SERVICE BUILDING

800 GRANVILLE STREET, VANCOUVER, BC

CONSERVATION PLAN

OCTOBER 2022

DONALD LUXTON
AND ASSOCIATES INC

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DONALD LUXTON AND ASSOCIATES INC
1030 - 470 GRANVILLE STREET VANCOUVER BC V6C 1V5
hello@donaldluxton.com 604 688 1216 **www.donaldluxton.com**

1 INTRODUCTION

BUILDING NAME:	Service Building
CIVIC ADDRESS:	800 Granville Street, Vancouver, BC
LEGAL DESCRIPTION:	Plan LMP43837, Block 63, Lot A
YEAR OF CONSTRUCTION:	1922
ORIGINAL OWNER(S):	Service Investment Company
ARCHITECT/DESIGNER:	Townley & Matheson
BUILDER:	Thomas A. Turnbull

The Service Building was designed by architects Townley & Matheson and built by Thomas A. Turnbull in 1922. When constructed along Granville Street, the Service Building set in motion the interwar development of the Granville entertainment district following First World War. Situated at the corner of Robson Street and Granville Street, the commercial building is characterized by its two-storey height, positioning at the property lines, and brick construction and detailing.

An overall redevelopment scheme for the 800 Block of Granville Street has been prepared by Perkins & Will in conjunction with Bonnis Properties. The primary intent is to retain and restore the historic Robson Street, Granville Street, and rear alley façades of the building while undertaking a rehabilitation of the overall site through the construction of a underground parkade and modern multi-storey addition behind and above the retained façades. As part of the scope of work, existing exterior character-defining elements will be largely preserved, while missing or deteriorated elements will be restored.

The major proposed interventions of the overall project are to:

- Retain and restore the historic façades along Granville Street, Robson Street, and rear alley;
- Restore missing or severely deteriorated character-defining elements of the retained façades;
- Rehabilitate the storefront of the retained façades to reflect the original based on archival documentation and to suit the new interior use and configuration; and,
- Rehabilitate the site through the construction of a underground parkade and modern multi-storey addition behind and above the retained façades.

This Conservation Plan is based on Parks Canada's *Standards and Guidelines for the Conservation of Historic Places in Canada*. It outlines the preservation, restoration, and rehabilitation that will occur as part of the proposed development.

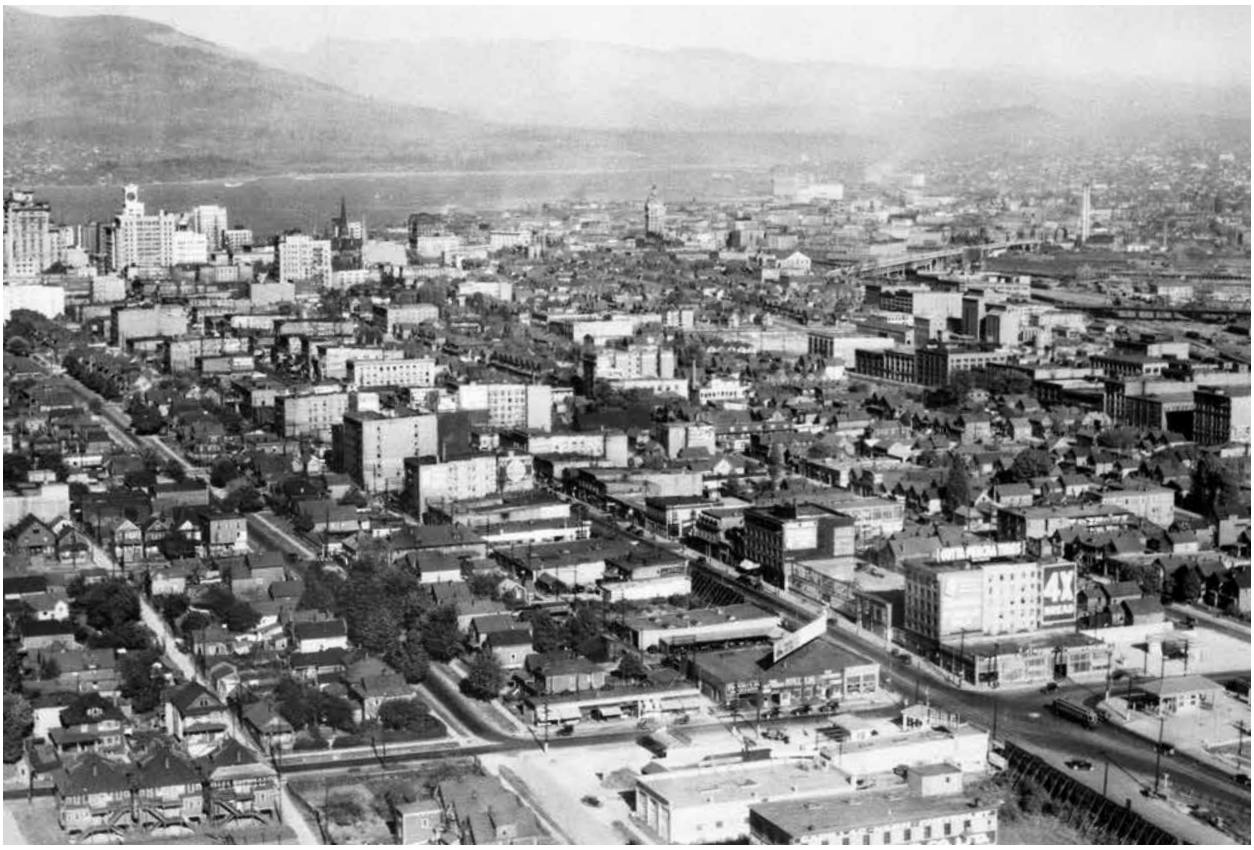
2 HISTORICAL CONTEXT

2.1 GRANVILLE STREET DEVELOPMENT

Granville Street is one of Vancouver's 'founding streets' and began to develop in 1885 when the province gave the Canadian Pacific Railway (CPR) a subsidy of 2,440 hectares, the largest land deal in the city's history, in exchange for extending the railway along Burrard Inlet and into the downtown peninsula, as opposed to its original, intended terminus in Port Moody. This enormous amount of vacant land allowed the company to shape the emerging city. Much of the investment capital that built the railway derived from English sources and, symbolic of close ties to the British Empire, the first passenger train arrived in Vancouver on May 23, 1887, the eve of Queen Victoria's Golden Jubilee.

The CPR built its terminus at the northern end of Granville Street, as well as the first Hotel Vancouver, thereby securing the future of the street as the entryway to Vancouver. The transportation utility of Granville Street was quickly strengthened with streetcar service in 1890. Hotels subsequently developed along the newly accessible, central street, which catered to the travellers streaming into the young city. Streetcar use along Granville was so great, that by 1900, after just ten years, the tracks required replacement. As the Edwardian era development boom swept the city, Granville Street, specifically the area between Robson Street and Drake Street, benefitted from the construction of a large number of residential hotels and commercial structures. The Service Building, completed in 1922, was an important part of the commercial infrastructure of Granville life, catering to a plethora of needs and wants.

After Granville Street's commercial presence had been firmly established, the entertainment focus began to take off through the interwar period. Two major venues, the Orpheum Theatre and Commodore Ballroom, were constructed in the



Aerial view of Granville Street, stretching from the bottom-right to the top-left, showing the extent of commercial development along this important corridor in the mid-1920s. (Glen Roddick; City of Vancouver Archives 308-2)

2 HISTORICAL CONTEXT

late 1920s, and two more theatres were built or renovated in the 1930s, despite the Great Depression. Additional attractions such as bowling alleys, pool halls, and dance halls supplemented the burgeoning 'Theatre Row' and helped bolster the dynamic and diverse entertainment offerings along the street, which drew audiences from across the region. The entertainment venues were enhanced with neon signs and marquees, leading Granville Street to become known as the 'Street of Lights' or the 'Great White Way.'

2.2 SERVICE BUILDING

Replacing the former three-story Page Block built in 1890, the extant Service Building was constructed in 1922. The two-story masonry structure was developed by the local real estate firm of Sharples & Sharples on behalf of the property owners, the Service Investment Company, a holding company for Service Tobacco Shops. Designed by the notable architectural partnership of Frederick L. Townley (1887-1966) and Robert M. Matheson (1887-1935), the Service Building was built by Thomas A. Turnbull, and featured 9 commercial bays fronting onto Granville and Robson Streets and professional offices on the second floor. When completed in 1922, Service Tobacco Shops operated from the prominent corner storefront, which featured a recessed, chamfered entryway. A variety of other tenants occupied the remainder of the space in the building in the first few years, including a bakery; dairy; barber; restaurants; dancing school; and other specialty markets and professional offices. In 1923, the Service Tobacco Shops underwent a renaming, becoming the United Cigar Stores, and this branch continued to operate from here for nearly 50 years. By the 1970s, the ground floor has been amalgamated into one leasable area, with successive and primary tenants included Murray Goldman's Bus Stop For Jeans, followed by an Information Canada Bookstore (a federal government publication outlet), and then The Clothing Market.

Southward view of corner of Granville and Robson Street, looking along the 800-block of Granville in the 1910s. The three-storey Page Block, left, would be replaced by the extant Service Building in 1922 (City of Vancouver Archives N87.08)

2 HISTORICAL CONTEXT

View of the Service Building in 1932. (City of Vancouver Archives 20-58)

View of the Service Building in 1974. (A.J. Ingram; City of Vancouver Archives 800-0823)

2 HISTORICAL CONTEXT

2.3 TOWNLEY & MATHESON

Between the two World Wars the partnership of Fred Townley and Robert Matheson rivalled the success other prominent, local architectural firms including McCarter & Nairne and Sharp & Thompson. They left a rich legacy of sophisticated work, including schools, commercial structures, many fine residences, and the landmark Vancouver City Hall. The firm flourished during the 1920s as one of the leaders in the use of traditional period revival styles; however, they were also adventurous in the early exploration of modernism. Townley & Matheson's later work was mostly institutional, and the firm specialized in hospital design after the end of the Second World War.

Fred L. Townley was born in Winnipeg in 1887, the son of Thomas O. Townley. The family moved west to Vancouver when Fred was just nine months old. Thomas Townley was a lawyer, and served as Mayor of Vancouver in 1901. Fred attended the University of Pennsylvania, returning home during the summers to work. After graduation in 1911 he established his own firm in Vancouver. Robert M. Matheson was born in Prince Edward Island on February 21, 1887, and his family ultimately moved to Vancouver. Like Fred, Robert travelled to the United States for his education, and graduated from the University of Pennsylvania in 1911; it is likely the two young men knew each other before they left for the United States. After Matheson's return, he went into business with his father as J.P. Matheson & Son.

Fred and Robert eventually formed their architectural partnership after the end of the First World War, in 1919. The Service Building was one of their earliest commercial commissions, and during the 1920s the firm's work would eventually cover a broad range of period revival styles, and other commercial blocks during this decade included the Dick Building at 1490 West Broadway and the Stock Exchange Building at 475 Howe Street. The firm was responsible for many of the prominent residences in Shaughnessy, including the Frederick M. Kelly Residence on The Crescent. Other examples of their residential work were the 1924 Hugh MacLean Residence, the 1926 Buckerfield Residence on South West Marine Drive, and the 1924 W.A. Akhurst Residence, the latter showing the distinctive symmetrical hip roof with extending wings that was a Townley & Matheson trademark. The Depression signalled the beginning of a drastic change in the firm's designs. Their 1929 design for the Sir Alexander MacKenzie School abandoned all pretense of revivalism, and helped introduce to Vancouver a new form of modernism based on the reality of the economic situation.

Winning the commission for Vancouver City Hall was the pivotal point in their career, and was crucial in keeping their faltering practice open. Matheson fell ill and was in the hospital by the time the commission for City Hall was awarded in 1935. He died on June 30 of that year, at the age of forty-eight. From 1937 onwards Townley was the architect for the buildings constructed at the Vancouver General Hospital (VGH). The hospital's expansion programme responded to the city's growing population, but was also spurred on by fears of a wartime Japanese invasion. Townley parlayed his experience at the VGH into a number of subsequent hospital commissions, which kept the firm very active through the 1950s and 1960s. The expansion of the firm necessitated the acceptance of new partners, including Allan Cameron Kelly (1908-2001), who had been with the firm since 1928; the firm was named Townley, Matheson, Kelly, Humphrey & Ritchie from 1964-67. After a long and prolific career, Fred Townley died on October 15, 1966.

3 STATEMENT OF SIGNIFICANCE

SERVICE BUILDING
800 GRANVILLE STREET, VANCOUVER, BC

Description of the Historic Place
The Service Building is located at the corner of Granville Street and Robson Street in the heart of Vancouver's downtown entertainment district. Constructed in 1922, the building is characterized by its two-storey height, brick construction, and brick detailing.

Heritage Value of the Historic Place
The Service Building is significant for its association with the interwar development of Granville Street; for its half-century occupation by its original owners Service Tobacco Shops/United Cigar Stores; and as an example of the work of prominent architects Townley & Matheson.

The Service Building was constructed in 1922 and was among the first new structures to be erected along Granville Street following the First World War. In the early 1920s, the economy began to improve and commercial development slowly began to gain momentum. Through the 1920s, Granville Street solidified its status as the definitive entertainment and theatre district of the region, as exemplified by the construction of the Orpheum Theatre and the Commodore Ballroom. Entertainment adjacent businesses, including those in the Service Building, thrived as part of the newly minted 'Theatre Row' area. Granville Street, and specifically Theatre Row (near Robson Street) was also recognized for its ornate neon signage, which rivalled building façades in size and complexity. It was this neon proliferation that earned Granville Street its moniker as the 'Street of Lights' or the 'Great White Way.' New attractions such as bowling alleys, pool halls, and dance halls supplemented Theatre Row and helped bolster the dynamic and diverse entertainment function of the street, while providing a reliable customer base for the shops in the Service Building. The building remains a tangible example of the interwar development of Granville Street, leading to the height of Theatre Row's preeminence in Vancouver.

Service Tobacco Shops was the original owner of the Service Building, as well as one of its original and longest-standing tenants. Occupying the corner unit of nine total storefronts in the newly constructed building, the Service Tobacco Shop would remain at the corner of Granville Street and Robson Street from 1922 until the 1970s. The longevity of Service Tobacco, which would become United Cigar in 1923, was aided by World War One, which not only saw a significant increase of tobacco use among soldiers, but among most members of society in general. Tobacco use during the war was not only supported, but encouraged for its abilities to allegedly boost morale and quell anxiety, which lead to a significant demand for the products once soldiers returned home. Additionally, tobacco use among women increased dramatically during the 1920s and 1930s. Located within the entertainment heart of Vancouver, the tobacco shop benefitted from the active day and nightlife along Granville Street and the Service Building became an important local business along Vancouver's Theatre Row.

The Service Building is additionally valued for its association with the noted local architectural partnership of Fred Laughton Townley (1887-1966) and Robert Michael Matheson (1887-1935). Townley & Matheson's commissions included Vancouver City Hall (1935-36), as well as numerous commercial, residential and institutional projects throughout Vancouver, such as the Vancouver Stock Exchange Building, Tudor Manor Apartments and buildings at the Vancouver General Hospital. The partnership's contribution to the development of Vancouver's architecture was prolific and extensive. Featuring two prominent façades, restrained detailing, and handsome articulation, the Service Building remains an intact representation of the legacy of one of Vancouver's most esteemed architectural partnerships.

3 STATEMENT OF SIGNIFICANCE

Character-Defining Elements
Elements that define the heritage character of the Service Building are its:

- location at the corner of Granville Street and Robson Street, in the heart of the downtown Vancouver entertainment district;
- siting on the front property line;
- commercial form, scale and massing as expressed by its two-storey height and flat roof;
- masonry construction;
- vernacular interwar style elements such as its commercial ground floor storefronts along both Granville Street and Robson Street; large storefronts and upper storey windows separated by full-height engaged pilasters; and brick dentils above each top storey window; and
- locations of original windows and storefronts, and wood-frame, double-hung windows in the breezeway.

View of the Service Building as it appeared in July 2021. (Donald Luxton & Associates)

4 CONSERVATION GUIDELINES

4.1 GENERAL CONSERVATION STRATEGY

The primary intent is to retain and restore the historic Robson Street, Granville Street and rear alley façades of the existing building, while undertaking a rehabilitation that will upgrade its structure and services which will provide for office, retail, and cultural space through the construction of a multi-storey addition behind the retained façades and spanning multiple lots. As part of the scope of work, existing exterior character-defining elements of the retained façades will be largely preserved, while missing or deteriorated elements will be restored.

Proposed Redevelopment Scheme
The development scheme for this property has been prepared by Perkins & Will in conjunction with Bonnis Properties, and includes the construction of a modern multi-storey addition that extends above and behind the retained façades of the Service Building. The proposed new structure spans multiple lots including five heritage resources - the Service Building, the Cameron Building, the Allen Rooms, the Commodore Ballroom, and the Norfolk Rooms.

The major proposed interventions of the overall project are to:

- Retain and restore the historic façades along Granville Street, Robson Street, and rear alley;
- Restore missing or severely deteriorated character-defining elements of the retained façades;
- Rehabilitate the storefront of the retained façades to reflect the original based on archival documentation and to suit the new interior use and configuration; and,
- Rehabilitate the site through the construction of a underground parkade and modern multi-storey addition behind and above the retained façades.

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

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

"An addition should be subordinate to the historic place. This is best understood to mean that the addition must not detract from the historic place or impair its heritage value. Subordination is not a question of size; a small, ill-conceived addition could adversely affect an historic place more than a large, well-designed addition." *(Standards and Guidelines for the Conservation of Historic Places in Canada, Standard #11, page 34)*

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

All interventions to the Service Building should be based upon the Standards outlined in the *Standards and Guidelines*, which are conservation principles of best practice.

4.2 STANDARDS AND GUIDELINES

The Service Building is a significant historical resource in the City of Vancouver and its entertainment district. Parks Canada's *Standards and Guidelines for the Conservation of Historic Places in Canada* is the source used to assess the appropriate level of conservation and intervention.

4 CONSERVATION GUIDELINES

Under the *Standards and Guidelines*, the work proposed for the Service Building includes aspects of preservation, restoration, and rehabilitation.

> ***Preservation:*** *the action or process of protecting, maintaining, and/or stabilizing the existing materials, form, and integrity of a historic place or of an individual component, while protecting its heritage value.*
>
> ***Restoration:*** *the action or process of accurately revealing, recovering or representing the state of a historic place or of an individual component, as it appeared at a particular period in its history, while protecting its heritage value.*
>
> ***Rehabilitation:*** *the action or process of making possible a continuing or compatible contemporary use of a historic place or an individual component, through repair, alterations, and/or additions, while protecting its heritage value.*

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

STANDARDS

Standards relating to all Conservation Projects

1. Conserve the heritage value of a historic place. Do not remove, replace, or substantially alter its intact or repairable character-defining elements. Do not move a part of a historic place if its current location is a character-defining element.
2. Conserve changes to a historic place, which over time, have become character-defining elements in their own right.
3. Conserve heritage value by adopting an approach calling for minimal intervention.
4. Recognize each historic place as a physical record of its time, place and use. Do not create

Standards & Guidelines:
Conservation Decision Making Process

UNDERSTANDING

- **REFER TO HERITAGE VALUE AND CHARACTER-DEFINING ELEMENTS**
  An historic place's heritage value and character-defining elements are identified through formal recognition by an authority or by nomination to the *Canadian Register of Historic Places*.
- **INVESTIGATE AND DOCUMENT CONDITION AND CHANGES**
  On-site investigation as well as archival and oral history research should be carried out as a basis for a detailed assessment of current conditions and previous maintenance and repair work.

PLANNING

- **MAINTAIN OR SELECT AN APPROPRIATE & SUSTAINABLE USE**
  Find the right fit between the use and the historic place to ensure existing new use will last and provide a stable context for ongoing conservation.
- **IDENTIFY PROJECT REQUIREMENTS**
  Define the needs of existing or future users, and determine the scope and cost of conservation work to establish realistic objective. Define priorities and organize the work in logical phases.
- **DETERMINE THE PRIMARY TREATMENT**
  While any conservation project may involve aspects of more than one of the three conservation treatments, it helps to decide during the planning stage whether the project falls under *Preservation*, *Rehabilitation* or *Restoration*.
- **REVIEW THE STANDARDS**
  The Standards are central to the process of preserving, rehabilitating or restoring an historic place in a consistent manner.
- **FOLLOW THE GUIDELINES**

INTERVENING

- **UNDERTAKE THE PROJECT WORK**
  Familiarize those working on the project with the planned conservation approach and to ensure they understand the scope of the project. Hiring processes for consultants and contractors should identify the need for heritage expertise and experience.
- **CARRY OUT REGULAR MAINTENANCE**
  The best long-term investment in an historic place is adequate and appropriate maintenance. Develop and implement a maintenance plan that includes a schedule for regular inspection to pro-actively determine the type and frequency of necessary maintenance work.

a false sense of historical development by adding elements from other historic places or other properties or by combining features of the same property that never coexisted.

5. Find a use for a historic place that requires minimal or no change to its character defining elements.
6. Protect and, if necessary, stabilize a historic place until any subsequent intervention is undertaken. Protect and preserve archaeological resources in place. Where there is potential for disturbance of archaeological resources, take mitigation measures to limit damage and loss of information.
7. Evaluate the existing condition of character-defining elements to determine the appropriate intervention needed. Use the gentlest means possible for any intervention. Respect heritage value when undertaking an intervention.
8. Maintain character-defining elements on an ongoing basis. Repair character-defining elements by reinforcing the materials using recognized conservation methods. Replace in kind any extensively deteriorated or missing parts of character-defining elements, where there are surviving prototypes.
9. Make any intervention needed to preserve character-defining elements physically and visually compatible with the historic place and identifiable upon close inspection. Document any intervention for future reference.

Additional Standards relating to Rehabilitation

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

Additional Standards relating to Restoration

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

4.3 CONSERVATION REFERENCES

The proposed work entails the preservation, restoration, and rehabilitation of the exterior of the Service Building. The following conservation resources should be referred to:

***Standards and Guidelines for the Conservation of Historic Places in Canada*, Parks Canada, 2010.**

National Park Service, Technical Preservation Services. Preservation Briefs:

Preservation Brief 1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings.

Preservation Brief 2: Repointing Mortar Joints in Historic Masonry Buildings.

Preservation Brief 3: Improving Energy Efficiency in Historic Buildings.

Preservation Brief 6: Dangers of Abrasive Cleaning to Historic Buildings.

Preservation Brief 10: Exterior Paint Problems on Historic Woodwork.

Preservation Brief 11: Rehabilitating Historic Storefronts.

Preservation Brief 14: New Exterior Additions to Historic Buildings: Preservation Concerns.

Preservation Brief 15: Preservation of Historic Concrete.

Preservation Brief 17: Architectural Character – Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character.

Preservation Brief 25: The Preservation of Historic Signs.

Preservation Brief 27: The Maintenance and Repair of Architectural Cast Iron.

Preservation Brief 32: Making Historic Properties Accessible.

Preservation Brief 35: Understanding Old Buildings: The Process of Architectural Investigation.

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

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

Preservation Brief 43: The Preparation and Use of Historic Structure Reports.

Preservation Brief 44: The Use of Awnings on Historic Buildings.

Preservation Brief 50: Lightning Protection for Historic Buildings.

4.4 SUSTAINABILITY STRATEGY

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

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

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

> *[**Building Resilience**] is intended to serve as a "sustainable building toolkit" that will enhance understanding of the environmental benefits of heritage*

Four Pillars of Sustainability [CityPlan 2030 - City of Norwood]

conservation and of the strong interrelationship between natural and built heritage conservation. Intended as a useful set of best practices, the guidelines in ***Building Resilience*** *can be applied to existing and traditionally constructed buildings as well as formally recognized heritage places.*

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

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

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

4.5 ALTERNATE COMPLIANCE

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

4.5.1 VANCOUVER BUILDING BY-LAW

Building Code upgrading is the most important aspect of heritage building rehabilitation, as it ensures life safety and long-term protection for the resource. It is essential to consider heritage buildings on a case-by-case basis, as the blanket application of Code requirements does not recognize the individual requirements and inherent performance strengths of each building. Given that Code compliance is such a significant factor in the conservation of heritage buildings, the most important consideration is to provide viable economic methods of achieving building upgrades.

This is recognized in the Vancouver Building By-Law (VBBL), in which a number of equivalencies have been developed and adopted that enable more sensitive and appropriate heritage building upgrades. The heritage equivalencies available under the VBBL are available for this project as required. In addition to the equivalencies offered under the VBBL, the City can also accept the report of a Building Code Engineer as to acceptable levels of code performance.

4.6 SITE PROTECTION AND STABILIZATION

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

- Are smoke and fire detectors in working order?
- Are wall openings boarded up and exterior doors securely fastened once the building is vacant?
- Have the following been removed from the interior: trash, hazardous materials such as inflammable liquids, poisons, and paints and canned goods that could freeze and burst?

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

5 CONSERVATION RECOMMENDATIONS

A condition review of the Service Building was carried out during site visits in 2021. The site reviews were limited to a visual review of the exterior of the building from the street level, with no intrusive testing or sampling being completed as part of the site visits. The recommendations for the conservation of the historic façades are based on the site review and archival documentation that provides valuable information about the original appearance of the historic building.

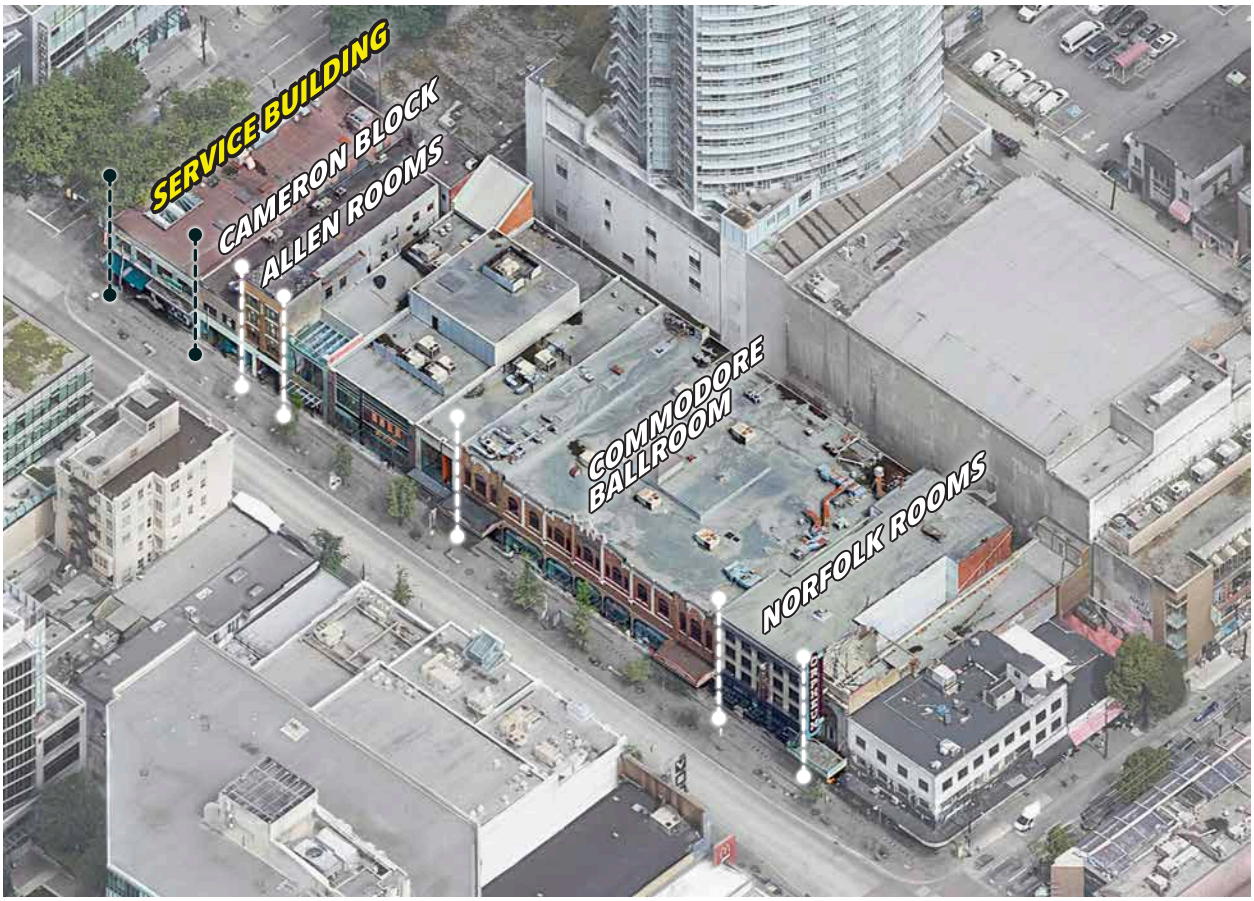
The following section describes the materials, physical condition, and recommended conservation strategies for the Service Building based on Parks Canada *Standards and Guidelines for the Conservation of Historic Places in Canada*.

