marshall Joseph

Weaver Mrs. Mary E

Zafreus Andrew G

5-25 – Robinson's Ltd. (livery)

25 – Robinson's Garage

1916:

1 – Jakeman W. Walter (Eleanor) (vet. Surgeon)

5 – Robinson Thos

9 – Goodie Mrs. Lily

9 – Marshall Joseph

9 – Wagner John

9 – Zafreus Andrew G

5-25 – Robinson's Ltd. (livery)

25 – Robinson's Garage

1915:

1- Jakeman W. Walter (Eleanor) (vet. Surgeon)

5 – Robinson Thos

9 – Brown Percy

9 – Marshall Joseph

9 – Weaver Eugene

9 – Zafreus Andrew G

5-25 – Robinson's Ltd. (livery)

25 – Robinson's Garage

1914:

1 – Jakeman W. Walter (Eleanor) (vet. Surgeon)

5 – Robinson Thos

9 – Brown Percy

9 – Guzzwell Walter

9 – Devlin Thomas

5-25 – Robinson's Ltd. (livery)

25 – Robinson's Garage

1913:

1-3- Jakeman W. Walter (Eleanor) (vet. Surgeon)

5 – Robinson Thos

9 – Frewen Walter

9 – Read Edward

5-25 – Robinson's Ltd. (livery)

25 – Eaton H N (garage)

1912:

1-3- Jakeman W. Walter (Eleanor) (vet. Surgeon)

5 – Robinson Thos

9 – Frewen Walter

9 – Phillis Lee

5-25 – Robinson's Ltd. (livery)

25 – NS Vacuum Cleaning Co.

1911:

1-3 – Jakeman W. Walter (Eleanor) (vet. Surgeon)

5 – Robinson Thos

9 – Frewen Walter

9 – Long Wm

5-25 – Robinson's Ltd. (livery)

25 – NS Vacuum Cleaning Co.

Oland Galway Motor Co. (garage)

1910: Doyle, com Hastings, runs west to Queen

1-3 – Jakeman W. Walter (Eleanor) (vet. Surgeon)

5 – Robinson Thos

9 – Frewen Walter

9 – McLaughlan William

5-25 – Robinson's Ltd. (livery)

25 – NS Vacuum Cleaning Co.

1909:

1-3 – Jakeman W. Walter (Eleanor) (vet. Surgeon)

5 – Robinson Thos

9 – Airey William

9 – Keefe Frank

9 – McLaughlan William

5-25 – Robinson's Ltd. (livery)

25 – NS Vacuum Cleaning Co.

1908-1907:

1-3 – Jakeman W. Walter (Eleanor) (vet. Surgeon)

5 – Robinson Thos

9 – McLaughlan William

9 – Jenkins George

11-25 – Robinson's Livery Stables

1906:

1-3 – Jakeman W. Walter (Eleanor) (vet. Surgeon)

5 – Robinson Thos

5-25 – Robinson's Livery & Stables

1905-1904:

1- Jakeman William (vet surgeon)

5- Robinson Thos

9 – Mansfield Mrs. Mary

9 –Guzzell Walter

13-19 – Robinson's Livery & Stables

1904-1903:

1- Jakeman William (vet surgeon)

5 – Robinson Thos (livery stbls)

11 – Mansfield Mary (widow)

11- Guzzell Walter (holster)

13-19 – Robinson's Livery & Stables

1903-1902:

1- Jakeman William (vet surgeon)

5 – Robinson Thos (livery stbls)

11 – MacKay, James (driver)

18 – house vacant

15-19 – Robinson's Livery & Stables

1902-1901:

1- Jakeman Dr. William (vet surgeon)

Jakeman Dr. Wm W

5 – Robinson Thos (livery stbls)

11 – Prishong J.E. (agent)

11 – Dumphrey James (plumber)

13 – Mansfield Mary (widow John)

15-19 – Robinson's Livery & Stables

1901-1900:

1 – Jakeman Dr. William (vet surgeon)

Jakeman Dr. Wm W

5 – Robinson Thos (livery stbls)

9 – Robinson's Bicycle Department

13 – Dumphrey James (plumber)

Eooth, James J

9-19 – Robinson's Livery & Stables

17 – Byrnes Patrick

22 – O'Brien Michael J.