5.1 SITE

The Service Building is located at the corner of Granville Street and Robson Street. The building sits at the property line with no setbacks. An alley is located at its rear building that is accessed from Robson Street and Smithe Street.

A number of heritage structures are located near the Service Building including the Cameron Building, the Allen Rooms; the Commodore Ballroom, Norfolk Rooms, and Orpheum Theatre. The historic vicinity is primarily commercial in context, and culturally identified as the heart of Vancouver's entertainment district.

The proposed interventions to the Service Building are part of a larger redevelopment scheme for the 800 Block of Granville Street which includes



c.2019 oblique aerial view looking east showing the extent of the proposed redevelopment in the 800-block of Granville Street and the impacted heritage resources. (Google Maps 45° Imagery / Donald Luxton & Associates)

multiple buildings spanning from the Norfolk Rooms (876 Granville Street) to the Service Building (800 Granville Street). The scheme would see the: full retention of the Commodore Ballroom; retention of the street and rear alley façades of the Service Building; retention of the front façade of the Norfolk Rooms, Allen Rooms, and Cameron Block; construction of multi-level underground parkade under a portion of the site; and, construction of a modern multi-storey addition behind and above the retained façades that spans over the Commodore Ballroom. All retained heritage elements within the site should be protected from damage or destruction at all times. Reference Section 4.6: Site Protection and Stabilization for further information.

Conservation Strategy: Preservation and Rehabilitation

- Preserve the original location of the historic frontages along Granville Street and Robson Street and the rear alley providing adequate protection and stabilization during the demolition and construction phase.
- Rehabilitate the site through the construction of modern multi-storey addition behind and above the Service Building's retained façades and through the construction of an underground parkade. All site rehabilitation work should occur within the property lines.
- Design any new addition to be "physically and visually compatible with, subordinate to, and distinguishable from the historic place" as outlined in Standard 11.
- Moisture issues during redevelopment should be addressed through the provision of adequate site drainage measures.

5.2 FORM, SCALE, AND MASSING

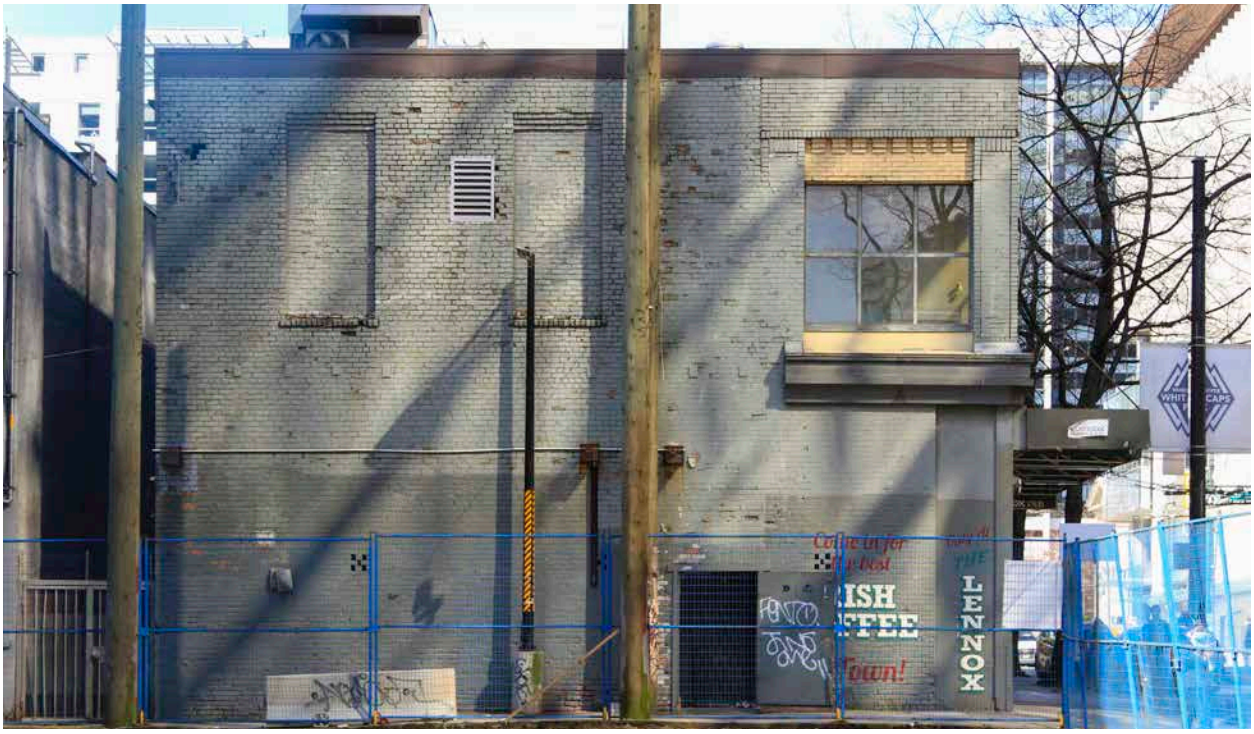
Constructed in 1922, the Service Building is a steel-frame building with commercial form, scale and massing as expressed by its two-storey height, rectangular plan, and flat roof. Designed by renowned architects Fred Laughton Townley and Robert Michael Matheson, the Service Building stands out with its striking grid-like expression and symmetrical fenestration openings of its second storey.

The Service Building's form, scale, and massing is original to the time of construction, with prominent street-level storefronts facing Granville Street and Robson Street. The storefront assemblies are not original to the building, and multiple past interventions have occurred to them over time.

The proposed interventions to the heritage resource include the preservation of the street façades of

Street view the Service Building's Granville Street and Robson Street façades (Donald Luxton & Associates)

5 CONSERVATION RECOMMENDATIONS



View of the Service Building's rear façade as it appeared in July 2021. (Donald Luxton & Associates)

Robson Street and Granville Street as well as the rear alley façade; thus, retaining the appearance of the overall form, scale, and massing of the building when viewed from the street. The redevelopment scheme includes the construction of an underground parkade and new modern multi-storey addition extending above the historic resource. All heritage resources within the site should be protected from damage or destruction at all times. Reference Section 4.6: Site Protection for additional information.

Conservation Strategy: Preservation and Rehabilitation

- Preserve the appearance of the overall form, scale and massing of the Service Building through the retention of the full-heights and lengths of the historic façades along Granville and Robson Streets and the rear alley.
- Preserve the position of the historic façades within the site property lines.
- Rehabilitate the structure through the construction of a underground parkade and modern multi-storey addition behind and above the retained façades.

5.3 FOUNDATIONS

The foundations of the Service Building were not accessed at the time of the condition review conducted by the Heritage Consultant. Further investigation will be required to determine the condition and exact composition of the existing foundation walls and assemblies.

The existing foundation will be rehabilitated as part of the façade retention, including necessary seismic reinforcements. Careful attention should be executed to ensure the exterior concrete and masonry walls above grade at the retained façades are not damaged during rehabilitation work.

Conservation Strategy: Preservation and Rehabilitation

- Foundations should be reviewed by a Structural Engineer. Once condition is assessed, revised conservation strategies can be recommended if required.
- Existing foundations should be preserved, if possible.

- If new foundations are proposed, concrete is a suitable material. New material should match original in appearance, as viewed from the exterior.
- To ensure the prolonged preservation of the new foundations through adequate site drainage.

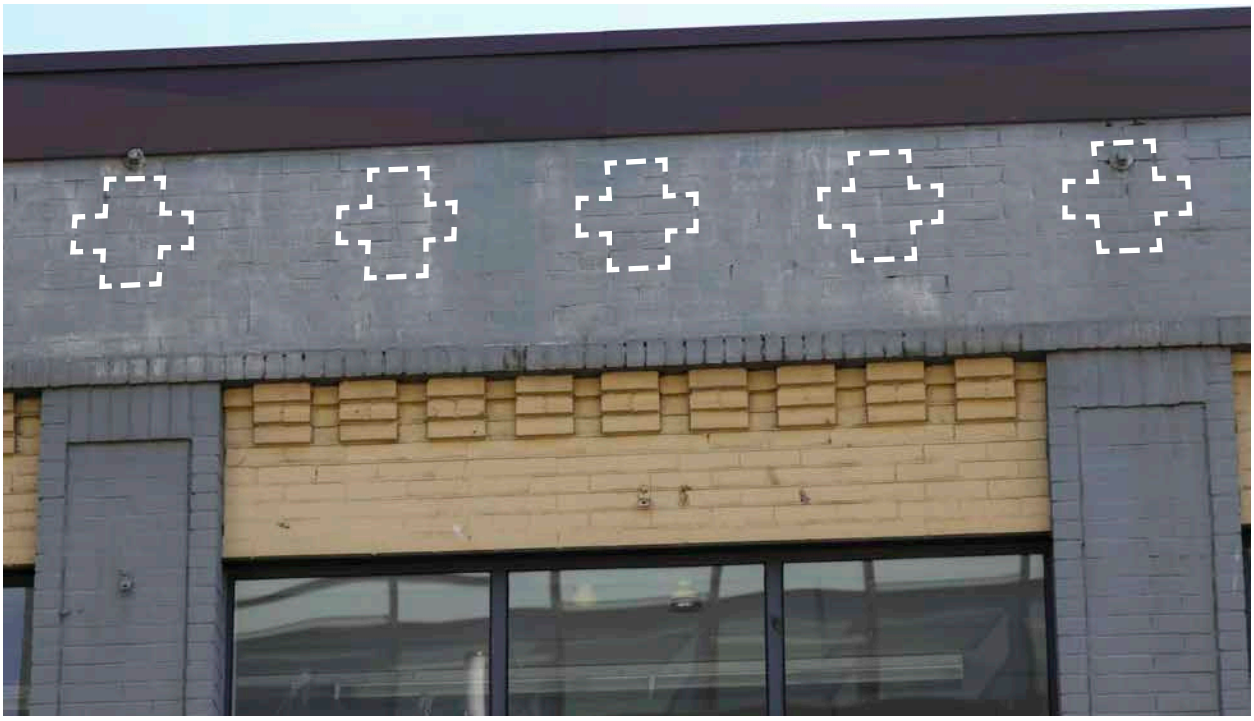
5.4 EXTERIOR MASONRY WALLS

The exterior façades of the Service Building are clad in face brick, which is currently painted, which is not original to the building. Where paint is failing it is evident that the building has been painted in multiple times in the past. Archival photographs show the two street façades possessing a combination of red and white brick or red brick with painted white details.

Laid in running bond on the street elevations and common bond on the non-street elevations, the brick is original to the building. Edges and fenestration openings feature bordering brick patterns in stretcher, soldier and sailor orientations. Brick corbels above the second floor window openings and brick cruciform shapes on the wall below the parapet are also present. The brick detailing creates a harmonious structured patterns that highlight the building's interwar architectural influences.

The Robson Street façade is the longest side of the rectangle plan building. The condition of the brick at this façade is fair, with visible organic growth resulting from the close proximity of three mature trees on the sidewalk. Mild efflorescence and staining is visible at the street level of this façade. Based on archival drawings and photo documentation, at the time of construction, a storefront ran across the full length of the street level. Currently, four bays on Robson Street and the alley return have been filled in with brick and painted over. The upper floor of the Robson Street façade features twelve brick pilasters which outline the structural grid of the building.

The Granville Street façade features four structural bays with a full-length street level storefront. The condition of the on this façade brick is fair, with visible deterioration in the form of efflorescence, organic growth, mortar loss, paint blistering and



Detail of brickwork along the second storey of Granville Street façade, July 2021. Original, decorative brickwork (outlined above) is evident but obscured by paint. (Donald Luxton & Associates)

extensive peeling; The spandrel panels which hold the extant storefront awnings display significant paint failure, likely resulting from wind-driven rain and moisture ingress.

The rear façade of the Service Building facing the alley features a window in the upper level above a former storefront at street level which has been filled in. There are also two original window openings in the upper floor which have been blocked with brick. This elevation is in fair condition, displaying staining, damaged and missing brick components, organic growth, mortal loss, and extreme moisture-related surface deterioration at street level.

The proposed redevelopment scheme includes the preservation, restoration, and rehabilitation of the existing masonry façades at Granville and Robson Streets, as well as the rear elevation. The side wall, support structure, and roof will be demolished to accommodate the construction of a underground parkade and new modern multi-storey addition extending above and behind the retained façades.

Conservation Strategy: Preservation, Restoration, and Rehabilitation

- Preserve the existing brick whenever possible, and replace in-kind brickwork that is too deteriorated for safe use.
- Retain sound exterior masonry or deteriorated exterior masonry that can be repaired.
- Undertake complete condition survey of condition of all brick surfaces.
- Cleaning, repair and repointing specifications to be reviewed by Heritage Consultant.
- Overall cleaning of the brick on the exterior façades should be carried out. Do not use any abrasive methods that may damage the fireskin surfaces of the brick. Use a soft natural bristle brush and mild water rinse. Only approved chemical restoration cleaners may be used. Sandblasting or any other abrasive cleaning method of any kind is not permitted.
- If possible, restore the original unpainted brick finish. Complete mock up of paint removal to determine if existing coating can be removed without damaging underlying masonry. Mock up to be reviewed by Consultants prior to proceeding with work.
- Repoint the brickwork by raking out loose mortar material to a uniform depth. Take care that the arises of the brick are not damaged. Work should only be undertaken by skilled masons. If power tools are used to cut or grind joints; tools can be used after test samples have been undertaken and reviewed by the Heritage Consultant. Repoint mortar joints with new mortar that matches existing in consistency, composition, strength, colour and pointing profile; note the finely tooled profile of the original mortar joints.
- Complete seismic upgrades as required and in a manner that minimally impacts the brick and is not visible on the exterior of the façades.

Present storefront cornice on the east corner of the Service Building, July 2021. This cornice is likely not original, and may be concealing the original storefront cornice behind it. (Donald Luxton & Associates)

5.5 ARCHITECTURAL METALWORK

The Service Building features metalwork at the storefront cornice along Granville Street and Robson Street. It is still to be determined if the metal cornice is original to the building. There is the possibility that it is not original and the original metal cornice remains behind the existing. Further investigation to confirm the originality of the existing street level cornice will be undertaken.

The brick parapet possesses a metal cap flashing. The cap flashing is not original to the building and extends down the face of the masonry parapet. Based on archival photographs, the original flashing may exist underneath the extant cap flashing. Further investigation is required to determine its presence and condition.

The redevelopment scheme proposed for the Service Building's includes the presence of a storefront level metal cornice and parapet cap flashing. If the existing cornice is determined to be original it should be preserved. If the cornice is not original, the cornice should be restored to match original using available archival documents, if possible. If the original cap flashing is determined to be present and in good condition it should be preserved and deteriorated areas repaired in-kind. If the cap flashing is missing, it should be restored using available archival documents as guides.

Conservation Strategy: Preservation and Restoration

- Evaluate the storefront cornice to determine if it is original. Preserve if original or restore using available archival documents if determined to not be original.
- If the cornice is original, determine whether more than protection, maintenance and limited repair or replacement in kind is required.
- The current attachment of metal cornice should be inspected, and should be re-anchored as appropriate.
- Repair and stabilize deteriorated architectural metal elements by structural reinforcement or correction of unsafe conditions, as required, until any additional work is undertaken. Repairs should be physically and visually compatible.
- Remove corrosion that may be discovered upon close inspection, patch and repair.
- The sheet metal work will be cleaned and prepared for repainting. Apply appropriate primer for galvanized surfaces. Paint in historically appropriate colour, based on colour schedule prepared with Heritage Consultant.
- Remove the existing parapet cap flashing. If the original cap flashing is present, evaluate the overall condition of the flashing to determine whether more than protection, maintenance and limited repair or replacement in-kind is required.
- If the cap flashing is original and repairable, remove corrosion that may be discovered upon close inspection, patch and repair, caulk joints as required and apply appropriate primer for galvanized surface.
- Repair or replace deteriorated elements of original flashing, as required. Repairs should be physically and visually compatible.
- If new flashings are installed, ensure that the colour is compatible with the overall colour scheme.

5.6 FENESTRATION

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

5 CONSERVATION RECOMMENDATIONS

SPECIFICATIONS FOR NEW WINDOWS AND WINDOW COMPONENTS

For replacement wood windows or window sash, the following specifications need to be met by the manufacturer in order to produce a compliant replica windows or components:

- New wood windows to match the appearance and character of the original wood windows.
- New wood windows to be through mortise and tenon construction.
- Each side of the window sash will be made from one piece of wood; splices are *not* acceptable
- The use of finger-jointed wood is *not* acceptable.
- Wood to be solid kiln dried Douglas Fir.
- Frames:
  - Heads and Jambs: solid flat grain Douglas Fir
  - Stops: solid vertical grain Douglas Fir
  - Sills: solid vertical grain kiln dried Douglas Fir.
- Sash horns (if present on original windows) must be replicated as an *integral part* of the side sash. Pinned or glued-on horns are *not* acceptable.

View of original double assembly wood sash windows as they appeared in 1950 along the Granville Street façade. (Artray. Vancouver Public Library 81449)

5.6.1 WINDOWS

The Service Building features multi-lite, metal frame windows on the second level of the Robson Street and Granville Street façades. The rear alley façade features a single multi-lite, metal frame window. The original window openings of the second floor are intact; however, metal windows have been installed. Based on archival documents, the original window assemblies were wood. It in not known if any original wood frames existing behind the extant metal windows. As part of the redevelopment scheme, all windows of the retained façades should be restored to match the originals, using archival documents as guides for their restoration.

Conservation Strategy: Preservation and Restoration

- Preserve window openings of retained façades.
- Restore brick in window openings if suitable for new use and interior configuration.
- Inspect for condition and complete detailed inventory of intact original elements, if any, to determine extent of recommended replacement at historic façades.
- Restore windows to reflect originals using available archival documents as guides.
- Prime and repaint as required in appropriate colour, based on colour schedule devised with Heritage Consultant.

5.6.2 STOREFRONTS

When constructed in 1922, the Service Building possessed full-length storefronts on its Granville, and Robson Street façades. On Robson Street, the design of the original wood assembly storefronts consisted of a low marble bulkhead, wood storefront with large single-lite windows, recessed entry, and multi-lite wood transoms that spanned each structural bay with single operable lite. The storefront also returned to a single bay on the rear alley. The Granville Street and portion of Robson Street storefronts differed from the aforementioned design through the presence of a metal cornice and shorter transom window. A chamfered corner entry was also present at the corner of the Granville and Robson Streets' façade. The storefront assemblies and configuration of the street façades and rear alley have been altered from their original.

An entry to the upper floor was originally positioned on Robson Street in the narrow structural bay which is located approximately mid-block of the building north façade. The entry had prominent fanlight above a set of double doors. The second floor entry and chamfered corner entry have been altered from their original design and materials.

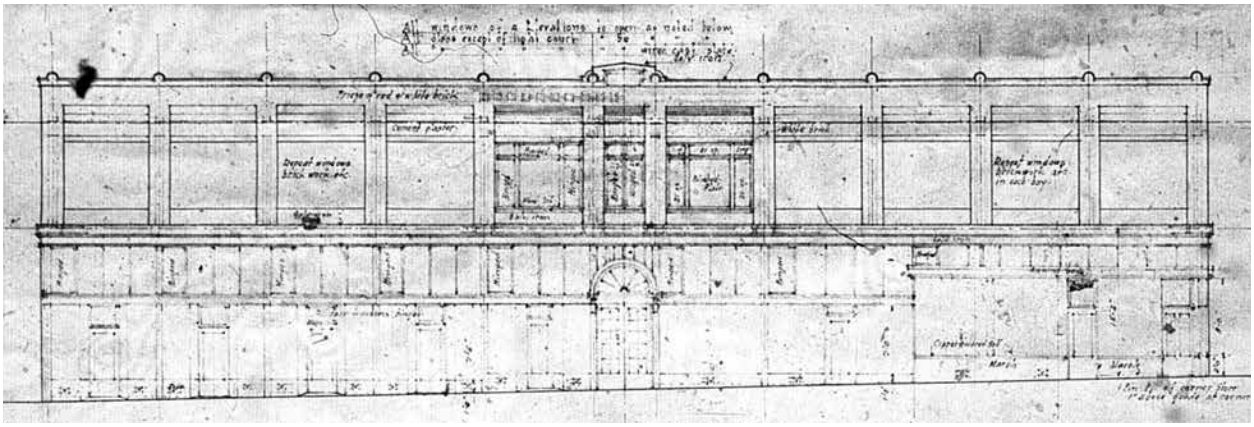
Since the building's completion, the Granville Street and Robson Street storefronts have undergone multiple interventions including the in-filling of

SPECIFICATIONS FOR NEW WOOD STOREFRONTS

For replacement wood storefronts, the following specifications need to be met by the manufacturer in order to produce a compliant replica windows or components of a storefront:

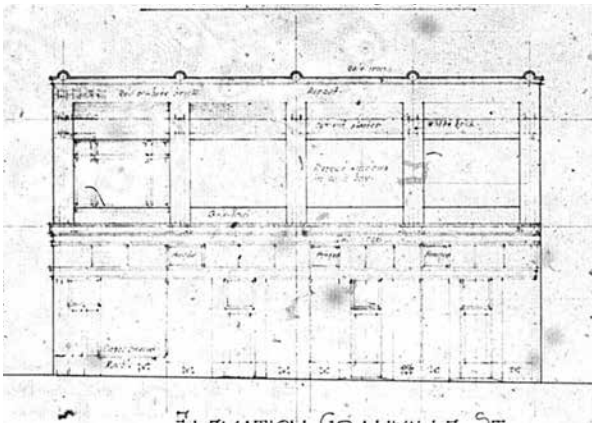
- New wood storefronts to match the appearance and character of the original storefronts.
- Wood to be solid kiln dried Douglas Fir.
- Each part of the storefront will be made from one piece of wood; splices are *not* acceptable
- The use of finger-jointed wood is *not* acceptable.

5 CONSERVATION RECOMMENDATIONS

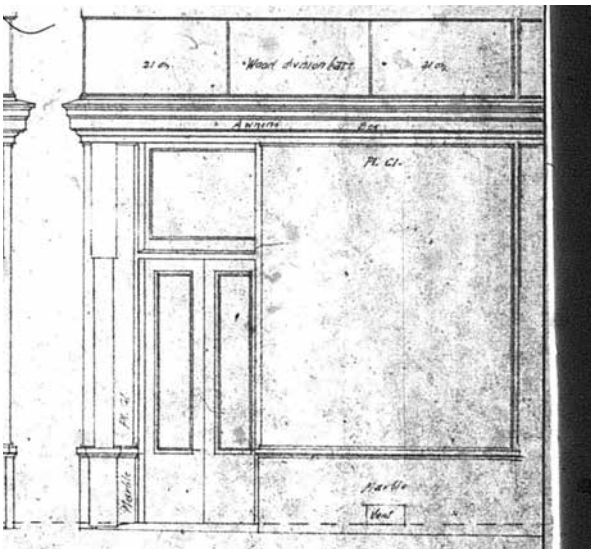


Top: *Drawing of Robson Street façade of the Service Building from 1922 (Townley & Matheson, City of Vancouver Development and Building Services Centre);* ***Middle:*** *Partial view of the Robson Street façade in 1935 (Stuart Thomson; Vancouver Public Library 11004);* ***Bottom:*** *View of the Robson Street façade as it appeared in July 2021. (Donald Luxton & Associates)*

5 CONSERVATION RECOMMENDATIONS



Above Top: *Drawing of Granville Street façade of the Service Building from 1922 (Townley & Matheson, City of Vancouver Development and Building Services Centre).* **Above *Bottom:*** *View of the Granville Street façade as it appeared in July 2021. (Donald Luxton & Associates)*



Left: *Detail of the original chamfered corner (from the Granville Street façade) of the Service Building from 1922 (Townley & Matheson, City of Vancouver Development and Building Services Centre)*

Above: *View of the Service Building in 1932. Note the round, galvanized iron rounded merlons along the parapet. (City of Vancouver Archives 20-58)*

storefront and replacement of original assemblies modern metal assemblies. No elements of the original storefronts are present on the building.

As part of the redevelopment scheme, the existing storefronts will be rehabilitated to suit the new use of the building and interior layout.

Conservation Strategy: Rehabilitation

- Reinstate a rehabilitated wooden storefront system. Reference the historic design and materials as evident in archival images and original architectural drawings.
- Integrate commercial signs and new lighting systems as required.
- Provide new accessible entryways for the ground floor, as required.
- Prime and repaint as required in appropriate colour, based on colour schedule devised by Heritage Consultant.

5.6.3 DOORS

The alley façade of the Service Building features a single metal door that is not original to the building. All original door openings of the street façades have been altered and original door assemblies replaced.

As part of the redevelopment scheme, storefront door locations will be rehabilitated to suit the new interior use and layout of the building. Recommended that the design and materials of the new doors match the original, if possible.

Conservation Strategy: Restoration and Rehabilitation

- Restore a wooden door assembly. The design of the doors should reflect the original, as evident in archival images. Where required, rehabilitated door locations of the front façade to suit new interior use and configuration.
- Provide accessible entry ways for the ground floor, as required.

5.7 ROOF

The Service Building features a flat roof behind a masonry parapet which has been altered over time. The roof structure is made up of twelve-inch deep beams, with a wood-frame roof atop, which slopes to the rear of the building. The roof of the Service Building was not accessible during the condition assessment. As part of the redevelopment scheme, the existing roof, side wall, and building's support structure will the removed to accommodate the construction of an underground parkade and modern multi-storey addition.

Conservation Recommendation: Demolition

- Rehabilitate the roof structure through its removal to allow for the construction of a modern multi-storey addition behind the retained Robson Street and Granville Street façades.
- Protect the parapet and interior face of the exterior masonry walls that become exposed due to the removal of the extant roof.
- Restore the original cap flashing and rounded merlons to match the original based on available archival documents.
- Design and install adequate rainwater disposal system and ensure proper drainage from the site is maintained.

5.8 SIGNAGE

Commercial signs are an integral feature of historic commercial buildings. Different types of signs were fabricated in traditional materials with painted or three-dimensional letters, including fascia signs, projecting signs and painted window signs. Signs often reflect the ethnic history of a neighborhood and its character, as well as the social and business activities carried within it, and it is important to preserve or commemorate these markers of the building's social and economic history.

CONSERVATION STRATEGY: REHABILITATION

When considering new signs on a heritage building, the design should be in accordance with Parks Canada's *Standards and Guidelines for the Conservation of Historic Places in Canada*, which states that "new signage should be compatible with the building in terms of size, scale, material, style and colour. In addition, new signs should not obscure, damage or destroy character-defining elements of the building".

- New signs can be inspired by historical signs on the building, signs from an earlier era or contemporary materials that are sympathetic to the building.
- Sign fixings or hangers should be carefully attached to the building in the least intrusive manner possible. On masonry walls, consider attaching into mortar rather than brick or stone.
- Signs were historically illuminated with front lighting.
- Future tenant signage will require a City of Vancouver sign application and must conform to applicable bylaws.

5.9 EXTERIOR COLOUR SCHEDULE

Part of the conservation process is to finish the building in historically appropriate paint colours. A restoration colour scheme will be developed in conjunction with the project architect.

The Service Building displays areas where there was original applied paint. The final colour scheme will be based on a colour palette that will be determined by sampling. On-site testing will be carried out once access is available, and paint samples assessed by microscopic analysis in order to reveal the original colour scheme of the structure. If paint cannot be removed from the brick, it will also be repainted.

Conservation Strategy: Investigation

- Determine an appropriate historic colour scheme for exterior painted finishes.

6 MAINTENANCE PLAN

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

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

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

6.1 MAINTENANCE GUIDELINES

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

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

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

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

6.2 PERMITTING

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

6.3 ROUTINE, CYCLICAL AND NON-DESTRUCTIVE CLEANING

Following the *Standards and Guidelines for the Conservation of Historic Places in Canada*, be mindful of the principle that recommends "using the gentlest means possible". Any cleaning procedures should be undertaken on a routine basis and should be undertaken with non-destructive methods. Cleaning should be limited to the exterior material such as concrete and stucco wall surfaces and wood elements such as storefront frames. All of these elements are usually easily cleaned, simply with a soft, natural bristle brush, without water, to remove dirt and other material. If a more intensive cleaning is required, this can be accomplished with warm water, mild detergent and a soft bristle brush. High-pressure washing, sandblasting or other

abrasive cleaning should not be undertaken under any circumstances.

6.4 REPAIRS AND REPLACEMENT OF DETERIORATED MATERIALS

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

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

6.5 INSPECTIONS

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

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

6.6 INFORMATION FILE

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

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

6.6.1 LOG BOOK

The maintenance log book is an important maintenance tool that should be kept to record all maintenance activities, recurring problems and building observations and will assist in the overall maintenance planning of the building. Routine maintenance work should be noted in the maintenance log to keep track of past and plan future activities. All items noted on the maintenance log should indicate the date, problem, type of repair, location and all other observations and information pertaining to each specific maintenance activity.

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

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

6.7 EXTERIOR MAINTENANCE

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

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

6.7.1 INSPECTION CHECKLIST

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

EXTERIOR INSPECTION

Site Inspection:
- ☐ Is the lot well drained? Is there pooling of water?
- ☐ Does water drain away from foundation?

Foundation
- ☐ Does pointing need repair?
- ☐ Paint peeling? Cracking?
- ☐ Is bedding mortar sound?
- ☐ Moisture: Is rising damp present?
- ☐ Is there back splashing from ground to structure?
- ☐ Is any moisture problem general or local?
- ☐ Is spalling from freezing present? (Flakes or powder?)
- ☐ Is efflorescence present?
- ☐ Is spalling from sub-fluorescence present?
- ☐ Is damp proof course present?
- ☐ Are there shrinkage cracks in the foundation?
- ☐ Are there movement cracks in the foundation?
- ☐ Is crack monitoring required?
- ☐ Is uneven foundation settlement evident?
- ☐ Are foundation crawl space vents clear and working?
- ☐ Do foundation openings (doors and windows) show: rust; rot; insect attack; paint failure; soil build-up;
- ☐ Deflection of lintels?

Masonry
- ☐ Are moisture problems present? (Rising damp, rain penetration, condensation, water run-off from roof, sills, or ledges?)
- ☐ Is spalling from freezing present? Location?

- ☐ Is efflorescence present? Location?
- ☐ Is spalling from sub-florescence present? Location?
- ☐ Need for pointing repair? Condition of existing pointing and re-pointing?
- ☐ Is bedding mortar sound?
- ☐ Are weep holes present and open?
- ☐ Are there cracks due to shrinking and expansion?
- ☐ Are there cracks due to structural movement?
- ☐ Are there unexplained cracks?
- ☐ Do cracks require continued monitoring?
- ☐ Are there signs of steel or iron corrosion?
- ☐ Are there stains present? Rust, copper, organic, paints, oils / tars? Cause?
- ☐ Does the surface need cleaning?

Condition of Exterior Painted Materials

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

Windows

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

Doors

- ☐ Do the doors create a good seal when closed?
- ☐ Do metal doors show signs of corrosion?
- ☐ Is metal door sprung from excessive heat?
- ☐ Are the hinges sprung? In need of lubrication?
- ☐ Do locks and latches work freely?
- ☐ If glazed, is the glass in good condition? Does the putty need repair?
- ☐ Are door frames wicking up water? Where? Why?
- ☐ Are door frames caulked at the cladding? Is the caulking in good condition?
- ☐ What is the condition of the sill?

Gutters and Downspouts

- ☐ Are downspouts leaking? Clogged? Are there holes or corrosion? (Water against structure)
- ☐ Are downspouts complete without any missing sections? Are they properly connected?
- ☐ Is the water being effectively carried away from the downspout by a drainage system?
- ☐ Do downspouts drain completely away?

Roof

- ☐ Are there water blockage points?
- ☐ Is the leading edge of the roof wet?
- ☐ Is there evidence of biological attack? (Fungus, moss, birds, insects)
- ☐ Are wood shingles wind damaged or severely weathered? Are they cupped or split or lifting?
- ☐ Are the nails sound? Are there loose or missing shingles?
- ☐ Are flashings well seated?
- ☐ Are metal joints and seams sound?
- ☐ If there is a lightening protection system are the cables properly connected and grounded?
- ☐ Does the soffit show any signs of water damage? Insect or bird infestation?
- ☐ Is there rubbish buildup on the roof?
- ☐ Are there blisters or slits in the membrane?
- ☐ Are the drain pipes plugged or standing proud?
- ☐ Is water ponding present?

INTERIOR INSPECTION

Basement

- ☐ Are there signs of moisture damage to the walls? Is masonry cracked, discoloured, spalling?
- ☐ Is wood cracked, peeling rotting? Does it appear wet when surroundings are dry?
- ☐ Are there signs of past flooding, or leaks from the floor above? Is the floor damp?

- ☐ Are walls even or buckling or cracked? Is the floor cracked or heaved?
- ☐ Are there signs of insect or rodent infestation?

Concealed spaces
- ☐ Is light visible through walls, to the outsider or to another space?
- ☐ Are the ventilators for windowless spaces clear and functional?
- ☐ Do pipes or exhausts that pass through concealed spaces leak?
- ☐ Are wooden elements soft, damp, cracked? Is metal material rusted, paint peeling or off altogether?
- ☐ Infestations - are there signs of birds, bats, insects, rodents, past or present?

6.7.2 MAINTENANCE PROGRAMME

INSPECTION CYCLE:

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

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

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

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

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

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

Major Maintenance Work (as required)
- Thorough repainting, downspout and drain replacement; replacement of deteriorated building materials; etc.

APPENDIX A: RESEARCH SUMMARY

Address: 800 Granville Street, Vancouver, British Columbia
Name: Service Building
Original Owner: Service Investment Company (holding company for Service Tobacco Shops)
Architect: Townley & Matheson
Contractor: Thomas A. Turnbull
Date of Construction: 1922

City of Vancouver Building Permit:

Permit: A-3686
Owner: Service Investment Company Ltd.
Architect: Townley & Matheson
Builder: Turnbull, T. A.
Legal Address: **DL:** 524 **Block:** 63 **Sub:** **Resub:** **Lot:** 1 & 2 [A]
Date (Y-M-D): 1922-06-07
Street Number: 800-802-804
Street Name: Granville Street [at Robson Street]
Value: $31,000.00
Remarks: Office/Store; New; [and 650-686 Robson Street] [T&M Job no. 122; VPL archival image no. 81190]
Reference ID: VN-19225313-24

Permit: A-4347
Owner: Service Investment Company
Architect:
Builder: Turnbull, T. A.
Legal Address: **DL:** 541 **Block:** 63 **Sub:** **Resub:** **Lot:** 1 & 2 [A]
Date (Y-M-D): 1922-09-01
Street Number: 800
Street Name: Granville Street
Value: $125.00
Remarks: Office/Store; Repairs/Alterations; [added legal desc.]
Reference ID: VN-19225328-8

Permit: A-4439
Owner: Service Investment Company
Architect:
Builder: Turnbull, T. A.
Legal Address: **DL:** 541 **Block:** 63 **Sub:** **Resub:** **Lot:** 1 & 2 [A]
Date (Y-M-D): 1922-09-14
Street Number: 800
Street Name: Granville Street
Value: $25.00
Remarks: Office/Store; Repairs/Alterations; [added legal desc.]
Reference ID: VN-19225332-1

Permit: A-5452
Owner: Sharples & Sharples
Architect:
Builder: Adkison & Dill
Legal Address: **DL:** 541 **Block:** 63 **Sub:** **Resub:** **Lot:** 1 & 2 [A]
Date (Y-M-D): 1923-03-23
Street Number: 800
Street Name: Granville Street
Value: $1,000.00
Remarks: Office/Store; Repairs/Alterations; [added legal desc.]
Reference ID: VN-19235356-19

APPENDIX A: RESEARCH SUMMARY

Permit:	B-9428
Owner:	Service Tobacco
Architect:	
Builder:	Dixon & Murray
Legal Address:	**DL:** 541 **Block:** 63 **Sub: Resub: Lot:** 1 & 2 [A]
Date (Y-M-D):	1924-10-24
Street Number:	800
Street Name:	Granville Street
Value:	$150.00
Remarks:	Office/Store; Repairs/Alterations; [added legal desc.]
Reference ID:	VN-19248042-32

CAMERON BLOCK

810 GRANVILLE STREET, VANCOUVER, BC

CONSERVATION PLAN

OCTOBER 2022

DONALD LUXTON
AND ASSOCIATES INC

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DONALD LUXTON AND ASSOCIATES INC
1030 - 470 GRANVILLE STREET VANCOUVER BC V6C 1V5
hello@donaldluxton.com 604 688 1216 **www.donaldluxton.com**

1 INTRODUCTION

BUILDING NAME:	Cameron Block
CIVIC ADDRESS:	810 Granville Street
LEGAL DESCRIPTION:	Plan VAP210, Block 63, Lot 3
YEAR OF CONSTRUCTION:	1912
ORIGINAL OWNER(S):	Sophia Cameron
ARCHITECT/DESIGNER:	Parr, MacKenzie & Day
BUILDER:	Edward J. Ryan

Built in 1912, the Cameron Block is a two-storey commercial structure located at 810 Granville Street, situated between Robson Street and Smithe Street. Designed by architects Parr, MacKenzie, and Day, the Cameron Block served as a historic landmark along the Granville strip, being home to the significant White Lunch Café for over half a century. Defined by its Edwardian-style architecture, masonry structure with brick façade, it exists among the collection of historical buildings found along Granville Street.

A development scheme for this property has been prepared by Perkins & Will, in conjunction with Bonnis Properties. The scheme calls for an overall rehabilitation of the site through the construction of a new multi-storey addition behind the retained front façade of the Cameron Block which includes an underground parkade. The redevelopment of the Cameron Block is part of a large projects that encompasses multiple buildings, both historic and modern of the 800-block of Granville Street.

The major proposed interventions of the overall project are to:

- Preserve the Cameron Block's historic front façade;
- Preserve and repair in-kind all surviving original exterior character-defining elements;
- Restore any missing and severely deteriorated character-defining elements of the retained front façade;
- Rehabilitate the storefront to suit the use and interior configuration; and,
- Rehabilitate the site thought the construction of a contemporary addition above the parapet line and behind the historic front façade.

This Conservation Plan is based on Parks Canada's *Standards and Guidelines for the Conservation of Historic Places in Canada*. It outlines the preservation, restoration, and rehabilitation that will occur as part of the proposed development.

2 HISTORICAL CONTEXT

2.1 GRANVILLE STREET DEVELOPMENT

Granville Street is one of Vancouver's 'founding streets' which began development in 1885 when the province gave the Canadian Pacific Railway (CPR) a subsidy of 2,440 hectares. The largest land deal in the city's history, this was in exchange for extending the railway along Burrard Inlet and into the downtown peninsula, as opposed to its original intended terminus in Port Moody. This enormous amount of vacant land allowed the company to shape the emerging city. Much of the investment capital that built the railway derived from English sources and, symbolic of close ties to the British Empire, the first passenger train arrived in Vancouver on May 23, 1887, the eve of Queen Victoria's Golden Jubilee.

The CPR built its terminus at the northern end of Granville Street, as well as the first Hotel Vancouver, thereby securing the future of the street as the entryway to Vancouver. The transportation utility of Granville Street was quickly strengthened with streetcar service in 1890 and by later that decade, Granville Street boasted saloons, banks, and shops selling a variety of goods from tea to shoes to jewellery to books. The newly accessible central street was also furnished with a number of hotels by this time, which catered to the travellers streaming into the young city. Streetcar use along Granville was so great that by 1900, after just ten years, the tracks required replacement. As the Edwardian era development boom swept the city, Granville Street, specifically the area between Robson Street and Drake Street, benefitted from the construction of a large number of residential hotels and commercial structures. The Cameron Block, constructed in 1912, was part of this Edwardian development, its two floors housing a variety of businesses including the White Lunch cafe. Restaurants were important to the Granville Street fabric as many of the newly established hotels did not have individual cooking facilities.

Aerial view of Granville Street, stretching from the bottom-right to the top-left, showing the extent of commercial development along this important corridor in the mid-1920s. (Glen Roddick; City of Vancouver Archives 308-2)

2 HISTORICAL CONTEXT

After Granville Street's commercial presence had been firmly established, the entertainment focus began to take off through the interwar period. Two major venues, the Orpheum Theatre and Commodore Ballroom, were constructed in the late 1920s, and two more theatres were built or renovated in the 1930s, despite the Great Depression. Additional attractions such as bowling alleys, pool halls, and dance halls supplemented the burgeoning 'Theatre Row' and helped bolster the dynamic and diverse entertainment offerings along the street, which drew audiences from across the region. The entertainment venues were enhanced with neon signs and marquees, leading Granville Street to become known as the 'Street of Lights' or the 'Great White Way.'

2.2 CAMERON BLOCK

Constructed in 1912 at the height of the Edwardian boom era, the Cameron Block is a two-storey masonry structure built as a revenue property by the original owner, Sophia Cameron (née Thompson, 1850-1930). Born in Ancaster, Ontario, Sophia moved with her son, Maxwell, to Vancouver around the turn of the century, and invested into real estate. The architectural firm of Parr, MacKenzie & Day, consisting of John E. Parr, James C. MacKenzie, and John C. Day, was commissioned by Mrs. Cameron to design this commercial block, and the contract for its construction was given to Edward J. Ryan. The first tenants of the completed building were Guarantee Tailors who leased the upper floor, while the longtime occupant, White Lunch, operated from the ground floor. White Lunch was a chain of local restaurants founded in 1911 by brothers Neil M. Sorensen (ca.1866-1927) and Thomas Sorensen (1874-1970) and based on a restaurant model established by Zaccheus W. White of Seattle whose own franchise of White Lunches were first introduced in the United States in 1910. Like the White Lunches in the United States, an emphasis was placed on providing a sanitized aesthetic, achieved by employing the use of marble and white tile surfaces. White Lunch continued at this location until its closure in 1973.

View of the Cameron Block (middle) in the 1910s, between the Page Block (left) and Allen Rooms (right). (City of Vancouver Archives N87.08)

Partial view of the Cameron Block (right) from 1913. (Richard Broadbridge; City of Vancouver Archives 220-05)

2 HISTORICAL CONTEXT

Interior view of the White Lunch Cafe in the Cameron Block. (Stuart Thomson; City of Vancouver Archives 99-5167)

View of the Cameron Block (left) along the 800-block of Granville Street in ca.1959. (B.C. Jennings; City of Vancouver Archives 672-1)

2.3 PARR, MACKENZIE & DAY

John Edmeston Parr was born May 7, 1856 in Islington, London, England, the son of architect Samuel Parr and Sarahjane H. Parr. John was educated at Preparatory School, Gravesend, and then starting in 1872 articled for three years at Parr & Strong. He also attended classes at the Architectural Association and evening classes at University College. By 1883 he was a partner in Parr, Strong & Parr, where he remained until he left for North America around 1888. He first went to Los Angeles, and also worked in Seattle and Winnipeg. By 1895 he practiced in Victoria, but moved to Vancouver the year after, where he opened his own office working on several impressive commercial buildings including: the Sullivan Block, 1896, the Harvey's Chambers, 1896-97, and the Green Building, 1896. In 1897 he formed a brief partnership with Victoria-based Samuel Maclure, and the following year he partnered with Thomas A. Fee.

Throughout the Edwardian boom years the partnership was immensely successful, and their output was prodigious. Fully aware of technological developments in construction, they introduced one of the earliest equivalents of the curtain wall in the front façade of a building designed for Buscombe & Co., 1906. In 1907 they designed the Manhattan Apartments, at the corner of Robson and Thurlow Streets, one of the city's earliest large apartment blocks. The Hotel Europe, designed in 1908, was noteworthy for its use of an innovative reinforced concrete structure. They produced plans for the gracious and finely detailed Stadacona Apartments, 1909, and the same year, they designed the Mount Pleasant Presbyterian Church on Quebec Street. In addition to commercial buildings, the firm designed many residential projects, ranging from palatial to modest, including the notable Glen Brae in 1910 - an enormous home in Shaughnessy for W.L. Tait.

By 1910, planning was underway for the grandest of their skyscrapers. Dominic Burns chose Parr & Fee to design his fifteen-storey Vancouver Block on Granville Street. This prominent structure, which slightly predated the adjacent Birks Building by Somervell & Putnam, helped establish Georgia and Granville as the commercial core of early Vancouver. However, in the middle of their greatest successes, the partnership split up. Parr formed a new architectural partnership with John Mackenzie and John Charles Day, which among other projects was awarded the design for a city hall for the newly incorporated City of Port Coquitlam. Parr's last known project was an apartment block on Beach Avenue, 1923. He passed away at his South Vancouver home on September 15, 1923, and was buried in the Masonic Cemetery.

John Charles Day was born in London, England on March 28, 1885. He was first recognized in Vancouver in 1912 when he partnered with Parr. The Parr, Mackenzie & Day partnership continued through the First World War, but Day withdrew from the partnership in 1918 when he enlisted on June 15th of that year. After returning to Vancouver, Day continued in private practice, mainly designing comfortable middle-class homes in Vancouver. His best-known surviving building is a small, gem-like structure, clad in yellow terra-cotta, originally built for the Royal Financial Company at 840 West Hastings Street in 1927. His career faltered after cases of underbidding and misconduct, and he died prematurely at home on November 12, 1941, at the age of fifty-five.

3 STATEMENT OF SIGNIFICANCE

CAMERON BLOCK
810 GRANVILLE STREET, VANCOUVER, BC

Description of the Historic Place
The Cameron Block is located on the 800-block of Granville Street in the heart of Vancouver's downtown entertainment district. The two-storey building was constructed in 1912.

Heritage Value of the Historic Place
The Cameron Block is significant for its association with the Edwardian-era commercial development of Vancouver's Granville Street and as an example of the work of architects Parr, MacKenzie & Day, as well as contractor Edward Ryan.

Constructed in 1912, the Cameron Block is significant for its association with the development of Vancouver's Granville Street during the Edwardian and pre-World War One era. As the city expanded after the arrival of the transcontinental railway, the Canadian Pacific Railway promoted the growth of Granville Street through selective development and by positioning the Hotel Vancouver along it, at the highest point of land downtown. Transportation links were improved on the street in 1890, when a new electric railway system was inaugurated, and the corridor emerged as a commercial district, as well as the location of early entertainment venues. Built for original owner Sophia Cameron, an early Vancouver real estate investor, the original tenants of the eponymous Cameron Block were Guarantee Tailors, who leased the upper floor, and longtime occupant White Lunch, which operated from the ground floor. A chain of local restaurants founded in 1911 by brothers Neil and Thomas Sorensen, White Lunch placed an emphasis on providing a sanitized aesthetic, achieved by employing the use of marble and white tile surfaces. Like many other Caucasian-owned restaurants in the early 1900s, White Lunch had temporary exclusionary policies toward people of colour and certain ethnicities, though these policies were not the basis for the name. White Lunch operated at this location for over sixty years, until its closure in 1973. The Cameron Block remains one of the tangible examples of the rapid Edwardian-era development along Granville Street.

The Cameron Block is additionally valued for its association with the local architectural firm Parr, MacKenzie & Day. The firm is best known for its association with John Edmeston Parr, who was formerly of the prolific pairing of Parr & Fee, which dissolved in 1912. Parr formed a new company with John Mackenzie and John Charles Day that same year, operating until 1918. Along with this commercial block, Parr, MacKenzie & Day designed several buildings during their six short years in business, including several hotels, an estate in Shaughnessy, and Port Coquitlam City Hall. Additional value is achieved through this building's association with contractor Edward J. Ryan. A notable local contractor most active between 1910 and 1925, Ryan worked with the most esteemed architects in Vancouver, including Townley & Matheson, William Gardiner, W.T. Whiteway, and Townsend & Townsend, among others. The Cameron Block was one of several buildings Ryan would build with Parr, MacKenzie & Day. The Cameron Block remains one of the few intact representations of the work of both Edward Ryan and Parr, MacKenzie & Day in Vancouver.

Character-Defining Elements
Elements that define the heritage character of the Cameron Block include its:

- location mid-block along the 800-block of Granville Street, in downtown Vancouver;
- siting on the front property line;
- commercial form, scale and massing as expressed by its two-storey height and flat roof;
- masonry construction;
- vernacular Edwardian-era elements such as its commercial ground floor storefront and modest stepped parapet; and,
- locations of original windows and storefronts.

4 CONSERVATION GUIDELINES

4.1 GENERAL CONSERVATION STRATEGY

The primary intent of the redevelopment of the Cameron Block is to preserve the historic building's façade along Granville Street, while undertaking a rehabilitation of the site which will provide for office, retail, and cultural space through the construction of a multi-storey addition behind the retained facade and spanning multiple lots. As part of the work, character-defining elements of the historic façade will be preserved, while missing or deteriorated elements will be restored and rehabilitated to suit the new use and interior configuration.

Proposed Redevelopment Scheme
The development scheme for this property has been prepared by Perkins & Will in conjunction with Bonnis Properties, and includes the construction of a modern high-rise tower that extends above and behind the front façade of the Cameron Block. The proposed new structure spans across five heritage resources including the Service Building, the Cameron Block, the Allen Rooms, the Commodore Ballroom, and the Norfolk Rooms.

The major proposed interventions of the overall project are to:

- Preserve the Cameron Block's historic front façade;
- Preserve and repair in-kind all surviving original exterior character-defining elements;
- Restore any missing and severely deteriorated character-defining elements of the retained front façade;
- Rehabilitate the storefront to suit the use and interior configuration; and,
- Rehabilitate the site thought the construction of a contemporary addition above the parapet line and behind the historic front façade.

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

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

"An addition should be subordinate to the historic place. This is best understood to mean that the addition must not detract from the historic place or impair its heritage value. Subordination is not a question of size; a small, ill-conceived addition could adversely affect an historic place more than a large, well-designed addition." *(Standards and Guidelines for the Conservation of Historic Places in Canada, Standard #11, page 34)*

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

4.2 STANDARDS AND GUIDELINES

The Cameron Block is a significant historical resource in the City of Vancouver and its entertainment district. Parks Canada's *Standards and Guidelines for the Conservation of Historic Places in Canada* is the source used to assess the appropriate level of conservation and intervention. Under the *Standards and Guidelines*, the work proposed for the Cameron Block includes aspects of preservation, restoration, and rehabilitation.

> ***Preservation:*** *the action or process of protecting, maintaining, and/or stabilizing the existing materials, form, and integrity*

of a historic place or of an individual component, while protecting its heritage value.

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

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

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

STANDARDS

Standards relating to all Conservation Projects

1. Conserve the heritage value of a historic place. Do not remove, replace, or substantially alter its intact or repairable character-defining elements. Do not move a part of a historic place if its current location is a character-defining element.
2. Conserve changes to a historic place, which over time, have become character-defining elements in their own right.
3. Conserve heritage value by adopting an approach calling for minimal intervention.
4. Recognize each historic place as a physical record of its time, place and use. Do not create a false sense of historical development by adding elements from other historic places or other properties or by combining features of the same property that never coexisted.
5. Find a use for a historic place that requires minimal or no change to its character defining elements.

Standards and Guidelines: Conservation Decision Making Process

UNDERSTANDING

- **REFER TO HERITAGE VALUE AND CHARACTER-DEFINING ELEMENTS**
  An historic place's heritage value and character-defining elements are identified through formal recognition by an authority or by nomination to the *Canadian Register of Historic Places*.
- **INVESTIGATE, DOCUMENT CONDITIONS AND CHANGES**
  On-site investigation as well as archival and oral history research should be carried out as a basis for a detailed assessment of current conditions and previous maintenance and repair work.

PLANNING

- **MAINTAIN OR SELECT AN APPROPRIATE AND SUSTAINABLE USE**
  Find the right fit between the use and the historic place to ensure existing new use will last and provide a stable context for ongoing conservation.
- **IDENTIFY PROJECT REQUIREMENTS**
  Define the needs of existing or future users, and determine the scope and cost of conservation work to establish realistic objective. Define priorities and organize the work in logical phases.
- **DETERMINE THE PRIMARY TREATMENT**
  While any conservation project may involve aspects of more than one of the three conservation treatments, it helps to decide during the planning stage whether the project falls under *Preservation*, *Rehabilitation* or *Restoration*.
- **REVIEW THE STANDARDS**
  The Standards are central to the process of preserving, rehabilitating or restoring an historic place in a consistent manner.
- **FOLLOW THE GUIDELINES**

INTERVENING

- **UNDERTAKE THE PROJECT WORK**
  Familiarize those working on the project with the planned conservation approach and to ensure they understand the scope of the project. Hiring processes for consultants and contractors should identify the need for heritage expertise and experience.
- **CARRY OUT REGULAR MAINTENANCE**
  The best long-term investment in an historic place is adequate and appropriate maintenance. Develop and implement a maintenance plan that includes a schedule for regular inspection to pro-actively determine the type and frequency of necessary maintenance work.