1900-1899:

1 – Jakeman, Dr. William

1 – Jakeman Dr. William Walter

5 – Robinson, Thomas

7 – Bicycle Academy W B Arthur & Co.

5-25 – Robinson's Livery Stables

19 – Shearing George

1898-1897: Doyle, com Hastings runs west to Queen

1- Jakeman, William

5 – Robinson, Thomas

7 – Robinson's Bicycle Academy

17 – Cormley Donald

17 – 66th PL Band Room

5-19 – Robinson's Livery Stables

19 – Guzzell Walter

21 – O'Brien Michael J.

1897-1896:

1 – Jakeman, William

3-19 – Robinson, Thomas

5-19 – Robinson's Livery Stables

7 – Hall of Health

1896-1895:

1 – Jakeman, William

5 – O'Brien Michael

7 – Hall of Health

9-19 – Robinson, Thomas

1895-1894:

1 – Jakeman, William

5 – O'Brien Michael J. (carriage builder)

7 – Hall of Health

5-25 – Robinson's Livery Stables

15 – Robinson, Thomas

1894-1893:

1 – Jakeman, William

17 – O'Brien Michael J. (carriage builder)

9-19 – Robinson, Thomas

25 – McDougall's Minl water Works

1893-1892:

1 – Jakeman, William

17 – O'Brien Michael J. (carriage builder)

5-25 – Robinson, Thomas

25 – McDougall's Minl water Works

1892-1891:

1 – Jakeman, William

9-19 – Robinson, Thomas

17 – O'Brien Michael J. (carriage builder)

17 – McNichol Wm (blacksmith)

26 – McDougall's Soda Water Manuf.

1891-1890:

9 – McKay James S. (prof Calisthenics)

9-19 – Robinson, Thomas

17 – Robinson, Thomas

17 – McLeod Daniel (blacksmith)

17 – McNichol Wm (blacksmith)

17 – O'Brien Michael J. (carriage builder)

25 – McDougall's Soda Water Manuf.

1889-1888:

1 – Jakeman, William

7 – McKay James S. (prof Calisthenics)

9-19 – Robinson, Thomas

25 – McDougall's Soda Water Manuf.

1888-1887:

7 – McKay James S. (prof Calisthenics)

9-17 – Robinson's Livery Stables

25 – McDougall's Soda Water Manuf.

1887-1886:

Robinson, Thomas (livery & stables) 2-4 Doyle Street.

1886-1885:

Robinson, Thomas (livery & stables) Doyle Street.

1885-1884: Doyle, commences at Spring Garden Road and runs west to Queen.

Robinson, Thomas (livery & stables)

McDougall Duncan, (min wat manf.)

1884-1883:

Doyle Street

Robinson, Thos (livery stables)

Ferguson Jas (harness maker)

Hannan Wm. (grocer)

Webb Richard (labourer)

McDougall Duncan, (min wat manf.)

1882:

Missing from archives.

1881-1880:

Robinson, Thomas (livery & stables). 7 Doyle Street.

1880-1879:

Robinson, Thomas (livery & stables). 7 Doyle Street.

1878-1879:

Robinson, Thomas (livery & stables). 4 Doyle Street.

1878-1877:

Robinson, Thomas (livery & stables). Doyle Street off of Spring Garden Road.

1877-1876:

Robinson, Thomas (livery & stables). Doyle Street off of Spring Garden Road.

1876-1875:

Robinson, Thomas (livery & stables). Doyle Street off of Spring Garden Road.

1875-1874: Spring Garden Road, commences at Pleasant Street and runs west to Robie.

Robinson, Thomas (livery & stables). Doyle Street off of Spring Garden Road.

1-Glebe House

St. Mary's Catherdral

Here Grafton Street branches off

3-5 – Engine House

7-11 – Vacant lots

13-17 – Robinson's Livery and Stables

Here Queen Street intersects

1874-1873:

Robinson, Thomas (livery & stables). Doyle Street.