6. Protect and, if necessary, stabilize a historic place until any subsequent intervention is undertaken. Protect and preserve archaeological resources in place. Where there is potential for disturbance of archaeological resources, take mitigation measures to limit damage and loss of information.
7. Evaluate the existing condition of character-defining elements to determine the appropriate intervention needed. Use the gentlest means possible for any intervention. Respect heritage value when undertaking an intervention.
8. Maintain character-defining elements on an ongoing basis. Repair character-defining elements by reinforcing the materials using recognized conservation methods. Replace in kind any extensively deteriorated or missing parts of character-defining elements, where there are surviving prototypes.
9. Make any intervention needed to preserve character-defining elements physically and visually compatible with the historic place and identifiable upon close inspection. Document any intervention for future reference.

Additional Standards relating to Rehabilitation

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

Additional Standards relating to Restoration

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

4.3 CONSERVATION REFERENCES

The proposed work entails aspects of preservation, restoration, and rehabilitation of the retained façade of the Cameron Block. The following conservation resources should be referred to:

***Standards and Guidelines for the Conservation of Historic Places in Canada*, Parks Canada, 2010.**

National Park Service, Technical Preservation Services. Preservation Briefs:

Preservation Brief 1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings.

Preservation Brief 2: Repointing Mortar Joints in Historic Masonry Buildings.

Preservation Brief 3: Improving Energy Efficiency in Historic Buildings.

Preservation Brief 6: Dangers of Abrasive Cleaning to Historic Buildings.

Preservation Brief 10: Exterior Paint Problems on Historic Woodwork.

Preservation Brief 11: Rehabilitating Historic Storefronts.

Preservation Brief 14: New Exterior Additions to Historic Buildings: Preservation Concerns.

Preservation Brief 15: Preservation of Historic Concrete.

Preservation Brief 17: Architectural Character – Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character.

Preservation Brief 32: Making Historic Properties Accessible.

Preservation Brief 35: Understanding Old Buildings: The Process of Architectural Investigation.

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

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

Preservation Brief 44: The Use of Awnings on Historic Buildings.

4.4 SUSTAINABILITY STRATEGY

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

In 2016, the Federal Provincial Territorial Ministers of Culture and Heritage in Canada (FPTMCHC) published a document entitled, *Building Resilience: Practical Guidelines for the Retrofit and Rehabilitation of Buildings in Canada* that is

Four Pillars of Sustainability [CityPlan 2030 - City of Norwood]

"intended to establish a common pan-Canadian 'how-to' approach for practitioners, professionals, building owners, and operators alike."

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

> *[**Building Resilience**] is intended to serve as a "sustainable building toolkit" that will enhance understanding of the environmental benefits of heritage conservation and of the strong interrelationship between natural and built heritage conservation. Intended as a useful set of best practices, the guidelines in **Building Resilience** can be applied to existing and traditionally constructed buildings as well as formally recognized heritage places.*
>
> *These guidelines are primarily aimed at assisting designers, owners, and builders in providing existing buildings with increased levels of sustainability while protecting character-defining elements and, thus, their heritage value. The guidelines are also intended for a broader audience of architects, building developers, owners,*

custodians and managers, contractors, crafts and trades people, energy advisers and sustainability specialists, engineers, heritage professionals, and officials responsible for built heritage and the existing built environment at all jurisdictional levels.

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

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

4.5 ALTERNATE COMPLIANCE

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

4.5.1 VANCOUVER BUILDING BY-LAW

Building Code upgrading is the most important aspect of heritage building rehabilitation, as it ensures life safety and long-term protection for the resource. It is essential to consider heritage buildings on a case-by-case basis, as the blanket application of Code requirements does not recognize the individual requirements and inherent performance strengths of each building. Given that Code compliance is such a significant factor in the conservation of heritage buildings, the most important consideration is to provide viable economic methods of achieving building upgrades.

This is recognized in the Vancouver Building By-Law (VBBL), in which a number of equivalencies have been developed and adopted that enable more sensitive and appropriate heritage building upgrades. The heritage equivalencies available under the VBBL are available for this project as required. In addition to the equivalencies offered under the VBBL, the City can also accept the report of a Building Code Engineer as to acceptable levels of code performance.

4.6 SITE PROTECTION AND STABILIZATION

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

- Are smoke and fire detectors in working order?
- Are wall openings boarded up and exterior doors securely fastened once the building is vacant?
- Have the following been removed from the interior: trash, hazardous materials such as inflammable liquids, poisons, and paints and canned goods that could freeze and burst?

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

5 CONSERVATION RECOMMENDATIONS

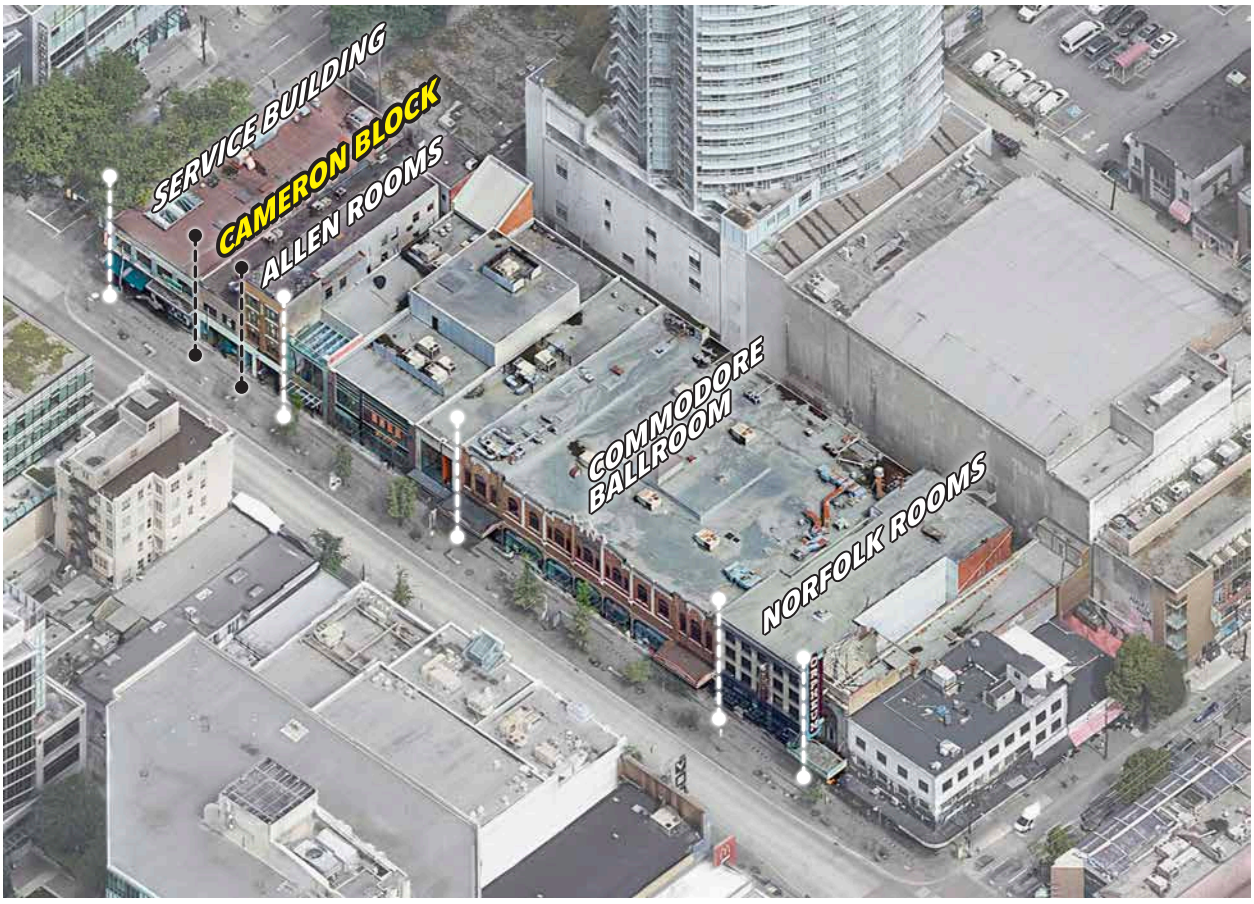
A condition review of the Cameron Block was carried out during multiple site visits in 2021. The site reviews were limited to a visual assessment of the exterior of the building carried out from the street level, with no intrusive testing or sampling completed as part of the site visits. The recommendations for the conservation of the historic front façade of the Cameron Block are based on the site reviews and archival documents that provide valuable information about the original appearance of the historic building.

The following section describes the materials, physical condition, and recommended conservation strategies for the Cameron Block's front façade based on Parks Canada *Standards and Guidelines for the Conservation of Historic Places in Canada*.

5.1 SITE

The Cameron Block is located mid-block along Granville Street between Robson and Smithe Streets. The building sits at the property line with no setbacks. An alley, accessed from Robson and Smithe Streets, is located to the rear of the building.

A number of heritage structures are located on the same block as the Cameron Block including the Service Building, the Allen Rooms, the Commodore Ballroom, Norfolk Rooms, and Orpheum Theatre. The vicinity is primarily commercial and cultural in context, and identified as the heart of Vancouver's entertainment district.



c.2019 oblique aerial view looking east showing the extent of the proposed redevelopment in the 800-block of Granville Street and the impacted heritage resources. (Google Maps 45° Imagery / Donald Luxton & Associates)

5 CONSERVATION RECOMMENDATIONS

The proposed interventions to the Cameron Block are part of a larger redevelopment scheme for the 800 Block of Granville Street which includes multiple buildings spanning from the Norfolk Rooms (876 Granville Street) to the Service Building (800 Granville Street). The scheme would see the: full retention of the Commodore Ballroom; retention of the street and rear alley facades of the Service Building; retention of the front facade of the Norfolk Rooms, Allen Rooms, and Cameron Block; construction of multi-level underground parkade under a portion of the site; and, construction of a modern multi-storey addition behind and above the retained facades that spans over the Commodore Ballroom. All retained heritage elements within the site should be protected from damage or destruction at all times. Reference Section 4.6: Site Protection and Stabilization for further information.

Conservation Strategy: Preservation and Rehabilitation

- Preserve the original location of the historic frontage along Granville Street, providing adequate protection and stabilization during the demolition and construction phases.
- Rehabilitate the site through the construction of modern multi-storey addition behind and above the Cameron Block's historic Granville Street façade.
- All site rehabilitation work should occur within the property lines.
- Design any new addition to be "physically and visually compatible with, subordinate to, and distinguishable from the historic place" as outlined in Standard 11.
- Moisture issues during redevelopment should be addressed through the provision of adequate site drainage measures.

View of the Cameron Block (centre) from Granville Street as it appeared in March 2021. (Donald Luxton & Associates)

5.2 FORM, SCALE AND MASSING

Built in 1912, the Cameron Block is a masonry structure with commercial form, scale and massing as expressed by its two-storey height, stretched rectangular plan, and flat roof. The historic front façade faces Granville Street and features two structural bays with a full street-level storefront, which is a later intervention. The original storefront assemblies have been fully replaced and reconfigured to accommodate a recessed middle entrance to the building. The upper level features symmetrically placed windows with masonry sills and a single full-width decorative brick band above the upper floor windows. The original parapet featured, a simple metal cornice, was removed in the 1990s.

The proposed redevelopment of the site will result in the preservation of the historical front façade, retaining the integrity of the scale if the building as viewed along Granville Street. The proposed underground parkade and support structure for the new multi-storey addition to be constructed behind the retained front facade limit the extent of retention of the building. All retained heritage elements within the site should be protected from damage or destruction at all times. Reference Section 4.6: Site Protection for additional information.

Conservation Strategy: Preservation and Rehabilitation

- Preserve the overall appearance of the Cameron Block as viewed from Granville Street through the retention of the historic front façade.
- Preserve the position of the historic façade within the site property lines.
- Rehabilitate the site through the construction of a underground parkade and a modern multi-storey addition behind and above the retained Granville Street façade.

5.3 FOUNDATIONS

The foundations of the Cameron Block were not accessed at the time of the condition review conducted by the Heritage Consultant. Archival drawings indicate that the foundations are partial in configuration, with eighteen-inch concrete walls and a four-and-a-half thick concrete slab.

The existing foundations will be rehabilitated as part of the façade retention, including necessary seismic reinforcements. Exterior concrete and masonry walls being retained must be secured to prevent damage during rehabilitation work.

Conservation Strategy: Rehabilitation

- Foundations should be reviewed by a Structural Engineer. Once condition is assessed, revised conservation strategies can be recommended if required.
- Existing foundations may be preserved, if possible given the proposed site redevelopment.
- Concrete is a suitable material for new foundations. New foundations should not impact the appearance of the retained facades from the street.
- To ensure the prolonged preservation of the new foundations through adequate site drainage.

5.4 EXTERIOR MASONRY WALLS

The Granville Street façade of the Cameron Block is clad in brick laid in running bond. The façade features two structural bays with a full-length street level storefront. The brick cladding is painted in a solid pale beige colour scheme that is not original to the building and conceals the condition of the brick. From what is evident, the condition of the painted brick is fair, with localized areas of surface-level deterioration at the window sills including hairline cracking, mild staining and organic growth. Chipped brick and mortar at the parapet level signal the presence of a cornice which was removed in the 1990s, based on archival documentation.

5 CONSERVATION RECOMMENDATIONS

View of the upper floor of the front façade from Granville Street as it appeared in March 2021. Note outline of missing cornice. (Donald Luxton & Associates)

The proposed redevelopment scheme of the Granville Street elevation includes the preservation and rehabilitation of the front brick façade. Further investigation at the storefront level is required to identify covered or altered original façade elements which may still exist but are covered by later interventions. Also, a complete condition assessment of the brick is required once the existing paint is removed to determine the extent of the brick façade requiring repair.

The rear façade of the Cameron Block features brick construction covered with a cement render. The cement render at rear displays mild levels of deterioration including staining, hairline cracking and chipping at the street-level. The side walls feature masonry construction. The proposed redevelopment scheme for the rear façade and side walls includes their complete removal to accommodate the construction of a underground parkade and new modern multi-storey addition extending above and behind the retained Granville Street façade.

Historic view of original parapet with metal cornice as viewed from Granville Street, 1910s. [CVA Trans N87.08]

Conservation Strategy: Preservation and Rehabilitation

- Rehabilitate the structure through the removal of the side and rear façade walls for the construction of a parkade and modern multi-storey addition.
- Remove any non character-defining exterior elements of the retained Granville Street façade that are not original to the building's construction.

- Preserve the brick whenever possible, and replace in-kind brickwork that is too deteriorated to retain.
- Undertake complete condition survey of condition of all retained brick surfaces.
- Cleaning, repair and repointing specifications to be reviewed by Heritage Consultant.
- Overall cleaning of the brick on the exterior front façade should be carried out including the removal of the extant paint. Do not use any abrasive methods that may damage the fireskin surfaces of the brick. Only approved chemical restoration cleaners may be used. Sandblasting or any other abrasive cleaning method of any kind is not permitted.
- Complete mock up of paint removal to determine if existing coating(s) can be removed from front facade without damaging underlying masonry. Mock up to be reviewed by Consultants prior to proceeding with work.
- Repoint the brickwork by raking out loose mortar material to a uniform depth. Take care that the arises of the brick are not damaged. Work should only be undertaken by skilled masons. If power tools are used to cut or grind joints; tools can be used after test samples have been undertaken and reviewed by the Heritage Consultant. Repoint mortar joints with new mortar that matches existing in consistency, composition, strength, colour and pointing profile; note the finely tooled profile of the original mortar joints.
- Retain sound exterior masonry units or deteriorated exterior masonry units that can be repaired.

5.5 ARCHITECTURAL METALWORK

5.5.1 CORNICES

At the parapet level, a historic cornice was observed to be missing in its entirety. Archival drawings and photos indicate at the time of construction, a galvanized metal cornice was present and later altered between 1953 and 1959, before being removed in the 1990s. The exact date of the cornice was removed could not be determined.

Historic view of original parapet with metal cornice and cap flashing as well as the original storefront cornice as viewed from Granville Street, 1950s. [VPL 81449]

The storefront level possessed a minimal metal cornice punctuated by bolts. Due to later interventions to the storefront, it is not known if any original elements of the storefront cornice remain.

The cornice of the Cameron Block's historic front façade will be restored using archival drawings and photographs to guide its restoration. All interventions should be carried out in a manner that reflect the historic aesthetic and materials of the original element, and align with the *Standards and Guidelines for the Conservation of Historic Places in Canada*.

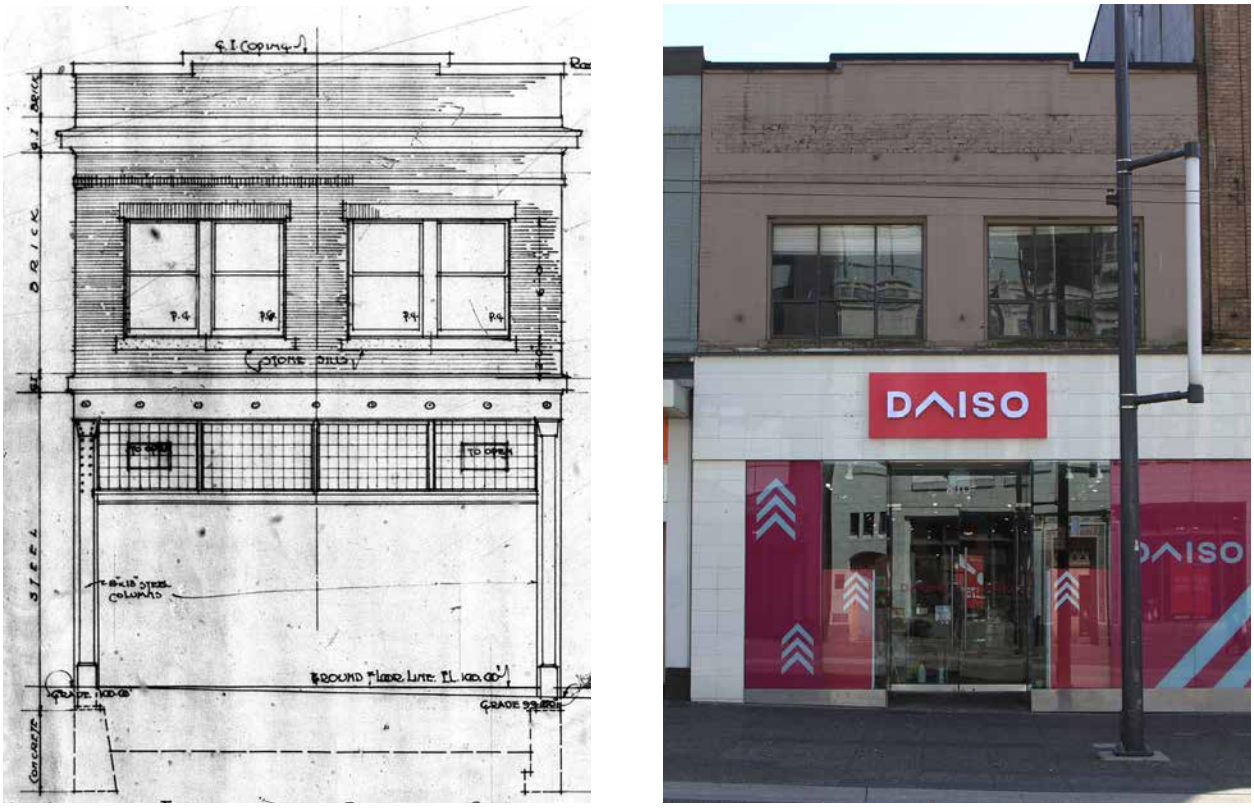
Conservation Strategy: Restoration

- Using archival documentation, identify composition and configuration of the original cornices and associated decorative elements.
- Restore the metal cornices based on documentary and physical evidence, if present.

5.5.2 PARAPET CAP FLASHING

The Cameron Block features metal cap flashing which is not original to the building's construction. A galvanized metal cap flashing was installed at the time of construction, based on archival drawings and photo documentation.

5 CONSERVATION RECOMMENDATIONS



Left: *Granville Street elevation of the Cameron Block from 1912 (Parr, Mackenzie and Day, City of Vancouver Development and Building Services Centre);* ***Right:*** *View of Granville Street facade as it appeared in March 2021. (Donald Luxton & Associates)*

Detailed view of parapet wall corner showing outline of missing cornice and later added cap flashing as it appeared in March 2021. (Donald Luxton & Associates)

5 CONSERVATION RECOMMENDATIONS

The proposed interventions to the cap flashing include its rehabilitation with the construction of a new multi-storey addition behind the parapet wall.

Conservation Strategy: Rehabilitation

- Evaluate the overall condition of the parapet cap flashing to determine whether more protection, maintenance and limited repair or replacement in kind is required.
- Remove corrosion that may be discovered upon close inspection, patch and repair, caulk joints as required and apply appropriate primer for galvanized surface.
- Repair or replace deteriorated flashing, as required. Repairs should be physically and visually compatible.
- If new flashings are installed, ensure that the colour is compatible with the overall colour scheme.

5.6 FENESTRATION

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

5.6.1 WINDOWS

The Cameron Block's Granville Street facade features two symmetrical multi-lite metal frame windows at the second level. The existing metal windows were observed to be in fair condition, with minor localized areas of rusting and deteriorated lower jambs and sills. The existing window assemblies are not original to the time of the building's construction. Archival documentation indicates the original windows of the front façade were double

5 CONSERVATION RECOMMENDATIONS

SPECIFICATIONS FOR NEW WINDOWS AND WINDOW COMPONENTS

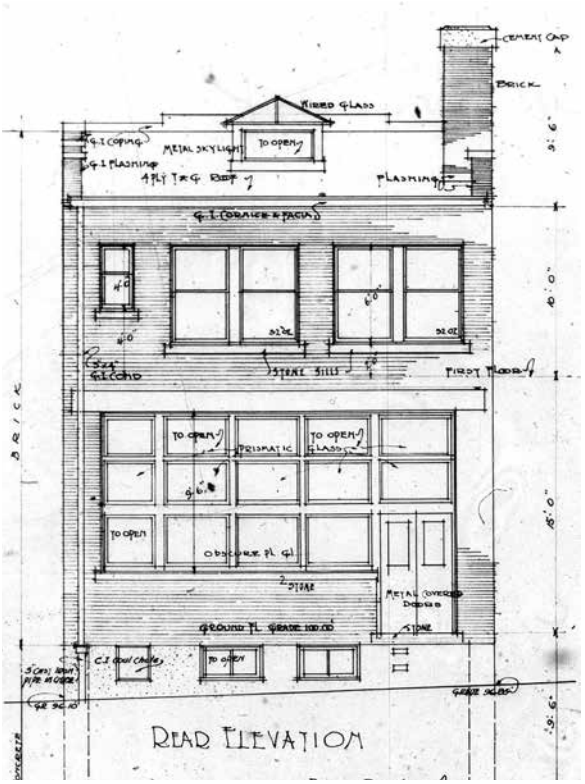
For replacement wood windows or window sash, the following specifications need to be met by the manufacturer in order to produce a compliant replica windows or components:

- New wood windows to match the appearance and character of the original wood windows.
- New wood windows to be through mortise and tenon construction.
- Each side of the window sash will be made from one piece of wood; splices are *not* acceptable
- The use of finger-jointed wood is *not* acceptable.
- Wood to be solid kiln dried Douglas Fir.
- Frames:
  - Heads and Jambs: solid flat grain Douglas Fir
  - Stops: solid vertical grain Douglas Fir
  - Sills: solid vertical grain kiln dried Douglas Fir.
- Sash horns (if present on original windows) must be replicated as an *integral part* of the side sash. Pinned or glued-on horns are *not* acceptable.

assembly one-over-one hung wood windows with wooden mullions. These wood windows were removed prior to 2007.

The presence of windows on the front façade are proposed to be preserved under the proposed redevelopment scheme. The extant window should be removed and the configuration and assemblies of the original wood windows restored. All interventions should be carried out in a manner that reflect the historic aesthetic and materials of the original building, and aligns with the *Standards and Guidelines for the Conservation of Historic Places in Canada*.

At the rear façade, all the original windows have been re-configured and blocked with concrete. The date of this intervention could not be determined. As part of the redevelopment scheme, the rear and side façades and support structure will be removed to facilitate the construction of an underground parkade and modern multi-storey addition behind and above the retained Granville Street façade.



Opposite Top: *Rear view of side wall from alley street as it appeared in March 2021. (Donald Luxton & Associates)* ***Opposite Bottom:*** *Rear façade elevation.(Donald Luxton & Associates)* ***Above Right:*** *Rear façade elevation from 1912. (Parr, Mackenzie and Day, City of Vancouver Development and Building Services Centre)*

Conservation Strategy: Preservation and Restoration

- Inspect the windows of the front façade and determine if any original components exist and are currently hidden by later interventions.
- Preserve the size of the existing front façade window openings of the second floor.
- Restore windows based on physical and documentary evidence, in historically appropriate size, scale, material, style and colour.
- Prime and repaint as required in appropriate colour, based on colour schedule devised with Heritage Consultant.

5.6.2 STOREFRONTS

The Cameron Block features a full-width street level storefront that has been heavily modified from the time of its original construction. Archival drawings indicate that the original storefront configuration included a recessed entry with stairs at the south end. Four multi-lite transom windows with operable vents at each end were original to the design of the building, but have since been removed. Steel columns were also present at each of the storefront. The original storefront also possessed black tile bulkheads. Due to the extent of later interventions to the storefront, further exploratory work is required to confirm if any original storefront components remain intact under later interventions.

The proposed redevelopment scheme includes the restoration and rehabilitation of the Cameron Block's storefront. All interventions should be carried out in a manner that reflect the historic aesthetic and materials of the original building, using archival drawings and photo documentation as reference to ensure alignment with the *Standards and Guidelines for the Conservation of Historic Places in Canada*.

Conservation Strategy: Restoration and Rehabilitation

- Investigate if original components of the storefront remain intact under the later interventions.
- Preserve any intact original components of the storefronts, if found, and complete in-kind repairs as required.
- Restore a wooden storefront assembly. The design of the storefronts should reflect the original, as evident in archival images. Where required, rehabilitated storefront to suit new interior use and configuration.
- Prime and repaint as required in appropriate colour, based on colour schedule devised with Heritage Consultant.
- Integrate commercial signs and new lighting systems as required, in a way that preserves the building's heritage value.

5.6.3 DOORS

The extant front façade of the Cameron Block does not have any original door components. The ground floor at the rear has been heavily altered, with all of it's original door openings blocked and reconfigured to accommodate a single door opening with a metal door.

SPECIFICATIONS FOR NEW WOOD STOREFRONTS

For replacement wood assembly storefronts, the following specifications need to be met by the manufacturer in order to produce compliant replica storefronts or components:

- New wood storefronts to match the appearance and character of the original storefronts.
- Wood to be solid kiln dried Douglas Fir.
- Each part of the storefront will be made from one piece of wood; splices are *not* acceptable
- The use of finger-jointed wood is *not* acceptable.

6 MAINTENANCE PLAN

The proposed redevelopment scheme includes the complete removal of the rear façade to accommodate new construction. Doors of the storefront should be restored to match original, where possible.

Conservation Strategy: Restoration and Rehabilitation

- Reinstate a wooden door assembly. The design of the doors should reflect the original, as evident in archival images. Where required, rehabilitated door locations of the front façade to suit new interior use and configuration.
- Provide accessible entry ways for the ground floor, as required.

5.7 ROOF

The Cameron Block features a flat roof behind a masonry parapet as shown in archival drawings. The roof structure is made up of twelve-inch deep beams, with a wood-frame roof atop which slopes to the rear of the building. The roof of the Cameron Block was not accessed during the condition assessment.

As part of the proposed interventions, the existing roof will be demolished as part of the demolition of the support structure and side and rear facades.

Conservation Recommendation: Demolition

- Demolish the existing roof and roof structure to permit the new proposed construction.

5.8 SIGNAGE

Commercial signs are an integral feature of historic commercial buildings. Different types of signs were fabricated in traditional materials with painted or three-dimensional letters, including fascia signs, projecting signs and painted window signs. Signs often reflect the ethnic history of a neighborhood and its character, as well as the social and business activities carried within it, and it is important to preserve or commemorate these markers of the building's social and economic history.

CONSERVATION STRATEGY: REHABILITATION

When considering new signs on a heritage building, the design should be in accordance with Parks Canada's *Standards and Guidelines for the Conservation of Historic Places in Canada*, which states that "new signage should be compatible with the building in terms of size, scale, material, style and colour. In addition, new signs should not obscure, damage or destroy character-defining elements of the building".

- New signs can be inspired by historical signs on the building, signs from an earlier era or contemporary materials that are sympathetic to the building.
- Sign fixings or hangers should be carefully attached to the building in the least intrusive manner possible. On masonry walls, consider attaching into mortar rather than brick or stone.
- Signs were historically illuminated with front lighting.
- Future tenant signage will require a City of Vancouver sign application and must conform to applicable bylaws.

5.9 EXTERIOR COLOUR SCHEDULE (NO ACCESS YET)

Part of the conservation process is to finish the building in historically appropriate paint colours. A restoration colour scheme will be developed in conjunction with the project architect.

The final colour scheme will be based on a colour palette that will be determined by sampling. Onsite testing will be carried out once access is available, and paint samples assessed by microscopic analysis in order to reveal the original colour scheme of the structure. If paint cannot be removed from the brick, it will also be repainted.

Conservation Strategy: Investigation

- Determine an appropriate historic colour scheme for exterior painted finishes.

6 MAINTENANCE PLAN

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

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

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

6.1 MAINTENANCE GUIDELINES

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

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

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

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

6.2 PERMITTING

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

6.3 ROUTINE, CYCLICAL AND NON-DESTRUCTIVE CLEANING

Following the *Standards and Guidelines for the Conservation of Historic Places in Canada*, be mindful of the principle that recommends "using the gentlest means possible". Any cleaning procedures should be undertaken on a routine basis and should be undertaken with non-destructive methods. Cleaning should be limited to the exterior material such as concrete and stucco wall surfaces and wood elements such as storefront frames. All of these elements are usually easily cleaned, simply with a soft, natural bristle brush, without water, to remove dirt and other material. If a more intensive cleaning is required, this can be accomplished with warm water, mild detergent and a soft bristle brush.

High-pressure washing, sandblasting or other abrasive cleaning should not be undertaken under any circumstances.

6.4 REPAIRS AND REPLACEMENT OF DETERIORATED MATERIALS

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

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

6.5 INSPECTIONS

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

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

6.6 INFORMATION FILE

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

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

6.6.1 LOG BOOK

The maintenance log book is an important maintenance tool that should be kept to record all maintenance activities, recurring problems and building observations and will assist in the overall maintenance planning of the building. Routine maintenance work should be noted in the maintenance log to keep track of past and plan future activities. All items noted on the maintenance log should indicate the date, problem, type of repair, location and all other observations and information pertaining to each specific maintenance activity.

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

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

6.7 EXTERIOR MAINTENANCE

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

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

6.7.1 INSPECTION CHECKLIST

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

EXTERIOR INSPECTION

Site Inspection:
- ☐ Is the lot well drained? Is there pooling of water?
- ☐ Does water drain away from foundation?

Foundation
- ☐ Moisture: Is rising damp present?
- ☐ Is there back splashing from ground to structure?
- ☐ Is any moisture problem general or local?
- ☐ Is spalling from freezing present? (Flakes or powder?)
- ☐ Is efflorescence present?
- ☐ Is spalling from sub-fluorescence present?
- ☐ Is damp proof course present?
- ☐ Are there shrinkage cracks in the foundation?
- ☐ Are there movement cracks in the foundation?
- ☐ Is crack monitoring required?
- ☐ Is uneven foundation settlement evident?
- ☐ Are foundation crawl space vents clear and working?
- ☐ Deflection of lintels?

Masonry
- ☐ Are moisture problems present? (Rising damp, rain penetration, condensation, water run-off from roof, sills, or ledges?)
- ☐ Is spalling from freezing present? Location?
- ☐ Is efflorescence present? Location?
- ☐ Is spalling from sub-florescence present? Location?
- ☐ Need for pointing repair? Condition of existing pointing and re-pointing?
- ☐ Is bedding mortar sound?

- ☐ Are weep holes present and open?
- ☐ Are there cracks due to shrinking and expansion?
- ☐ Are there cracks due to structural movement?
- ☐ Are there unexplained cracks?
- ☐ Do cracks require continued monitoring?
- ☐ Are there signs of steel or iron corrosion?
- ☐ Are there stains present? Rust, copper, organic, paints, oils / tars? Cause?
- ☐ Does the surface need cleaning?

Wood Elements

- ☐ Are there moisture problems present? (Rising damp, rain penetration, condensation moisture from plants, water run-off from roof, sills, or ledges?)
- ☐ Is wood in direct contact with the ground?
- ☐ Is there insect attack present? Where and probable source?
- ☐ Is there fungal attack present? Where and probable source?
- ☐ Are there any other forms of biological attack? (Moss, birds, etc.) Where and probable source?
- ☐ Is any wood surface damaged from UV radiation? (bleached surface, loose surface fibres)
- ☐ Is any wood warped, cupped or twisted?
- ☐ Is any wood split? Are there loose knots?
- ☐ Are nails pulling loose or rusted?
- ☐ Is there any staining of wood elements? Source?

Windows

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

Doors

- ☐ Do the doors create a good seal when closed?
- ☐ Do metal doors show signs of corrosion?
- ☐ Is metal door sprung from excessive heat?
- ☐ Are the hinges sprung? In need of lubrication?
- ☐ Do locks and latches work freely?
- ☐ If glazed, is the glass in good condition? Does the putty need repair?
- ☐ Are door frames wicking up water? Where? Why?
- ☐ Are door frames caulked at the cladding? Is the caulking in good condition?
- ☐ What is the condition of the sill?

Gutters and Downspouts

- ☐ Are downspouts leaking? Clogged? Are there holes or corrosion? (Water against structure)
- ☐ Are downspouts complete without any missing sections? Are they properly connected?
- ☐ Is the water being effectively carried away from the downspout by a drainage system?
- ☐ Do downspouts drain completely away?

Roof

- ☐ Are there water blockage points?
- ☐ Is the leading edge of the roof wet?
- ☐ Is there evidence of biological attack? (Fungus, moss, birds, insects)
- ☐ Are wood shingles wind damaged or severely weathered? Are they cupped or split or lifting?
- ☐ Are the nails sound? Are there loose or missing shingles?
- ☐ Are flashings well seated?
- ☐ Are metal joints and seams sound?
- ☐ If there is a lightening protection system are the cables properly connected and grounded?
- ☐ Does the soffit show any signs of water damage? Insect or bird infestation?
- ☐ Is there rubbish buildup on the roof?
- ☐ Are there blisters or slits in the membrane?
- ☐ Are the drain pipes plugged or standing proud?
- ☐ Is water ponding present?

6 MAINTENANCE PLAN

INTERIOR INSPECTION

Basement

- ☐ Are there signs of moisture damage to the walls? Is masonry cracked, discoloured, spalling?
- ☐ Is wood cracked, peeling rotting? Does it appear wet when surroundings are dry?
- ☐ Are there signs of past flooding, or leaks from the floor above? Is the floor damp?
- ☐ Are walls even or buckling or cracked? Is the floor cracked or heaved?
- ☐ Are there signs of insect or rodent infestation?

6.7.2 MAINTENANCE PROGRAMME

INSPECTION CYCLE:

Daily

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

Semi-annually

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

Annually (Spring)

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

Five-Year Cycle

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

Ten-Year Cycle

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

Twenty-Year Cycle

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

Major Maintenance Work (as required)

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

APPENDIX A: RESEARCH SUMMARY

Address: 810 Granville Street, Vancouver, British Columbia
Name: Cameron Block
Original Owner: Sophia Cameron
Architect: Parr, MacKenzie & Day
Contractor: Edward J. Ryan
Date of Construction: 1912

City of Vancouver Building Permit:

Permit:	2653
Owner:	Cameron, Mrs. Sophia (of 909 Thurlow St.)
Architect:	Parr & McKenzie
Builder:	Ryan, E. J.
Legal Address:	**DL:** 541 **Block:** 63 **Sub: Resub: Lot:** 3
Date (Y-M-D):	1912-06-12
Street Number:	[806]
Street Name:	Granville Street
Value:	$12,000.00
Remarks:	Office/Store; Two-storey brick store & offices [DBR]
Reference ID:	VN-3300-3301-1438

ALLEN ROOMS

816 GRANVILLE STREET, VANCOUVER, BC

CONSERVATION PLAN

OCTOBER 2022

DONALD LUXTON
AND ASSOCIATES INC

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DONALD LUXTON AND ASSOCIATES INC
1030 - 470 GRANVILLE STREET VANCOUVER BC V6C 1V5
hello@donaldluxton.com 604 688 1216 **www.donaldluxton.com**

1 INTRODUCTION

BUILDING NAME:	Allen Rooms
CIVIC ADDRESS:	816 Granville Street, Vancouver, BC
LEGAL DESCRIPTION:	Plan VAP210, Block 63, Lot 04
YEAR OF CONSTRUCTION:	1913
ORIGINAL OWNER(S):	R.A. Allen
ARCHITECT/DESIGNER:	Braunton & Leibert
BUILDER:	Unknown

Built in 1913, the Allen Rooms is a four-storey commercial structure located at 816 Granville Street, between Robson and Smithe Streets. Designed by architects Brauton & Leibert, the Allen Rooms' Edwardian-style architecture is characterised by its: brick clad façades with engaged brick plasters; symmetrical window bays; and, full-width storefront at street level. Brick and stone detailing provides unique touches to the front façade and contributes to its elegant appearance. The Allen Rooms, located mid-block on the 800-block of Granville Street, is part of a collection of historic building that still exist in the heart of Granville Street's entertainment district.

Proposed Redevelopment Scheme

A development scheme for this property has been prepared by Perkins & Will, in conjunction with Bonnis Properties. The scheme calls for an overall rehabilitation of the site through the construction of a new multi-storey addition behind the retained front façade of the Allen Rooms. The redevelopment includes the construction of an underground parkade encompasses multiple buildings, both historic and modern of the 800-block of Granville Street.

The major proposed interventions of the overall project are to:

- Preserve and restore the Allen Rooms historic front façade;
- Preserve and repair in-kind all surviving original exterior character-defining elements;
- Restore any missing and severely deteriorated character-defining elements of the retained front façade;
- Rehabilitate the storefront to suit the use and interior configuration; and,
- Rehabilitate the site thought the construction of a contemporary addition above the parapet line and behind the historic front façade.

This Conservation Plan is based on Parks Canada's *Standards and Guidelines for the Conservation of Historic Places in Canada*. It outlines the preservation, restoration, and rehabilitation that will occur as part of the proposed development.

2 HISTORICAL CONTEXT

2.1 GRANVILLE STREET DEVELOPMENT

Granville Street is one of Vancouver's 'founding streets' and began to develop in 1885 when the province gave the Canadian Pacific Railway (CPR) a subsidy of 2,440 hectares, the largest land deal in the city's history, in exchange for extending the railway along Burrard Inlet and into the downtown peninsula, as opposed to its original, intended terminus in Port Moody. This enormous amount of vacant land allowed the company to shape the emerging city. Much of the investment capital that built the railway derived from English sources and, symbolic of close ties to the British Empire, the first passenger train arrived in Vancouver on May 23, 1887, the eve of Queen Victoria's Golden Jubilee.

The CPR built its terminus at the northern end of Granville Street, as well as the first Hotel Vancouver, thereby securing the future of the street as the entryway to Vancouver. The transportation utility of Granville Street was quickly strengthened with streetcar service in 1890 and by later that decade, Granville Street boasted saloons, banks, and shops selling a variety of goods from tea to shoes to jewellery to books. Streetcar use along Granville was so great, that by 1900, after just ten years, the tracks required replacement. The newly accessible, central street was also furnished with a number of hotels by this time, which catered to the travellers streaming into the young city. Among them was the Allen Rooms, constructed in 1913; the building featured rooms on the upper floors and a café space on the ground floor. Many of the newly established businesses developed prior to the First World War catered to the growing area population and there were a large number of restaurants located along the core of the street, as the hotels often did not have individual cooking facilities. The Allen Rooms ensured two local needs were met at one address.

After Granville Street's commercial presence had been firmly established, the entertainment focus began to take off through the interwar period. Two major venues, the Orpheum Theatre and Commodore Ballroom, were constructed in the

Aerial view of Granville Street, stretching from the bottom-right to the top-left, showing the extent of commercial development along this important corridor in the mid-1920s. (Glen Roddick; City of Vancouver Archives 308-2)

2 HISTORICAL CONTEXT

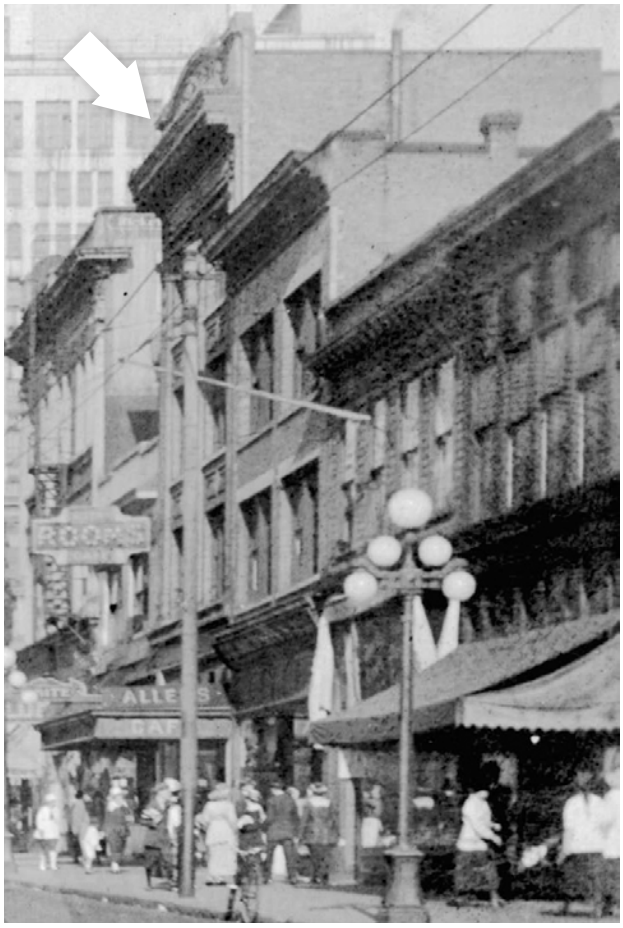
late 1920s, and two more theatres were built or renovated in the 1930s, despite the Great Depression. Additional attractions such as bowling alleys, pool halls, and dance halls supplemented the burgeoning 'Theatre Row' and helped bolster the dynamic and diverse entertainment offerings along the street, which drew audiences from across the region. The entertainment venues were enhanced with neon signs and marquees, leading Granville Street to become known as the 'Street of Lights' or the 'Great White Way.'

2.2 ALLEN ROOMS

Constructed in 1913, the Allen Rooms were built for original owner Robert A. Allen (1860-1928) who was also the proprietor of the eponymously named ground floor café and rooming house in the building. Born in Quebec, Robert, along with his brother, Osro, managed another rooming house and café along West Hastings Street at this time. Retaining the local architectural partnership of Hugh Braunton and John G. Leibert, both formerly of California, the structure was designed and built in 1913 at a time when the preceding, booming economy of the Edwardian era was in rapid decline. Any optimism of a rebound in fortunes was thwarted with the outbreak of the First World War the following year. However, Robert persevered and continued to own and operate this property until his passing in 1928, at which time his estate was bequeathed to his family.

The single-occupancy room business continued to be operated under the Allen Rooms moniker, later becoming Allen's Hotel, until at least the

The Allen Rooms (centre) as it appeared in the 1910s. (City of Vancouver Archives N87.08)



The Allen Rooms (noted with arrow) as it appeared in 1919. Notice the full width marquee installed at the storefront level on the building. (City of Vancouver Archives 677-99)

2 HISTORICAL CONTEXT

Partial view of the Allen Rooms as it appeared in 1950. (Artray; Vancouver Public Library 81449)

1970s. During circa 1950, the original storefront and ornate parapet were substantially altered, and beginning in the early 1970s, the storefronts of the Allen Rooms and neighbouring Cameron Block at 810 Granville Street were amalgamated to provide for an expanded commercial space.

2.3 BRAUNTON & LEIBERT

Although their partnership in Vancouver lasted only a few short years, Braunton & Leibert were prolific, and left a notable legacy of commercial blocks and early hotels in the city. English-born Hugh Braunton (1871-1945) immigrated with his family as an infant to the United States. Working throughout Stockton, Sonora, and Sacramento, he was entrusted with several large institutional commissions in his early career, including the Madera County Courthouse, 1900 (listed on the US National Register of Historic Places). John G. Leibert (1887-1949) was born in San Francisco, and while it is unknown if either Braunton or Leibert knew each other before their move to Canada's west coast, they began to collaborate shortly after their arrival in circa 1910.

Their association commenced during the middle of Vancouver's great boom period, and they were very successful in obtaining a number of commercial and industrial commissions, including: the Astoria Hotel, 1912; the City Mission for Messrs. Brown and Howey, 1912; the Irwinton Apartments, 1912-13; the Standard Furniture Co. Building, 1913, and the Allen Rooms, 1913. One of their most prominent projects was the landmark Ashnola Apartments on Main Street, 1912-13, where Leibert took up residence as soon as it was completed. Their work was elegant and restrained, generally using tan brick cladding capped with metal cornices, suiting the straight-forward requirements of Edwardian mercantilism. Braunton and Leibert were an opportunistic pair and travelled to where work was readily available. The slumping economy in 1914 prompted them to move back to the United States, where they continued to work together for a short time in Texas until parting ways. Both eventually ended their careers back in California where they remained.

3 STATEMENT OF SIGNIFICANCE

THE ALLEN ROOMS
816 GRANVILLE STREET, VANCOUVER, BC

Description of the Historic Place
Located on the 800-block of Granville Street in the heart of Vancouver's downtown entertainment district, the Allen Rooms building was constructed in 1913. The upper floors of the front façade are clad in brick and feature engaged pilasters and stone detailing.

Heritage Value of the Historic Place
The Allen Rooms building is significant as a representation of the Edwardian-era development along Granville Street, and as a good example of the work of architects Braunton & Leibert.

As the city expanded after the arrival of the transcontinental railway, the Canadian Pacific Railway promoted the growth of Granville Street through selective development, and by positioning the Hotel Vancouver at the highest point of land downtown. Transportation links were improved on the street in 1890, when a new electric railway system was inaugurated, and the corridor emerged as a commercial district, as well as the location of early entertainment venues. By the early 1900s, the entire city was booming, with numerous hotels and rooming houses constructed to house the growing seasonal and permanent population. Built for R.A. Allen as part of this immense growth period, the Allen Rooms originally included commercial space on the ground floor, as well as rooms on the upper floors. Allen Rooms remains one of the fine examples of the rapid Edwardian-era development along Granville Street.

Further value is attained through this building's association with its architects, Braunton & Leibert. Hugh Braunton was active in Vancouver from 1905-14, and by early 1912 went into partnership with John Grant Leibert. During Vancouver's Edwardian era boom the firm was successful in obtaining a number of commercial and industrial commissions, including the Astoria Hotel, the City Mission, the Irwinton Apartments, and the Standard Furniture Co. Building. One of their most prominent projects was the landmark Ashnola Apartments on Main Street. Their work was elegant and restrained, suiting the straight-forward requirements of Edwardian mercantilism. Although their partnership lasted only a few short years, Braunton & Leibert were prolific, and left a notable legacy of commercial blocks and early hotels. The Allen Rooms remains an intact representation of their legacy.

Character-Defining Elements
Elements that define the heritage character of the Allen Rooms are its:

- mid-block location on the 800-block of Granville Street, in the heart of the downtown Vancouver entertainment district;
- siting on the front property line;
- commercial form, scale and massing as expressed by its four-storey height and flat roof;
- masonry construction, including brick construction and stone detailing;
- Edwardian-era style elements such as its front façade with two window bays separated by engaged pilasters; and
- Second, third, and fourth floor wooden-sash windows with tripartite sashes.

3 STATEMENT OF SIGNIFICANCE

View of the front façade of the Allen Rooms, July 2021.
(Donald Luxton & Associates)

View of the front façade of the Allen Rooms in circa 1985.
(City of Vancouver Archives 790-1827)

4 CONSERVATION GUIDELINES

4.1 GENERAL CONSERVATION STRATEGY

The primary intent of the redevelopment of the Allen Rooms is to preserve the historic building's façade along Granville Street, while undertaking a rehabilitation of the site which will provide for office, retail, and cultural space through the construction of a multi-storey addition behind the retained facade and spanning multiple lots. As part of the work, character-defining elements of the historic façade will be preserved, while missing or deteriorated elements will be restored and rehabilitated to suit the new use and interior configuration.

Proposed Redevelopment Scheme
The development scheme for this property has been prepared by Perkins & Will in conjunction with Bonnis Properties, and includes the construction of a modern high-rise tower that extends above and behind the front façade of the Allen Rooms. The proposed new structure spans across five heritage resources including the Service Building, the Cameron Block, the Allen Rooms, the Commodore Ballroom, and the Norfolk Rooms.

The major proposed interventions of the overall project are to:

- Preserve and restore the Allen Rooms historic front façade;
- Preserve and repair in-kind all surviving original exterior character-defining elements;
- Restore any missing and severely deteriorated character-defining elements of the retained front façade;
- Rehabilitate the storefront to suit the use and interior configuration; and,
- Rehabilitate the site thought the construction of a contemporary addition above the parapet line and behind the historic front façade.

All new visible construction will be considered a modern addition to the historic structure. The *Standards and Guidelines* list recommendations for new additions to historic places.

The proposed design scheme should follow these principles:

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

"An addition should be subordinate to the historic place. This is best understood to mean that the addition must not detract from the historic place or impair its heritage value. Subordination is not a question of size; a small, ill-conceived addition could adversely affect an historic place more than a large, well-designed addition." *(Standards and Guidelines for the Conservation of Historic Places in Canada, Standard #11, page 34)*

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

All interventions to the Allen Rooms should be based upon the Standards outlined in the *Standards and Guidelines*, which are conservation principles of best practice.

4.2 STANDARDS AND GUIDELINES

The Allen Rooms building is a significant historical resource in the City of Vancouver and its entertainment district. Parks Canada's *Standards and Guidelines for the Conservation of Historic Places in Canada* is the source used to assess the

appropriate level of conservation and intervention. Under the *Standards and Guidelines*, the work proposed for the Allen Rooms includes aspects of preservation, restoration, and rehabilitation.

> ***Preservation:*** *the action or process of protecting, maintaining, and/or stabilizing the existing materials, form, and integrity of a historic place or of an individual component, while protecting its heritage value.*
>
> ***Restoration:*** *the action or process of accurately revealing, recovering or representing the state of a historic place or of an individual component, as it appeared at a particular period in its history, while protecting its heritage value.*
>
> ***Rehabilitation:*** *the action or process of making possible a continuing or compatible contemporary use of a historic place or an individual component, through repair, alterations, and/or additions, while protecting its heritage value.*

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

STANDARDS

Standards relating to all Conservation Projects

1. Conserve the heritage value of a historic place. Do not remove, replace, or substantially alter its intact or repairable character-defining elements. Do not move a part of a historic place if its current location is a character-defining element.
2. Conserve changes to a historic place, which over time, have become character-defining elements in their own right.
3. Conserve heritage value by adopting an approach calling for minimal intervention.

Standards and Guidelines: Conservation Decision Making Process

UNDERSTANDING

- **REFER TO HERITAGE VALUE AND CHARACTER-DEFINING ELEMENTS**
  An historic place's heritage value and character-defining elements are identified through formal recognition by an authority or by nomination to the *Canadian Register of Historic Places*.
- **INVESTIGATE AND DOCUMENT CONDITION AND CHANGES**
  On-site investigation as well as archival and oral history research should be carried out as a basis for a detailed assessment of current conditions and previous maintenance and repair work.

PLANNING

- **MAINTAIN OR SELECT AN APPROPRIATE AND SUSTAINABLE USE**
  Find the right fit between the use and the historic place to ensure existing new use will last and provide a stable context for ongoing conservation.
- **IDENTIFY PROJECT REQUIREMENTS**
  Define the needs of existing or future users, and determine the scope and cost of conservation work to establish realistic objective. Define priorities and organize the work in logical phases.
- **DETERMINE THE PRIMARY TREATMENT**
  While any conservation project may involve aspects of more than one of the three conservation treatments, it helps to decide during the planning stage whether the project falls under *Preservation*, *Rehabilitation* or *Restoration*.
- **REVIEW THE STANDARDS**
  The Standards are central to the process of preserving, rehabilitating or restoring an historic place in a consistent manner.
- **FOLLOW THE GUIDELINES**

INTERVENING

- **UNDERTAKE THE PROJECT WORK**
  Familiarize those working on the project with the planned conservation approach and to ensure they understand the scope of the project. Hiring processes for consultants and contractors should identify the need for heritage expertise and experience.
- **CARRY OUT REGULAR MAINTENANCE**
  The best long-term investment in an historic place is adequate and appropriate maintenance. Develop and implement a maintenance plan that includes a schedule for regular inspection to pro-actively determine the type and frequency of necessary maintenance work.

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

Additional Standards relating to Rehabilitation

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

Additional Standards relating to Restoration

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

4.3 CONSERVATION REFERENCES

The proposed work entails aspects of preservation, rehabilitation, and restoration of the front façade of the Allen Rooms building. The following conservation resources should be referred to:

***Standards and Guidelines for the Conservation of Historic Places in Canada*, Parks Canada, 2010.**

National Park Service, Technical Preservation Services. Preservation Briefs:

Preservation Brief 1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings.

Preservation Brief 2: Repointing Mortar Joints in Historic Masonry Buildings.

Preservation Brief 6: Dangers of Abrasive Cleaning to Historic Buildings.

Preservation Brief 9: The Repair of Historic Wooden Windows.

Preservation Brief 11: Rehabilitating Historic Storefronts.

Preservation Brief 15: Preservation of Historic Concrete.

Preservation Brief 17: Architectural Character – Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character.

Preservation Brief 35: Understanding Old Buildings: The Process of Architectural Investigation.