1873-1872:

Robinson, Thomas (livery & stables). 4 Doyle Street.

1872-1871:

Robinson Thomas, coachman h. Grafton.

Appendix C

Deeds for Robinson's Livery and Stables

The following lists the deeds for the Robinson's Livery and Stables building from 1871-1998. The deeds begin after the public auction of the Poor House grounds in 1870, particularly Thomas Robinson's lot purchases for his business.

1. Deed

February 11th 1871   *William Burgess to Thomas Robinson*   Lot #12

$3600.00

Nova Scotia Registry of Deeds [NSRD] 171/256

2. Deed

December 23rd 1878   *James Corston to Thomas Robinson*   Lot#13

$1000.00

NSRD 221/54

3. Mortgage

December 24th 1878   *Thomas Robinson to Emaline Symth*   Lot#13

$1800.00

NSRD 221/55

4. Deed

January 3rd 1878   *William H. Brookfield to Thomas Robinson* Lot#11

$1700.00

NSRD 215/281-282

5. Deed

September 14th 1889 *Samuel M. Brookfield to Thomas Robinson* Lot#15

$600.00

NSRD 273/139

6. Deed

September 14th 1889 *William McNutt to Thomas Robinson* Lot#14

$1800.00

NSRD 273/138

7. Deed

January 20th 1906 *William Jakeman to George Robinson* Lot#15

$1.00

NSRD 378/176

8. Deed

June 24th 1914 *George Robinson to Robinson's Ltd.* Lot#15

$1.00

NSRD 44/93

From 1920-1998, the deeds do not list specific lot numbers. Instead, detailed descriptions of the properties are provided. Lot numbers will not be listed for the following deeds.

9. Deed

November 2 1920 *Dennis et al. to Frederick Mahar*

$111,500.00

NSRD 524/194-195

10. Deed

January 14th 1921   *Frederick Mahar to Metropolitan Motors*

$1.00

NSRD 536/458

11. Deed

October 5th 1943   *NS Trust Co. to Alden Pulsifer et al.*

$56,000.00

NSRD 855/485

12. Deed

June 15th 1945 *Pulsifer Bros Ltd. to Crane Ltd.*

$1.00

NSRD 8563/273

13. Deed

May 5th 1948   *Orville B. Pulsifer to Cyril Mitchell*

$1.00

NSRD 1010/948

14. Deed

March 19th 1949   *Cyril S. Mitchell to Mitchell Printing Ltd.*

$1.00

NSRD 4137/91

15. Deed

June 16th 1961 *Mitchell Printing Ltd to Keith Graham*

$1.00

NSRD 12083/609

16. **Deed**

December 8th 1961 *Crane Ltd. to Crane Canada Ltd*

$1.00

NSRD 25178/74

17. **Deed**

August 31st 1968 *Crane Canada Ltd to Kranko Holdings Ltd.*

$1.00

NSRD 32648/335

18. **Deed**

December 12th 1969 *Keith Graham to Mario Rivera*

$1.00

NSRD 34499/503

19. **Deed**

January 14th 1971 *Mario Rivera to Henry Chalmer Knight*

$1.00

NSRD 1658/921

20. **Deed**

September 19th 1972 *Henry Chalmers Knight to Zwicker's Gallery*

$1.00

NSRD 44848/807

21. **Deed**

October 26th 1998 *Halifax County Condominium Corporation*

N/A

NSRD CR18/373

Appendix D

Amendments to the *Heritage Property Act*

The *Heritage Property Act* recently underwent a review and several amendments

were made to offer heritage properties further protection (effective as of December 10th,

2010). An overview of the key amendments to the Act is available through Department of

Communities, Culture, and Heritage website: http://www.gov.ns.ca/tch/heritage-review-

heritage-act.asp.

Appendix E

Standards and Guidelines for the Conservation of Historic Places in Canada

In 2003, Canada's Historic Places published a document that may serve as a

handbook for the practices and priniciples for conserving Canada's historic places. To

view the Standards and Guideslines for buildings and other historic sites, please visit:

http://www.historicplaces.ca/media/18072/81468-parks-s+g-eng-web2.pdf.

Appendix F

Further Reading

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