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

4.4 SUSTAINABILITY STRATEGY

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

In 2016, the Federal Provincial Territorial Ministers of Culture and Heritage in Canada (FPTMCHC) published a document entitled, *Building Resilience: Practical Guidelines for the Retrofit and Rehabilitation of Buildings in Canada* that is "intended to establish a common pan-Canadian 'how-to' approach for practitioners, professionals, building owners, and operators alike."
The following is an excerpt from the introduction of the document:

Four Pillars of Sustainability [CityPlan 2030 - City of Norwood]

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

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

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

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

4.5 ALTERNATE COMPLIANCE

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

4.5.1 VANCOUVER BUILDING BY-LAW

Building Code upgrading is the most important aspect of heritage building rehabilitation, as it ensures life safety and long-term protection for the resource. It is essential to consider heritage buildings on a case-by-case basis, as the blanket application of Code requirements does not recognize the individual requirements and inherent performance strengths of each building. Given that Code compliance is such a significant factor in the conservation of heritage buildings, the most important consideration is to provide viable economic methods of achieving building upgrades

This is recognized in the Vancouver Building By-Law (VBBL), in which a number of equivalencies have been developed and adopted that enable more sensitive and appropriate heritage building upgrades. The heritage equivalencies available under the VBBL are available for this project as required. In addition to the equivalencies offered under the VBBL, the City can also accept the report of a Building Code Engineer as to acceptable levels of code performance.

4.6 SITE PROTECTION AND STABILIZATION

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

- Are smoke and fire detectors in working order?
- Are wall openings boarded up and exterior doors securely fastened once the building is vacant?

- Have the following been removed from the interior: trash, hazardous materials such as inflammable liquids, poisons, and paints and canned goods that could freeze and burst?

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

5 CONSERVATION RECOMMENDATIONS

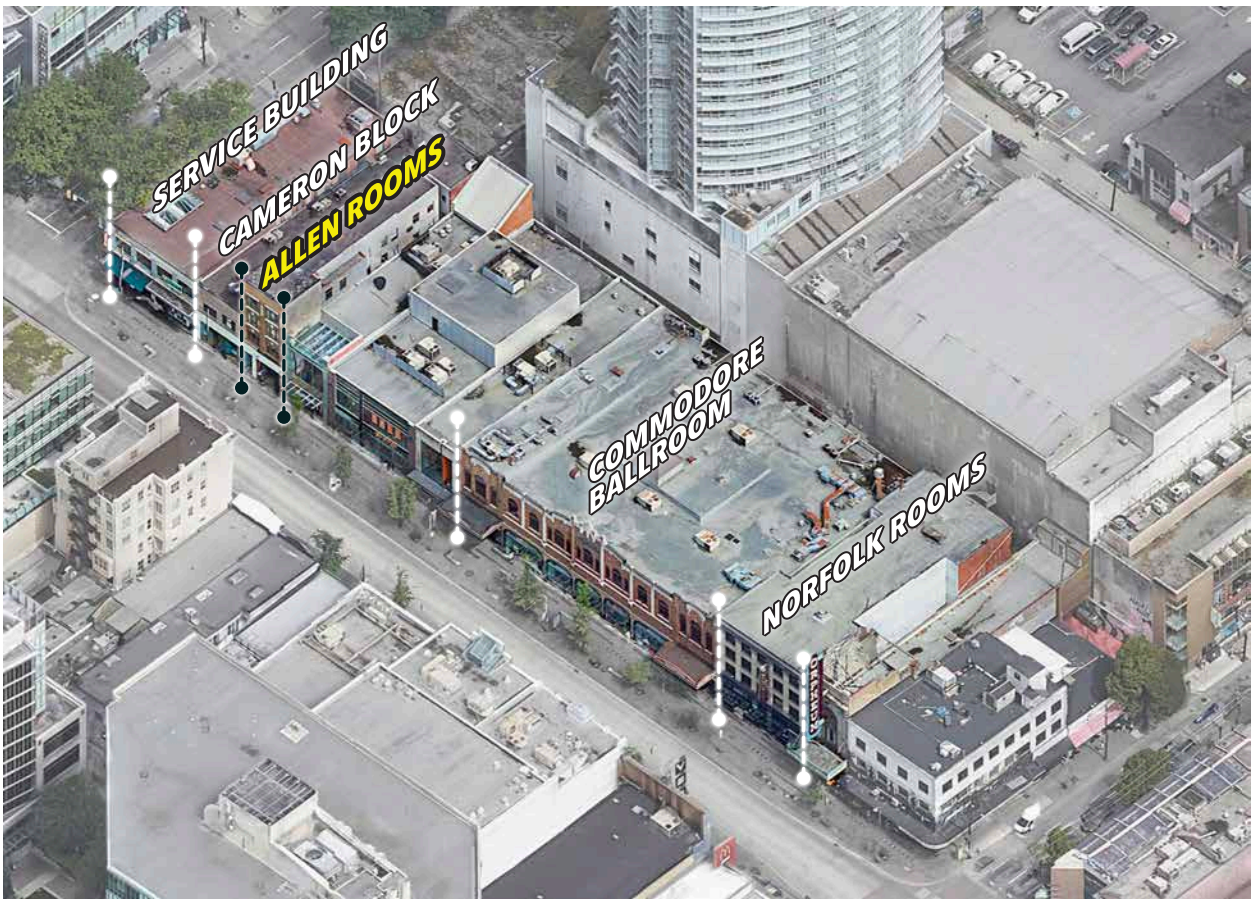
A condition review of the Allen Rooms was carried out during a site visits in 2021. The initial site review was limited to a visual review of the exterior of the building from the street level, with no intrusive testing or sampling being completed as part of the site visit. The recommendations for the conservation of the historic front façade are based on the site review and archival documentation that provides valuable information about the original appearance of the historic building.

The following section describes the materials, physical condition, and recommended conservation strategies for the Allen Rooms building based on Parks Canada *Standards and Guidelines for the Conservation of Historic Places in Canada*.

5.1 SITE

The Allen Rooms is situated mid-block along Granville Street, between Robson Street and Smithe Street. The building sits at the property line with no setbacks. An alley is located at its rear of the building that is accessed from Robson and Smithe Streets.

A number of heritage structures are located near the Allen Rooms including the Service Building, the Cameron Building, the Commodore Ballroom, the Norfolk Rooms (State Hotel), and Orpheum Theatre. The historic vicinity is primarily commercial in context, and culturally identified as the heart of Vancouver's entertainment district.



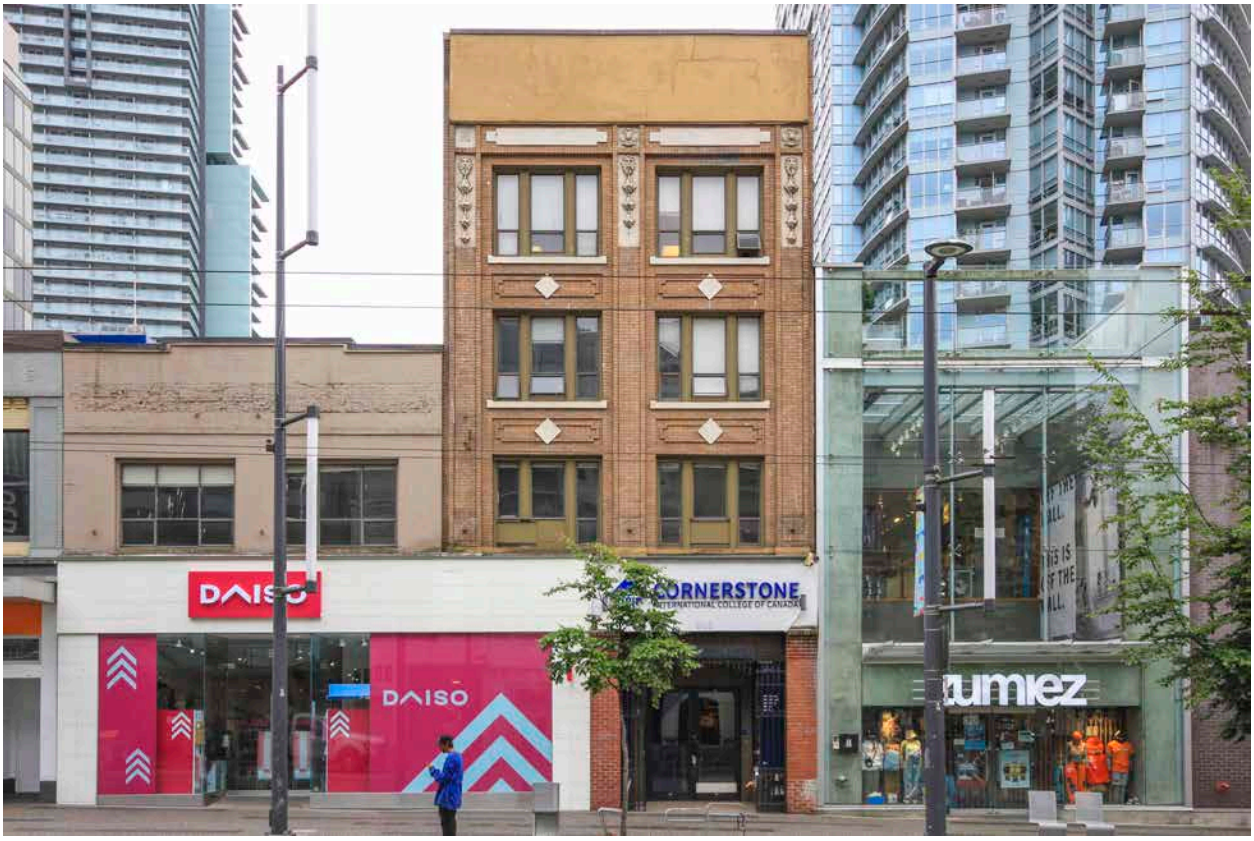
c.2019 oblique aerial view looking east showing the extent of the proposed redevelopment in the 800-block of Granville Street and the impacted heritage resources. (Google Maps 45° Imagery / Donald Luxton & Associates)

5 CONSERVATION RECOMMENDATIONS

The proposed interventions to the Allen Rooms ,are part of a larger redevelopment scheme for the 800 Block of Granville Street which includes multiple buildings spanning from the Norfolk Rooms (876 Granville Street) to the Service Building (800 Granville Street). The scheme would see the: full retention of the Commodore Ballroom; retention of the street and rear alley facades of the Service Building; retention of the front facade of the Norfolk Rooms, Allen Rooms, and Cameron Block; construction of multi-level underground parkade under a portion of the site; and, construction of a modern multi-storey addition behind and above the retained facades that spans over the Commodore Ballroom. All retained heritage elements within the site should be protected from damage or destruction at all times. Reference Section 4.6: Site Protection and Stabilization for further information.

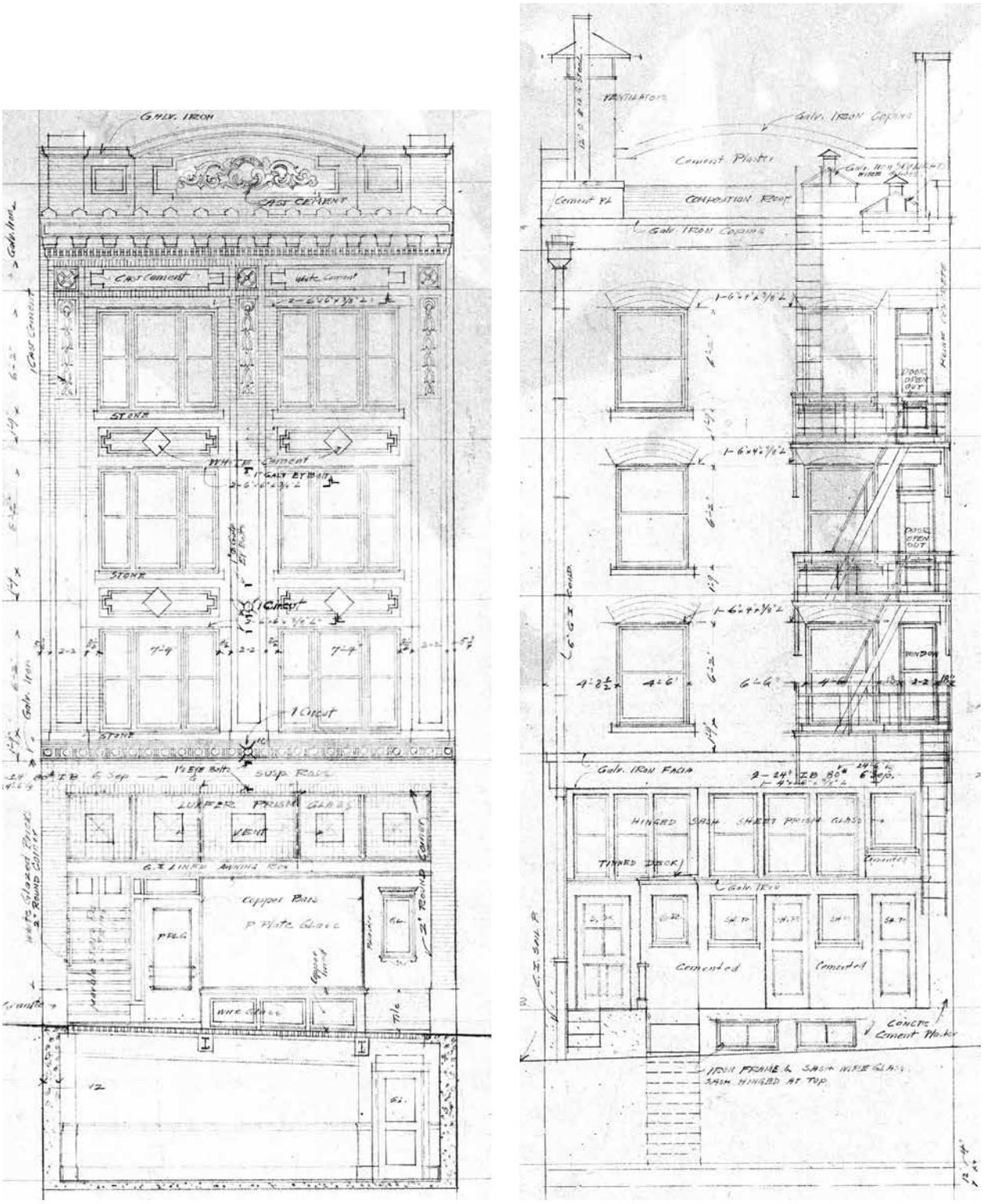
Conservation Strategy: Preservation and Rehabilitation

- Preserve the original location of the historic frontage along Granville Street, providing adequate protection and stabilization during the demolition and construction phase.
- Rehabilitate the site through the construction of modern multi-storey addition behind and above the Allen Rooms' historic Granville Street façade and underground parkade. All site rehabilitation work should occur within the property lines.
- Design any new addition to be "physically and visually compatible with, subordinate to, and distinguishable from the historic place" as outlined in Standard 11.
- Moisture issues during redevelopment should be addressed through the provision of adequate site drainage measures.



Front façade of the Allen Rooms, as viewed from Granville street, July 2021.(Donald Luxton & Associates)

5 CONSERVATION RECOMMENDATIONS



1913 plans for the front and rear façades of the Allen Rooms, drawn by architects Braunton & Leibert. (City of Vancouver Archives COV-S393-1, AP-363-5)

5.2 FORM, SCALE AND MASSING

Built in 1913, the Allen Rooms building is significant for it's Edwardian-style architecture. The building maintains its original form, scale, and massing as expressed by its four-storey height, narrow rectangular plan, and flat roof. Archival drawings indicate the presence of a full basement, however it was not accessed at the time of the review.

The historic front façade features two structural bays. When first constructed the building possessed a full-height and width street-level storefront and a prominent parapet cornice, which have both been altered. The extant four-storey façade is characterized by three pilasters with elaborate concrete detailing, which were observed to be in fair condition.

View of the rear façade of the Allen Rooms, July 2021. (Donald Luxton & Associates)

The proposed interventions to the heritage resource include the preservation of the historic front façade, retaining the integrity of the overall appearance as viewed along Granville Street. The rehabilitation scheme includes the construction of a modern multi-storey addition that extends above and behind the historic Granville Street the retained façade. All heritage resources within the site should be protected from damage or destruction at all times. Reference Section 4.6: Site Protection for additional information.

Conservation Strategy: Preservation and Rehabilitation

- Preserve the overall form, scale and massing of the Allen Rooms through the retention of the full-height and length of the historic façade along Granville Street.
- Preserve the position of the historic façades within the site property lines.
- Rehabilitate the structure through the construction of a underground parkade and modern multi-storey addition behind and above the retained Granville Street façade.

5.3 FOUNDATIONS

The foundation of the Allen Rooms building was not examined by the Heritage Consultant and its composition and condition are unknown. Archival documents indicate that the foundation structure is composed of reinforced concrete, with twelve to eighteen-inch thick concrete walls, an eight-inch concrete slab, and a full-height basement at the time of construction. The existing exterior concrete and masonry walls extend to grade.

The existing foundation will be rehabilitated as part of the façade retention, including necessary seismic reinforcements. Exterior concrete and masonry walls being retained must be secured to prevent damage during rehabilitation work.

Conservation Strategy: Preservation and Rehabilitation

- Foundations should be reviewed by a Structural Engineer. Once condition is assessed, revised conservation strategies can be recommended if required.
- Existing foundations should be preserved, if possible.
- If new foundations are proposed, concrete is a suitable material. New material should match original in appearance, as viewed from the exterior.
- To ensure the prolonged preservation of the new foundations through adequate site drainage.

5.4 EXTERIOR MASONRY WALLS

The Granville Street façade of the Allen Rooms is clad in light brown coloured brick laid in running bond with medium grey coloured mortar. The façade features four spandrel panels with decorative brick borders and precast concrete diamond shape shield. The façade also features pilasters with precast ornamental panels which were observed to be in fair condition. The ornamental panels each include four cascading cornucopias are connected. One cornucopia is missing from the middle pilaster. All missing or severely deteriorated character-defining elements of the retained front façade should be restored based on documentary and

Front façade showing brown-coloured brick in running bond and brick-bordered end pilaster. Spandrel panels feature decorative borders, and ornamental precast concrete rhombus in the center with matching concrete window sills above. (Donald Luxton & Associates)

physical evidence. The overall brick cladding was observed to be in fair condition with centralized areas of surface-level deterioration including staining, mortar loss, mild efflourescence; and minor organic growth.

At the parapet level, the original masonry parapet has been altered. Archival documentation suggests that a major alteration of the parapet including the original cornice was completed between 1949 and 1950. The alterations reduced the parapet height and changed its original design. Further investigation is required to confirm the existence, if any, of original elements behind the unsympathetic render that has been applied to the Granville Street façade.

The side and rear façade walls of the Allen Rooms building feature brick and reinforced concrete construction with render finish. Both side and rear façade walls display fair levels of deterioration including staining, organic growth, and severe cracking leaving brick structure exposed and prone to moisture-related damage.

The proposed redevelopment scheme for the rear façade and side walls includes their complete removal to accommodate the construction of a underground parkade and new modern multi-storey addition extending above and behind the retained Granville Street façade. A complete condition assessment of the retained brick is recommended to determine the extent of the façade restoration scope.

Conservation Strategy: Preservation, Rehabilitation, and Restoration

- Preserve and restore the historic brick front façade along Granville Street, including the restoration of the altered masonry parapet;
- Restore missing or severely deteriorated

View of the rear façade of the Allen Rooms with brick structure covered in a rendered. (Donald Luxton & Associates)

character-defining elements of the retained façade;
- Rehabilitate the site through the removal of the side and rear masonry walls and support structure to accommodate for the construction of a underground parkade and modern multi-story addition behind and above the retained façade.
- Overall cleaning of the brick on the exterior front façade should be carried out. Do not use any abrasive methods that may damage the fireskin surfaces of the brick. Use a soft natural bristle brush and mild water rinse. Only approved chemical restoration cleaners may be used. Sandblasting or any other abrasive cleaning method of any kind is not permitted.
- Repoint the brickwork by raking out loose mortar material to a uniform depth. Take care that the arises of the brick are not damaged. Work should only be undertaken by skilled masons. If power tools are used to cut or grind joints; tools can be used after test samples have been undertaken and reviewed by the Heritage Consultant. Repoint mortar joints with new mortar that matches existing in consistency, composition, strength, colour and pointing profile; note the finely tooled profile of the original mortar joints.
- Retain sound exterior masonry units or deteriorated exterior masonry units that can be repaired.

Parapet with missing cornice since c.1949. Currently the parapet a features a solid cement render finish with signs of staining, cracking, and paint peeling. (Donald Luxton & Associates)

The original parapet and cornice of the Allen Rooms as it appeared in the 1910s. (City of Vancouver Archives N87.08)

5.5 ARCHITECTURAL METALWORK & DECORATIVE ELEMENTS

5.5.1 CORNICES

Based on available archival documents, when completed the front façade possessed galvanized iron cornices at the storefront and parapet levels. Both cornices have since been removed from the front façade. Archival photographs indicate, interventions to the original cornices began in 1949. Further investigation is required to verify the composition and design of the original cornices to determine if any elements remain hidden behind later interventions. Archival drawings also suggest the use of galvanized iron parapet cap flashing at the front and rear elevations.

The interventions proposed for the Allen Rooms building's cornices include the restoration of the parapet and cornice. The metal cornices will be restored to match the originals using archival drawings and photographs to guide the restoration work. All interventions should be carried out in a manner that reflect the historic aesthetic and materials of the original building, and aligns with the *Standards and Guidelines for the Conservation of Historic Places in Canada*.

5 CONSERVATION RECOMMENDATIONS

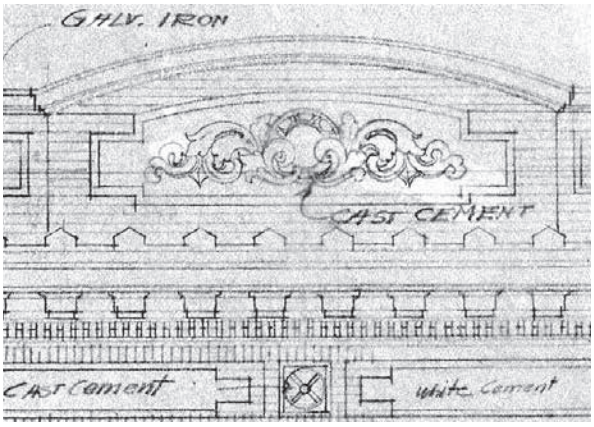
Conservation Strategy: Restoration and Rehabilitation

- Repair, stabilize and conserve fragile original metal elements from the restoration period, if present behind later interventions. Repairs should be physically and visually compatible and identifiable on close inspection for future research.
- Using archival documentation, identify composition and configuration of the original cornice and associated decorative elements.
- Restore metal cornices based on documentary and physical evidence.

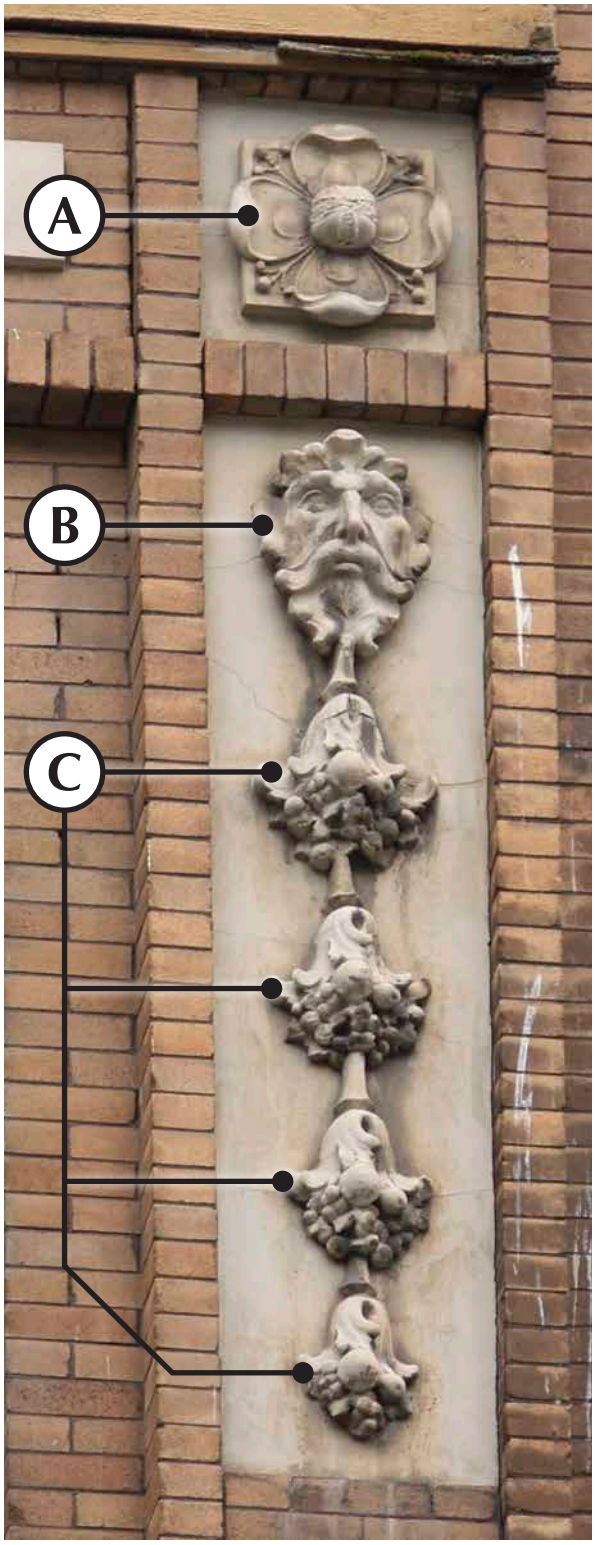
5.5.2 DECORATIVE ELEMENTS

The upper storeys of the historic façade are distinguished by multiple cast elements of varying intricate detail. The top of each of the masonry pilasters showcases an ornamental flower rosette (**A**), below which a face (**B**) with a row of four cascading floral cornucopias decreasing in size (**C**). These elements are original to the building's construction and in fair condition overall with small cracks and staining present. The decorative cast panel of the middle pilaster is missing its lowest most cornucopia, which should be restored using intact originals as a template.

The spandrel panels of the front façade also feature cast elements such a diamond shape shields in larger corner notched rectangle panels. These are original to the building and should be preserved and repaired as required.



Parapet cast panel, drawn by architects Braunton & Leibert. (City of Vancouver Archives COV-S393-1, AP-363-5)



5 CONSERVATION RECOMMENDATIONS

When first constructed, the centre of the parapet of the front façade possessed a large arched cast panel comprised of multiple scrolled festoon elements. The cast panel, metal cornice, and masonry parapet, were removed c.1949. This elements are to be restored using available archival images and drawings as part of the overall conservation of the Allen Rooms' front façade.

The decorative elements of the Allen Rooms building are to be retained with the historic front façade. All interventions should be carried out in a manner that reflects the historic aesthetic and materials of the original extant elements, and aligns with the *Standards and Guidelines for the Conservation of Historic Places in Canada*.

Conservation Strategy: Preservation and Restoration

- Preserve original decorative elements in good condition and document each component in detail to use as reference for future restoration work.
- Complete repairs to intact original cast elements. Repairs should not be evident when completed.
- Protect adjacent character-defining elements from accidental damage or exposure to damaging materials during repair and rehabilitation work to the historic structure.
- Restore missing elements such as the parapet's arched central panel and pilaster cornucopia based on available archival documents and/ or physical evidence of existing decorative elements.

5.6 FENESTRATION

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

5.6.1 WINDOWS

The front façade of the Allen Rooms building features six wood tripartite style windows of fixed and awning operating configurations. The wood frames and stone sills are original to the building; however, the existing sashes and glazing are later

SPECIFICATIONS FOR NEW WINDOWS AND WINDOW COMPONENTS

For replacement wood windows or window sash, the following specifications need to be met by the manufacturer in order to produce a compliant replica windows or components:

- New wood windows to match the appearance and character of the original wood windows.
- New wood windows to be through mortise and tenon construction.
- Each side of the window sash will be made from one piece of wood; splices are *not* acceptable
- The use of finger-jointed wood is *not* acceptable.
- Wood to be solid kiln dried Douglas Fir.
- Frames:
  - Heads and Jambs: solid flat grain Douglas Fir
  - Stops: solid vertical grain Douglas Fir
  - Sills: solid vertical grain kiln dried Douglas Fir.
- Sash horns (if present on original windows) must be replicated as an *integral part* of the side sash. Pinned or glued-on horns are *not* acceptable.

5 CONSERVATION RECOMMENDATIONS

Detail of the original wood window assemblies on the front façade of the Allen Rooms in 1950. (Artray; Vancouver Public Library 81449)

Front façade window with original wood frame and mullions, but with non-original sashes and glazing. Portion of mullion has been removed, and two lower sashes are boarded over. (Donald Luxton & Associates)

Front façade window with original wood frame and mullions, but with non-original sashes and glazing. (Donald Luxton & Associates)

replacements. The original wood windows of the front façade consisted of one-over-one hung wood windows. The extant original wood elements of the front façade windows that remain are in generally good condition, with localized areas of paint failure. Two windows on the second floor are partially boarded which has impacted the original frames and mullions.

The front façade windows are proposed to be preserved with the historic façade retention as part of the redevelopment scheme. Original wood elements such as frames and mullions will be preserved and wood window sashes restored based on archival documents. Further investigation is required to determine the extent of repairs required for intact original wood elements.

The rear façade features six arched style windows with steel frames and slider operating sashes. The frames, sashes and glazing are later additions to the rear, and do not add to the historic value of the building. All rear windows are in good condition, with the windows concrete sills showing signs of deterioration including staining, hairline cracking, and organic growth.

The rear façade windows will be removed as part of the overall rehabilitation plan for the site with the rear and side walls as well as the building's structure demolished to facilitate the construction of a underground parkade and modern multi-storey addition extending above the retained historic front façade.

Conservation Strategy: Preservation and Restoration

- Preserve the original window openings, wood window frames, and wood mullions of the Granville Street façade.
- Complete a detailed window assessment and inventory to determine extent of recommended replacement at the historic front façade.
- Restore missing or replaced sashes with new wood sashes based on physical and documentary evidence.
- Prime and repaint as required in appropriate colour, based on colour schedule devised by Heritage Consultant.

Partial view of the southern portion of the original storefront of the Allen Rooms from 1934. Note the glazing in the bulkhead to provide light into the basement, and the Luxer Prism Glass transoms above the display windows. (Dominion Photograph Co.; Vancouver Public Library 23587)

5.6.2 STOREFRONTS

The Allen Rooms features a full-width street level storefront that has been heavily altered from the time of its original construction. Archival drawings and photographs indicate that the original storefront consisted of as single central storefront with stair access in the upper floors (north/left side of the storefront) and basement level (south/right side of the storefront) on either side of the storefront. The storefront consisted of a: wood assembly storefront; white glazed brick on the stair side walls; marble steps; brick pilasters with granite bases; storefront bulkhead with wired glass panels providing light to the basement level; multi-light full-width transom; and, decorative metal cornice. Given the extent of later interventions, further investigation is required to confirm if any original storefront components remain intact under later interventions.

The proposed redevelopment scheme includes the restoration and rehabilitation of the Allen Rooms' storefront. All interventions should be carried out in a manner that reflects the historic aesthetic and materials of the original building, using archival drawings and photo documentation as reference to ensure alignment with the *Standards and Guidelines for the Conservation of Historic Places in Canada*.

Conservation Strategy: Restoration and Rehabilitation

- Investigate if original components of the storefront remain intact under the later interventions.
- Preserve intact original components of the storefronts, if found, and complete in-kind repairs as required.
- Reinstate a wooden storefront assembly. The design of the storefronts should reflect the original, as evident in archival images where possible and rehabilitate storefront to reflect new use and interior configuration as required.
- Integrate commercial signs and new lighting systems as required, in a way that preserves the building's heritage value.
- Prime and paint in appropriate colour, based on colour schedule devised by Heritage Consultant.

Existing storefront of Allen Rooms with significant alterations from the original design and materials. (Donald Luxton & Associates)

5 CONSERVATION RECOMMENDATIONS

SPECIFICATIONS FOR NEW WOOD STOREFRONTS

For replacement wood storefronts, the following specifications need to be met by the manufacturer in order to produce a compliant replica storefronts or components of the storefront:

- New wood storefronts to match the appearance and character of the original storefronts.
- Wood to be solid kiln dried Douglas Fir.
- Each part of the storefront will be made from one piece of wood; splices are *not* acceptable
- The use of finger-jointed wood is *not* acceptable.

View of the Allen Rooms storefront in 1950. With the exception of the original (or very early) marquee, which was removed in the mid 1920s, the storefront remained unaltered until its renovation in circa 1951. (Artray; Vancouver Public Library 81449)

5.6.3 DOORS

The front façade of the Allen Rooms does not have any original door assemblies intact due to past interventions. At the rear façade, three original door openings have been filled in, presumably these provided access to a fire escape which has been removed. The ground floor at the rear has been heavily altered over time, with all of it's original windows blocked and doors reconfigured to a loading door.

The proposed redevelopment scheme includes the complete removal of the rear and side façades to accommodate the construction of a new modern multi-storey addition behind and above the retained Granville Street façade. Doors of the storefront should be restored to match original where possible.

Conservation Strategy: Restoration

- Reinstate a wood door assembly at the front façade. The design of the doors should reflect the originals, as evident in archival documents. Where required, rehabilitated door locations of the front façade to reflect new interior use and configuration.
- Provide new accessible entry ways for the ground floor, as required.

5.7 ROOF

The building features a flat roof behind a masonry parapet that has been altered over time. The roof structure is made up of fourteen-inch deep iron girders, with a wood-frame roof atop, which slopes to the rear of the building. The roof of the Allen Rooms was not accessible during the condition assessment.

As part of the proposed redevelopment, the existing roof will be demolished along with the building's structure and side and rear walls to permit the construction of a underground parkade and new multi-storey addition extending above and behind the retained Granville Street façade.

Conservation Recommendation: Demolition

- Demolish the existing roof and roof structure to permit the new proposed construction.
- Protect the parapet and interior face of the retained exterior masonry wall that become exposed due to the removal of the extant roof.

5.8 SIGNAGE

Commercial signs are an integral feature of historic commercial buildings. Different types of signs were fabricated in traditional materials with painted or three-dimensional letters, including fascia signs, projecting signs and painted window signs. Signs often reflect the ethnic history of a neighborhood and its character, as well as the social and business activities carried within it, and it is important to preserve or commemorate these markers of the building's social and economic history.

Conservation Strategy: Rehabilitation

When considering new signs on a heritage building, the design should be in accordance with the Parks Canada *Standards and Guidelines for the Conservation of Historic Places in Canada*, which states that "new signage should be compatible with the building in terms of size, scale, material, style and colour. In addition, new signs should not obscure, damage or destroy character-defining elements of the building".

- New signs can be inspired by historical signs on the building, signs from an earlier era or contemporary materials that are sympathetic to the building.
- Sign fixings or hangers should be carefully attached to the building in the least intrusive manner possible. On masonry walls, consider attaching into mortar rather than brick or stone.
- Signs were historically illuminated with front lighting.
- Future tenant signage will require a City of Vancouver sign application and must conform to applicable bylaws.

5.9 EXTERIOR COLOUR SCHEDULE

Part of the conservation process is to finish the building in historically appropriate paint colours. A restoration colour scheme will be developed in conjunction with the project architect.

The final colour scheme will be based on a colour palette that will be determined by sampling. Onsite testing will be carried out once access is available, and paint samples assessed by microscopic analysis in order to reveal the original colour scheme of the structure. If paint cannot be removed from the brick, it will also be repainted.

Conservation Strategy: Investigation

- Determine an appropriate historic colour scheme for exterior painted finishes.

6 MAINTENANCE PLAN

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

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

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

6.1 MAINTENANCE GUIDELINES

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

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

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

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

6.2 PERMITTING

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

6.3 ROUTINE, CYCLICAL AND NON-DESTRUCTIVE CLEANING

Following the *Standards and Guidelines for the Conservation of Historic Places in Canada*, be mindful of the principle that recommends "using the gentlest means possible". Any cleaning procedures should be undertaken on a routine basis and should be undertaken with non-destructive methods. Cleaning should be limited to the exterior material such as concrete and stucco wall surfaces and wood elements such as storefront frames. All of these elements are usually easily cleaned, simply with a soft, natural bristle brush, without water, to remove dirt and other material. If a more intensive cleaning is required, this can be accomplished with warm water, mild detergent and a soft bristle

brush. High-pressure washing, sandblasting or other abrasive cleaning should not be undertaken under any circumstances.

6.4 REPAIRS AND REPLACEMENT OF DETERIORATED MATERIALS

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

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

6.5 INSPECTIONS

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

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

6.6 INFORMATION FILE

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

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

6.6.1 LOG BOOK

The maintenance log book is an important maintenance tool that should be kept to record all maintenance activities, recurring problems and building observations and will assist in the overall maintenance planning of the building. Routine maintenance work should be noted in the maintenance log to keep track of past and plan future activities. All items noted on the maintenance log should indicate the date, problem, type of repair, location and all other observations and information pertaining to each specific maintenance activity.

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

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

6.7 EXTERIOR MAINTENANCE

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

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

6.7.1 INSPECTION CHECKLIST

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

EXTERIOR INSPECTION

Site Inspection:
- ☐ Is the lot well drained? Is there pooling of water?
- ☐ Does water drain away from foundation?

Foundation
- ☐ Moisture: Is rising damp present?
- ☐ Is there back splashing from ground to structure?
- ☐ Is any moisture problem general or local?
- ☐ Is spalling from freezing present? (Flakes or powder?)
- ☐ Is efflorescence present?
- ☐ Is spalling from sub-fluorescence present?
- ☐ Is damp proof course present?
- ☐ Are there shrinkage cracks in the foundation?
- ☐ Are there movement cracks in the foundation?
- ☐ Is crack monitoring required?
- ☐ Is uneven foundation settlement evident?
- ☐ Are foundation crawl space vents clear and working?
- ☐ Do foundation openings (doors and windows) show: rust; rot; insect attack; paint failure; soil build-up;
- ☐ Deflection of lintels?

Masonry
- ☐ Are moisture problems present? (Rising damp, rain penetration, condensation, water run-off from roof, sills, or ledges?)
- ☐ Is spalling from freezing present? Location?
- ☐ Is efflorescence present? Location?
- ☐ Is spalling from sub-florescence present? Location?

- ☐ Need for pointing repair? Condition of existing pointing and re-pointing?
- ☐ Is bedding mortar sound?
- ☐ Are weep holes present and open?
- ☐ Are there cracks due to shrinking and expansion?
- ☐ Are there cracks due to structural movement?
- ☐ Are there unexplained cracks?
- ☐ Do cracks require continued monitoring?
- ☐ Are there signs of steel or iron corrosion?
- ☐ Are there stains present? Rust, copper, organic, paints, oils / tars? Cause?
- ☐ Does the surface need cleaning?

Wood Elements

- ☐ Are there moisture problems present? (Rising damp, rain penetration, condensation moisture from plants, water run-off from roof, sills, or ledges?)
- ☐ Is wood in direct contact with the ground?
- ☐ Is there insect attack present? Where and probable source?
- ☐ Is there fungal attack present? Where and probable source?
- ☐ Are there any other forms of biological attack? (Moss, birds, etc.) Where and probable source?
- ☐ Is any wood surface damaged from UV radiation? (bleached surface, loose surface fibres)
- ☐ Is any wood warped, cupped or twisted?
- ☐ Is any wood split? Are there loose knots?
- ☐ Are nails pulling loose or rusted?
- ☐ Is there any staining of wood elements? Source?

Windows

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

Doors

- ☐ Do the doors create a good seal when closed?
- ☐ Do metal doors show signs of corrosion?
- ☐ Is metal door sprung from excessive heat?
- ☐ Are the hinges sprung? In need of lubrication?
- ☐ Do locks and latches work freely?
- ☐ If glazed, is the glass in good condition? Does the putty need repair?
- ☐ Are door frames wicking up water? Where? Why?
- ☐ Are door frames caulked at the cladding? Is the caulking in good condition?
- ☐ What is the condition of the sill?

Gutters and Downspouts

- ☐ Are downspouts leaking? Clogged? Are there holes or corrosion? (Water against structure)
- ☐ Are downspouts complete without any missing sections? Are they properly connected?
- ☐ Is the water being effectively carried away from the downspout by a drainage system?
- ☐ Do downspouts drain completely away?

Roof

- ☐ Are there water blockage points?
- ☐ Is the leading edge of the roof wet?
- ☐ Is there evidence of biological attack? (Fungus, moss, birds, insects)
- ☐ Are wood shingles wind damaged or severely weathered? Are they cupped or split or lifting?
- ☐ Are the nails sound? Are there loose or missing shingles?
- ☐ Are flashings well seated?
- ☐ Are metal joints and seams sound?
- ☐ If there is a lightening protection system are the cables properly connected and grounded?
- ☐ Does the soffit show any signs of water damage? Insect or bird infestation?
- ☐ Is there rubbish buildup on the roof?
- ☐ Are there blisters or slits in the membrane?
- ☐ Are the drain pipes plugged or standing proud?
- ☐ Is water ponding present?

6 MAINTENANCE PLAN

INTERIOR INSPECTION

Basement

- ☐ Are there signs of moisture damage to the walls? Is masonry cracked, discoloured, spalling?
- ☐ Is wood cracked, peeling rotting? Does it appear wet when surroundings are dry?
- ☐ Are there signs of past flooding, or leaks from the floor above? Is the floor damp?
- ☐ Are walls even or buckling or cracked? Is the floor cracked or heaved?
- ☐ Are there signs of insect or rodent infestation?

6.7.2 MAINTENANCE PROGRAMME

INSPECTION CYCLE:

Daily

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

Semi-annually

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

Annually (Spring)

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

Five-Year Cycle

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

Ten-Year Cycle

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

Twenty-Year Cycle

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

Major Maintenance Work (as required)

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

APPENDIX A: RESEARCH SUMMARY

Civic Address: 814 Granville Street, Vancouver, British Columbia
Legal Address: Lot 4, Block 63, District Lot 541
Historic Name: Allen Rooms
Original Owner: R.A. Allen
Architect: Braunton & Leibert
Date of Construction: 1913

PUBLISHED REFERENCES:
- *Building the West: The Early Architects of British Columbia*, ed. Donald Luxton, 2003

BUILDING PERMIT:
District: Vancouver
Permit: 4302
Owner: Allen, R. A.
Architect: Braunton & Leibert
Builder: Allen, R. A.
Legal Address: DL: 541 Block: 63 Sub: Resub: Lot: 4
Date (Y-M-D): 1913-02-13
Street Number: 816-818
Street Name: Granville Street
Value: $35,000.00
Remarks: Apartments/rooms; four-storey brick store and rooms [VP]
Reference ID: VN-3400-3401-182

COMMODORE BALLROOM

838-870 GRANVILLE STREET, VANCOUVER, BC

CONSERVATION PLAN

NOVEMBER 2022

DONALD LUXTON
AND ASSOCIATES INC

TABLE OF CONTENTS

DONALD LUXTON AND ASSOCIATES INC

1030 - 470 GRANVILLE STREET VANCOUVER BC V6C 1V5

hello@donaldluxton.com 604 688 1216 **www.donaldluxton.com**

1 INTRODUCTION

Building Name:	Commodore Ballroom
Historical Building Name:	Commodore Cabaret
Civic Address:	838-870 Granville Street, Vancouver, BC
Legal Description:	Lot 10, Block 63, District Lot 541
Year of Construction:	1930
Original Owner(s):	The Vested Estates Ltd. (the Reifel Family)
Architect/Designer:	Henry Herbert Gillingham (completed by Bruce Gillingham)
Builder:	unknown

The earliest portion of the Commodore Ballroom building, also known as the Commodore Cabaret, is the northern most structural bay. When Vested Estates engaged architect Henry Herbert Gillingham in 1929 to design a building for the east side of the 800-block of Granville Street, it was for only a single lot. However, by the time the single storefront was completed, Vested Estates had acquired the lots to south as far as the Norfolk Rooms (876 Granville Street) on which the Commodore Ballroom would be constructed and completed in 1930.

The Commodore Ballroom is a two-storey structure with full basement located at 838-870 Granville Street, between Robson and Smithe Streets. The Art Deco design building is highly identifiable by its: symmetrical front façade with patterned multi-coloured brick; arched second floor windows; decorative tile panels below the second floor windows; storefront tilework symmetrical front façade with patterned multi-coloured brick; central parged ziggurat and geometric detailing along the roofline; parged pilasters separating the triple window assemblies that extend from storefront to above the roofline and capped with geometric details; regular, symmetrical series of shallow-arched storefronts; and, original cantilevered canopy at the north end and replica canopy at the south end of the front façade. When completed, the Commodore Ballroom provided a range of services with a bowling alley and billiards in the basement, commercial businesses on the ground floor, and entertainment venue on the second floor. The Commodore Ballroom, is part of a collection of historic buildings that still exist in the heart of Granville Street's entertainment district.

A redevelopment scheme for this property has been prepared by Perkins&Will, in conjunction with Bonnis Properties. The redevelopment scheme encompasses the lots from the Norfolk Rooms (876 Granville Street) north to the Service Building (800 Granville Street) and includes the lots on which the Commodore Ballroom is situated. The overall project's intent is to rehabilitate the site through the construction of a new multi-storey mix use building and an underground parkade. To facilitate this rehabilitation a range of interventions are proposed for the extant buildings including: the complete demolition of three buildings; the retention of the street façades and one alley façade of four historic buildings; and, the full retention of the Commodore Ballroom including the basement and ground floor commercial business.

The major proposed interventions of the overall project as the relate to the Commodore Ballroom are:

- Preserve the historic Commodore Ballroom;
- Complete a voluntary seismic upgrade of the building in a sensitive manner;
- Repair any deteriorated existing materials; and,
- Rehabilitate the site through the construction of a contemporary structure behind and above the Commodore Ballroom building's parapet that spans over but does not penetrate through the historic building. Provide new access points at the second level with structures to the north and south.

This Conservation Plan is based on Parks Canada's *Standards and Guidelines for the Conservation of Historic Places in Canada*. It outlines the preservation, restoration, and rehabilitation that will occur as part of the proposed development.

2 HISTORICAL CONTEXT

2.1 HISTORIC CONTEXT: DANCE HALLS, NIGHT CLUBS & JAZZ IN VANCOUVER

From the earliest years of the 20th century until the early 1960s, the dance hall was the popular forerunner of the discothèque or nightclub. Attending tea and supper dances was a popular social pastime, and provided appropriate, chaperoned environments for men and women to mingle. Many hotels and clubs had their own orchestras that provided live music and entertainment.

Public dance halls were viewed by some citizens as potential havens for moral laxness between the sexes; therefore, dances were generally private, chaperoned functions. Many of the more affluent citizens built their homes with a ballroom and party facility, generally on the third floor, with access by special stairs or an elevator; Hycroft notably had its ballroom at the lower level. On the lower end of the social scale, some saloons offered dancing.

The social scene began to shift with the popularity of Irene and Vernon Castle, dance teachers and performers who are credited with reviving the popularity of modern dancing. They reached the peak of their popularity during the Edwardian-era boom years, and popularized Ragtime, the Tango and the Foxtrot. Dance was taught at a number of local 'dancing academies' such as the Mrs. M. Lester Dancing Academy – a palatial establishment that opened on Davie Street in 1914 – that offered dance classes, social dances and private lessons by appointment.

The early dance establishments were replaced during Prohibition by supper clubs with a more sophisticated atmosphere that reflected the influence of society dancing. Most hotels included ballrooms or party rooms to provide for dancing as well as other group activities. Shortly after Prohibition came into effect in October 1917, a lively local jazz scene sprouted, and the hotel bars at the Patricia, Irving, and the Bodega began featuring live music to make up for the loss of alcohol sales. Authentic jazz was performed for the first time in Vancouver in 1914, when the Original Creole Orchestra appeared at the Pantages Theatre. Led by Jelly Roll Morton's brother-in-law, Bill Johnson, and legendary trumpet player Freddie Keppard, they hailed from New Orleans and their 1914 tour of the Pantages vaudeville circuit has been credited for popularizing jazz across the continent. Remote from the jazz centres of New Orleans and Chicago, Vancouver suddenly become a jazz hotspot. Local sportsman George Paris was also a drummer, and was recruited to put together a jazz band for the Patricia Café. The cabaret opened on October 7, 1917; two weeks later the Empress Jazz Orchestra was performing at the theatre one block to the west. By 1919, the Patricia Cabaret was the hottest jazz club on the west coast; its house band featured Oscar Holden, Jelly Roll Morton, Albert Paddio, William

Lester Court on Davie Street the Mrs. M. Lester Dancing Academy, c.1922 (Stuart Thompson; City of Vancouver Archives CVA 99-5227).

2 HISTORICAL CONTEXT

Majestic Theatre (formerly the Pantages Theatre) on Hastings Street, 1965 (William Eddington Brown; CVA 1135-45)

Hoy, Lillian Rose, Leo Bailey, and Ada 'Bricktop' Smith (1894-1984), who became famous for running the Chez Bricktop nightclub in Paris from 1924 to 1961. Jelly Roll Morton came back to Vancouver in the spring of 1921 and put together a trio that was the house band of the Hotel Irving, but much of Vancouver's jazz scene migrated to Seattle after Prohibition was lifted in B.C. in 1921. Known as Vancouver's 'square mile of sin' for its many nightclubs, gambling houses and theatres, Hogan's Alley was the place to go in the 1920s for the new sounds of jazz, but Vancouver's musicians' union soon made it difficult for Americans to play in Canada. At the end of the 1920s, the union began a complete boycott of American acts that lasted until Duke Ellington broke the ban in 1940.

Many musicians had been employed to accompany silent movies, but the advent of the 'talkies' in 1928 did not put them out of work, as the sound quality was still rudimentary. The opening of 42nd Street in 1933

Capitol Theatre at 820 Granville Street, c.1926 (Dominion Photograph Co.; City of Vancouver Archives CVA 1399-540)

2 HISTORICAL CONTEXT

proved that a talkie musical could succeed, and movie operators, looking to save money, stopped employing musicians. People could no longer hear live music at the movies, and new 'joints' opened up for different types of music.

Starting in the mid-1920s, the dance hall began to occupy a pivotal place in popular culture – a place rivalled only by the cinema. They featured live musicians playing a range of music from strict tempo ballroom dance music to big band, swing and jazz. By the end of the 1920s, new dance halls were being built to accommodate the growing crowds of dance enthusiasts, including the Cinderella Ballroom in Mount Pleasant in 1928, the Silver Slipper Dance Hall in Strathcona in 1928 and this building, the spectacular Commodore Cabaret in 1930. Hotels created their own clubs, with guests of the hotel as potential clientele and radio broadcasts originating from their branded supper clubs. Numerous private clubs and fraternal organizations provided a hall in their building suitable for dances as well as other organizational functions. By the early 1930s, the Hollywood musicals were in full swing, and by 1933 Fred Astaire and Ginger Rogers were dancing across the big screen, further inspiring the dance craze.

Over time, different types of nightclubs and venues featured live music, such as The Cave Supper Club (1937-81), The Palomar (1937-52), The Smilin' Buddha (1952-92), the Cellar (1956-63), The Harlem Nocturne (Vancouver's only Black-owned and operated nightclub, 1957-66), Isy's Supper Club (1959-76), Oil Can Harry's (1966-77), the Classical Joint (1968-89), Richards on Richards (1980s-2009), The Town Pump (1983- 97), the Glass Slipper (1990s) and the Cellar Jazz Club (2000-14). Opened in 1947, the Penthouse survives today as a reminder of Vancouver's postwar social scene.

Congo Line at the Palomar c.1950 (Hugh Pickett; City of Vancouver Archives AM1674-S9-F05-: 2014-089.0884)

2 HISTORICAL CONTEXT

Cave Dance Hall, 1948 (Jack Lindsay; City of Vancouver Archives CVA 1184-3470)

Dance floor of the Commodore, December 1930, CVA A17522

Smilin Buddha Cabaret neon sign, 1983
(Paul Cannon; City of Vancouver Archives CVA 1376-345)

2 HISTORICAL CONTEXT

Granville Street at night, 1959 (B.C. Jennings; City of Vancouver Archives AM1531-: CVA 672-1)

2.2 GRANVILLE STREET CONTEXT

For many decades, Granville Street has been renowned as Vancouver's entertainment and theatre district, often referred to as the 'Street of Lights' or the 'Great White Way.' Granville Street is still recognized a one of Vancouver's most vibrant streets. The development of Granville Street has fluctuated with economic cycles, following a pattern of boom and bust, which has resulted in an assortment of building heights, styles, and forms. Adding to Granville Street's character are its unusual lot width of 25 feet, as opposed to the typical lot width of 33 feet, resulting in a mix of densely developed sites on the street. It is this diversity that defines the character of Granville Street.

The first Hotel Vancouver was among the earliest buildings to be erected on Granville Street. To make the Canadian Pacific Railway (CPR) land more attractive, architect T.C. Sorby was commissioned to build the Hotel Vancouver at the corner of Georgia and Granville, which was completed in 1887. The hotel was situated on the highest point of land and offered spectacular views to the north and of Burrard Inlet. Following the completion of the hotel, Granville Street was widened and in 1891, the CPR built an Opera House behind the Hotel Vancouver. The first Granville Street Bridge was constructed in 1889. It consisted of a low trestle structure and provided access to the emerging suburbs in the south. During this time, four notable Victorian brick structures were also built on Granville Street. They include the second Vermilyea Block at 871 Granville Street, the Golden Gate Hotel, the Keith Block, and the Colonial Hotel.

A sluggish economy in the early 1890s – and a general depression which began in 1893 and lasted through to 1898 – hindered the further development of Granville Street. The Vermilyea Block was among the few buildings to be constructed in Vancouver during that depression. At the turn of the century, Granville Street's commercial development was relegated to low-scale one to three-storey buildings. Many of these buildings are no longer standing, or they have been renovated beyond recognition. Transportation links were improved on Granville Street in 1890 when a new electric railway was installed.

2 HISTORICAL CONTEXT

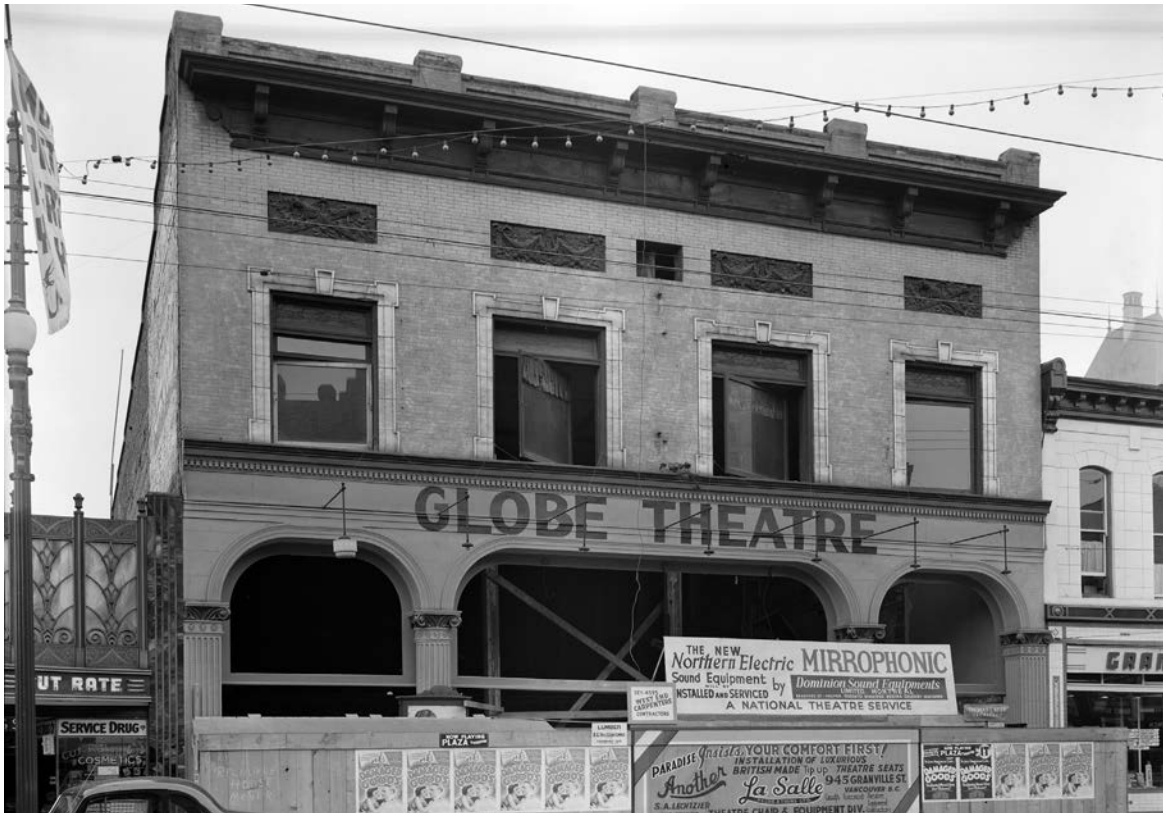
The Edwardian-era boom period left a distinct mark on Granville Street's overall appearance. The speculative land boom, which lasted between 1908 and 1913, resulted in Vancouver's most industrious building period. Granville Street saw its most extensive changes during this period, with the completion of many Edwardian-era buildings. In 1909, the second Granville Street Bridge, which consisted of a steel structure, was completed. Building activity on Granville Street ceased with the financial collapse of 1913, which was further compounded by the impact of the First World War. One of the final theatre buildings constructed before the First World War was the Globe Theatre (1913) at 845-851 Granville Street. Following the war, prohibition forced many local saloons to close, which in turn, made many of the Granville Street hotels unprofitable.

In the 1920s, the economy began to improve and development slowly began to gain momentum. During this era, Granville Street became the entertainment and theatre district with the construction of the Orpheum Theatre (1926-27) and this, the Commodore Ballroom/Commodore Cabaret (1930). Granville Street, also known as 'Theatre Row,' at this time, was also recognized for its prolific neon signage that lined the streets. Theatres and commercial businesses both utilized marquee signage, which varied in size and complexity. It was this neon signage that earned Granville Street the reputation of 'Street of Lights' or the 'Great White Way.' Theatre Row flourished over the years, later adding attractions such as bowling alleys, pool halls, and dance halls. Other significant sites built during this era include the Farmer Building (1922), the Coughlan Building (1923), the CIBC Building (rebuilt in 1929) and the Bank of Nova Scotia (1929). this renewed building activity came to an abrupt halt in 1929 with the Great Crash and the start of the depression. In 1931, Yaletown was rezoned into a central business/heavy industrial area. On account of this, the surrounding residential context of Granville Street was compromised.

Economic prosperity gradually returned by the late 1930s, but the Second World War disrupted building development in the 1940s. A few important buildings

Aerial view of Granville Street, stretching from the bottom-right to the top-left, showing the extent of commercial development along this important corridor in the mid-1920s. (Glen Roddick; City of Vancouver Archives 308-2)

2 HISTORICAL CONTEXT



Above: The Globe Theatre, 1937 (VPL_16397)

Left: Globe Theatre renovated into the Art Deco designed Paradise Theatre, 1938 (VPL_1641)

were constructed on Granville Street at this time, which include the Vogue Theatre (1941) and the Studio Theatre (1948). It was also during this time that the Globe Theatre at 845-851 Granville Street was transformed into the Art Deco designed Paradise Theatre (1938).

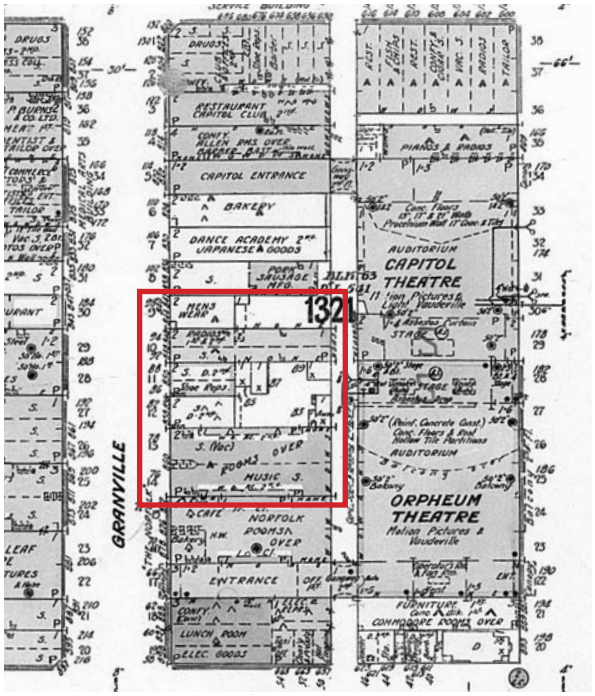
Post-war prosperity led to the construction of the high-level, third Granville Street Bridge in 1954. The highway bridge, which consists of eight lanes, significantly improved access into the city center but did little to improve Granville Street itself. Traffic was diverted onto Howe and Seymour Streets, which inadvertently affected the retail nature of Granville Street. This, coupled with the cessation of streetcar service, greatly impacted Granville Street's economic viability. Theatre popularity was in significant decline by this time as well, due to the overwhelming popularity of the home television set.

2 HISTORICAL CONTEXT

Commodore, 1950, (VPL 83192). Earliest portion built is at the far left (current entrance to Commodore Lanes), one of the early tenants in this portion of the building was a Japanese goods store - Mikado.

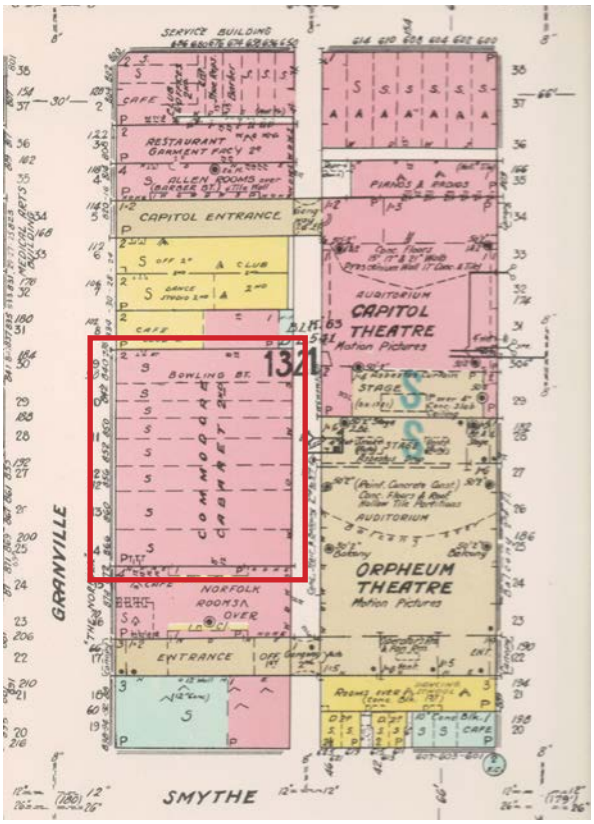
2.3 THE COMMODORE CABARET

The Commodore Cabaret is one of Vancouver's best examples of Art Deco architecture. Popular during the late 1920s and 1930s, the style was born as a reaction to the prevailing historical revival styles of the day, which tended toward classic forms and embellishments. As prosperity returned after the end of the First World War, there was an artistic flowering that responded to the break with traditional forms and designs. Based on formative prototypes that were starting to appear in art and couture just before the outbreak of war, a renewed interest in fashion, art, interior design and architecture was established. Embodied by rich geometrical and floral ornamentation, highly-coloured surfaces and an exoticism, much of the inspiration behind the Art Deco movement was based on archaeological discoveries such as the discovery of Tutankhamun's tomb in 1922 and excavations of Mayan cities. The Art Deco style was an expression of faith in technological and scientific progress, and a rejection of traditional architectural styles. Rather



1928 Fire Insurance Map showing the future location of the Commodore

2 HISTORICAL CONTEXT



1955 Fire Insurance Map the Commodore Cabaret

1931. Thomson, S. Commodore Ballroom [VPL 9007]

Commodore Cabaret, 1932 with its neon sign (left of the Orpheum sign), VPL 11037

2 HISTORICAL CONTEXT

Top: BusyNight, c.1930s Commodore Ballroom (VPL 70488)
Above Left: Commodore Bowling Alley, 1931, (CVA A18044)
Above Right: Commodore Reaction Area, 1931, (CVA A18043)

2 HISTORICAL CONTEXT

Commodore Ballroom, 1967, CVA A58831

than being structurally innovative, the Art Deco style was a complex system of ornamentation. A rich colour palette highlighted stylized geometric designs, and lavish materials were combined for opulent, theatrical effects. The name Art Deco was coined in the 1960s, and was taken from a major exposition for art and the machine age held in Paris in 1925, the Exposition Internationale des Arts Decoratifs et Industriels Moderne. The style was associated with progressive tastes, and found a musical sister in jazz.

Characterized by its embrace of applied decoration, rich embellishments, geometric shapes and stylized patterns, the Art Deco style is represented in both the interior and exterior of the Commodore Cabaret. Designed by architect Henry Herbert Gillingham as an entertainment complex complete with bowling alley, billiards area, retail space, and a ballroom with state of the art 'sprung' dance floor, the resulting building was an architectural marvel at the time of its opening in 1930.

2.4 ORIGINAL OWNERS: THE REIFEL FAMILY

George Conrad Reifel (1893-1958) was one of three children born to family patriarch and brew-master Heinrich "Henry" Reifel and Annie Elizabeth Brown. Henry Reifel was born in 1869 in Speyer, Bavaria and immigrated to the United States in 1886. Trained in the brewing tradition in cities including San Francisco and Portland, Henry continued to travel north until he reached British Columbia in 1888. Upon settling in Vancouver, Reifel established a brewery in the area of Main Street and 16th Avenue on Brewery Creek; though the operation was ultimately unsuccessful, Henry was able to learn from his experiences and open successful breweries in both Victoria and Nanaimo. Sponsored and spurred on by his father, George C. Reifel moved from Nanaimo to Milwaukee to attend brewery school at the age of sixteen. By the early 1900s, George Reifel, along with his father and his brother, Harry, owned three breweries in British Columbia; their

George C. Reifel at Westham Island

company, Canadian Brewing & Malting, amalgamated with several others to become 'Vancouver Breweries' in 1908. Undeterred by the 1917 Prohibition Act, the Reifels took their distillery skills to Japan where they established a successful brewery business.

1917 was the same year George Reifel married Alma Lucy Barnes. After returning from Japan, George and Alma would go on to have three children, Audrey, George, and Alma Jane. By the 1920s, the Reifel's brewery empire had grown significantly, resulting in the ownership of the 'Breweries and Distilleries Corporation', which was presided over by Henry Reifel until his retirement in 1933, when he sold his brewing interests. Though retired, Henry remained active in the community through posts with the Vancouver General Hospital, Board of Trade, and Vancouver Pioneers Association.

Aside from the brewery business, George was actively involved in Vancouver's music scene; he commissioned the construction of this building, the successful Commodore Ballroom on Granville Street in 1929 (completed in 1930), as well as the Vogue and the Studio Theatres, constructed in the 1940s. George hired architect Ross Lort to design his estate along Southwest Marine Drive, known as Casa Mia, which was in close proximity to his father's house located at 1451 Angus Drive and his brother's house, Rio Vista, also located on Southwest Marine Drive. An involved and active citizen, George owned a 500-acre farm on Westham Island, was vice-president of the Alberta Distilleries, and was an avid outdoorsman and hunter. He died in Vancouver in 1958, while the Reifel family remained at Casa Mia until 1965. The Reifel family legacy lives on today in the George C. Reifel Bird Sanctuary on Westham Island, which was donated to the Canadian Federal Crown by George's son, George Henry Reifel, in 1972.

2.5 ARCHITECT: HENRY HERBERT GILLINGHAM

From: Building the West: Early Architects of British Columbia

Henry Herbert Gillingham was a rather prolific designer of predominantly domestic architecture in British Columbia, but little is known of his life. As his modest application to the AIBC indicates, Gillingham was likely a man of few words. Born in London, England, on November 25, 1874, Gillingham entered his father's London architectural practice at age seventeen, and then later worked with his brothers' firm in Claxton. He arrived in Vancouver during the boom in 1911, and undertook a large amount of residential work in and around Vancouver and Victoria. Gillingham's house designs show a distinctive British Arts and Crafts sensibility. One of his clients was Herbert Burbidge, a breeder of outstanding Jersey cattle and son of a long-time managing director of Harrod's department store in London, who had come to Canada to oversee the construction of the Hudson Bay Company's department western stores. Burbidge commissioned Burke, Horwood & White to design the stores, but chose Gillingham as the architect for his own home,

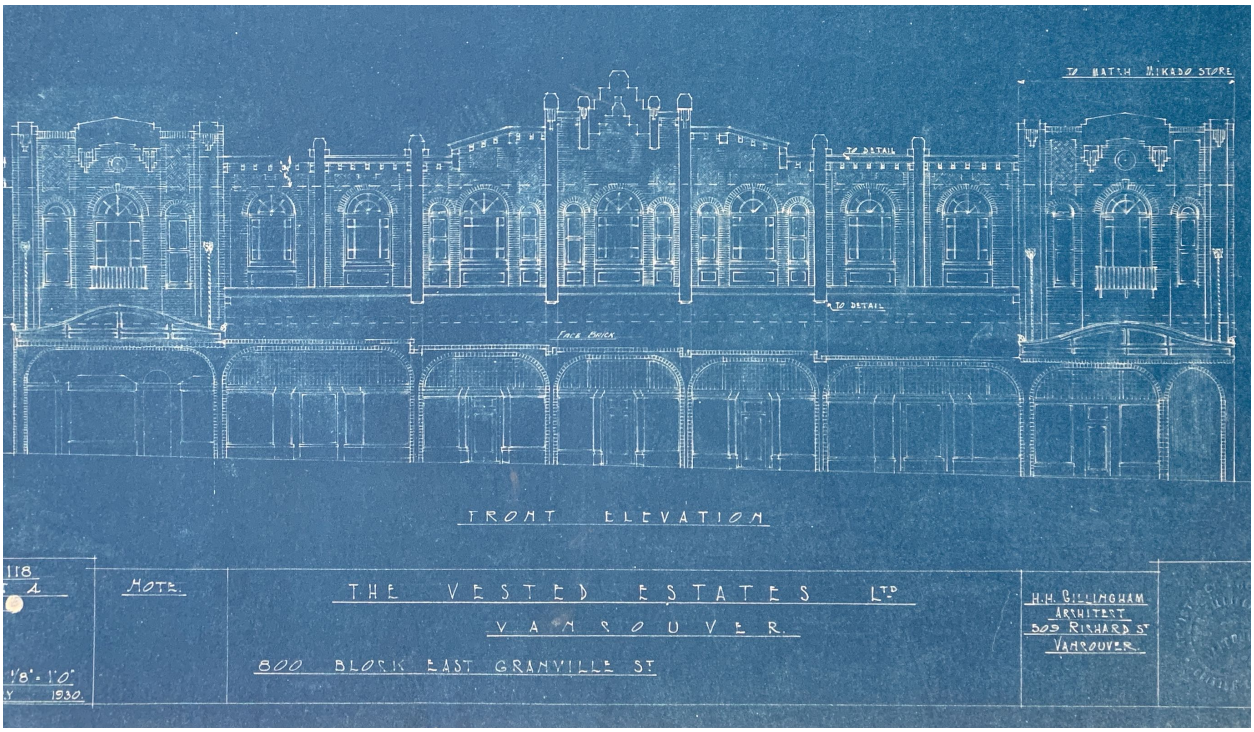
2 HISTORICAL CONTEXT

a cross-gabled Tudor Revival structure reminiscent of an English farm estate house. Located at Cordova Bay, it was called Babbacombe Farm, and was constructed during the middle of the First World War.

Gillingham was involved in two short-lived partnerships, one with E. Stanley Mitton in 1914, and another with Theo Körner in 1919-20. Although work was scarce in Vancouver right after the First World War, Gillingham designed the Victory Flour Mills, 1919, and a grand home in Shaughnessy for Mrs. Lester Brooks on Connaught Drive, 1921. The Brooks residence was one of the largest houses built in Vancouver between the wars, and similar to the Burbidge house has a strict linear contrast between the main and upper floor. The brick cladding, with half-timbering above, and the rolled-eave roof covered with steam-bent shingles to resemble thatch, are elegant references to a rustic English cottage vernacular, here expanded to gigantic size.

Displaying stylistic versatility in the last two years of his life, Gillingham designed the impressive Spanish Colonial-style Besner Block in Prince Rupert, 1928, built for sometime bootlegger, Olier Besner, with retail space on the ground floor and gracious court apartments above. The Samuel Apartments in Vancouver, 1929, is a simpler block with Arts and Crafts elements such as multi-paned casement windows. In 1930, at the age of fifty-five, Gillingham suffered a cerebral hemorrhage on a Vancouver street car and died, leaving his wife and two sons. At the time of his death, he was working on his best known building, the Commodore Ballroom in downtown Vancouver, a premier example of the local use of the Art Deco style.

Henry Herbert Gillingham's son, Bruce Gillingham, completed the Commodore project following his father's death.



Gillingham's front elevation of the Commodore, note comment of far right (south) bay to match Mikado Store, 1930, [CVA COV-S393-1, AP-533]

3 STATEMENT OF SIGNIFICANCE

COMMODORE CABARET (BALLROOM)
838-870 GRANVILLE STREET, VANCOUVER, BC

Description of the Historic Place
The Commodore Cabaret, located along Granville Street in downtown Vancouver, is a two-storey mixed use building, containing retail shops, a performance hall, and a bowling alley. It is characterized by its outstanding Art Deco architecture, featuring distinctive multi-coloured patterned brickwork, arched storefronts, decorative tilework and round-arched upper floor windows.

Heritage Value of the Historic Place
The Commodore Cabaret is valued for its association with the continued development of Granville Street as Vancouver's premier entertainment district, for its association with Vested Estates Ltd., owned and operated by the influential Reifel family, and for its superlative Art Deco architecture, designed by architect, Henry Herbert Gillingham. The building is additionally valued as an excellent example of dance hall architecture in Vancouver.

During the late 1920s, Granville solidified its status as the definitive entertainment and theatre district of the region, as exemplified by the construction of the Orpheum Theatre in 1926-27 and the Commodore Cabaret, which opened on December 3rd, 1930. Granville Street, and specifically Theatre Row (near Robson Street) was recognized for its contemporary architecture and ornate neon signage, which rivaled some building façades in size and complexity; an example of this was the Commodore's original vertical neon sign. It was the proliferation of neon that earned Granville Street its signature as the 'Street of Lights' or the 'Great White Way.' New attractions such as bowling alleys, pool halls, and dance halls supplemented Theatre Row and helped bolster the dynamic and diverse entertainment offerings. Though the Commodore Cabaret initially struggled (and then closed briefly in March of 1931) due to the onset of the Great Depression, savvy management and marketing enabled it to reopen and become one of the city's most well-known and well-used entertainment venues.

The Commodore Cabaret was developed by the influential Reifel family, through George Reifel's real estate and insurance company, Vested Estates Ltd. George Conrad Reifel (1893-1958) was one of three children born to family patriarch and brew-master Heinrich "Henry" Reifel and Annie Elizabeth Brown. By the early 1900s, the Reifel men, Henry, George, and brother Harry, owned three breweries in British Columbia. By the 1920s the Reifels' brewery empire had grown significantly, including ownership of the 'Breweries and Distilleries Corporation.' Aside from the brewery business, George and his wife, Alma, were actively involved in Vancouver's music scene, deciding together in the late 1920s to add another cabaret to Vancouver's repertoire of theatre venues, one that would rival the Spanish Grill and Crystal Cabaret. The Reifels also constructed both the Vogue and Studio Theatres in the 1940s. An involved and active citizen, George owned a 500-acre farm on Westham Island, was vice-president of the Alberta Distilleries, and was an avid outdoorsman and hunter; he died in Vancouver in 1958. The Reifel family legacy lives on today in the George C. Reifel Bird Sanctuary on Westham Island, which was donated to the federal government by George's son, George Henry Reifel, in 1972.

The Commodore Cabaret is additionally significant as one of Vancouver's premier examples of Art Deco architecture. This distinctive style of the late 1920s and 1930s unfolded as a reaction against prevailing historical revival styles, and reflected new ideals of modern technology. It was characterized by its embrace of applied decoration, rich embellishments, geometric shapes and stylized patterns, all of which are represented in both the interior and exterior of the Commodore Cabaret. Designed by architect Henry Herbert Gillingham as an entertainment complex complete with bowling alley, billiards area, retail space, and a ballroom with state of the art 'sprung' dance floor, the resulting building was an architectural marvel at the time of its opening in 1930. The building showcases the Art Deco style in its stepped roofline, distinctive, multi-coloured patterned brickwork, cantilevered canopies, arched storefronts with inset central entries, decorative tilework, and parged ziggurat detailing. H.H. Gillingham died before the Commodore was completed, leaving his son, architect Bruce Gillingham, to complete the project in his stead.

3 STATEMENT OF SIGNIFICANCE

Completed in 1930, the Commodore Cabaret is Vancouver's best example of a purpose-built dance hall. From the turn of the 20th century until the early 1960s, the dance hall was the popular forerunner of the discothèque or nightclub. Attending tea and supper dances was a popular social pastime and provided appropriate, chaperoned environments for men and women to mingle. Many hotels and clubs had their own orchestras that provided live music and entertainment. The dance hall began to occupy a pivotal place in popular culture in the mid-1920s. Many of Vancouver's dance venues featured live musicians playing a range of music from strict tempo ballroom dance music to big band, swing, and jazz. By the end of the 1920s, new dance halls were built to accommodate the growing crowds of dance enthusiasts, including the Cinderella Ballroom in Mount Pleasant in 1928, the Silver Slipper Dance Hall in Strathcona in 1928, and city's most spectacular dance hall, the Commodore Cabaret. By the early 1930s, the Hollywood musicals were in full swing, further inspiring the dance craze. The Commodore Cabaret maintains its position as a dance hall landmark and continues to cater to the music and dance needs of the Vancouver community.

Character-Defining Elements
Elements that define the heritage character of the Commodore Cabaret (Ballroom) are its:

Exterior
- location on Granville Street in downtown Vancouver's entertainment district;
- continuous commercial occupancy since 1930;
- two-storey height with flat roof featuring a stepped parapet roofline;
- masonry construction, including brick veneer cladding;
- Art Deco design features, including its: symmetrical front façade with patterned multi-coloured brick; decorative tilework below the windows of the second storey and above the storefronts; central parged ziggurat and geometric detailing along the roofline; parged pilasters separating the triple window assemblies, capped with geometric details that extend above the roofline and conclude above the storefronts with stepped bases; regular, symmetrical series of shallow-arched storefronts (originally open and glazed), some featuring decorative tilework, with inset central entries; and original cantilevered canopy at the north end of the front façade featuring coffered soffits, twisted iron suspension rods with decorative base plates and corner sheet metal acroteria, gullwing roofline with modest sunburst detailing and scalloped fringe, complemented by the replica canopy at the south end of the front façade; and,
- round-arched upper floor windows, grouped in three with larger central windows, and fine decorative muntins.

Interior
- half-turn staircase;
- second floor foyer; and,
- main dance hall featuring original maple veneer wooden panelling with dark wood diamond motif inlays, some original light fixtures, and a 40' x 80' sprung dance floor with replicated maple flooring.

4 CONSERVATION GUIDELINES

4.1 GENERAL CONSERVATION STRATEGY

The primary intent of the redevelopment of the Commodore Ballroom is to preserve the historic building, while undertaking a rehabilitation of the overall site which will provide for office, retail, and cultural spaces through the construction of a multi-storey structure over the retained building that encompasses multiple lots to the north and south.

Proposed Redevelopment Scheme

A redevelopment scheme for this property has been prepared by Perkins&Will, in conjunction with Bonnis Properties. The redevelopment scheme encompasses the lots from the Norfolk Rooms (876 Granville Street) north to the Service Building (800 Granville Street) and includes the lots on which the Commodore Ballroom is situated. The overall project's intent is to rehabilitate the site through the construction of a new multi-storey mix use building and an underground parkade. To facilitate this rehabilitation a range of interventions are proposed for the extant buildings including: the complete demolition of three buildings; the retention of the street façades and one alley façade of four historic buildings; and, the full retention of the Commodore Ballroom including the basement and ground floor commercial business.

The major proposed interventions of the overall project as the relate to the Commodore Ballroom are:

- Preserve the historic Commodore Ballroom;
- Complete a voluntary seismic upgrade of the building in a sensitive manner;
- Repair any deteriorated existing materials; and,
- Rehabilitate the site through the construction of a contemporary structure behind and above the Commodore Ballroom building's parapet that spans over but does not penetrate through the historic building. Provide new access points at the second floor with structures to the north and south.

All new visible construction will be considered a modern addition to the historic structure. The *Standards and Guidelines* list recommendations for new additions to historic places.

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

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

4.2 STANDARDS AND GUIDELINES

The Commodore Ballroom is identified as a category 'A' resource on the City of Vancouver Heritage Register, and is a significant historical resource in Vancouver. Parks Canada's *Standards and Guidelines for the Conservation of Historic Places in Canada* is the source used to assess the appropriate level of conservation and intervention. Under the *Standards and Guidelines*, the work proposed for the Commodore Ballroom includes aspects of preservation, restoration, and rehabilitation.

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

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

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

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

4 CONSERVATION GUIDELINES

STANDARDS

Standards relating to all Conservation Projects

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

Standards and Guidelines: Conservation Decision Making Process

UNDERSTANDING

- **REFER TO HERITAGE VALUE AND CHARACTER-DEFINING ELEMENTS**
  An historic place's heritage value and character-defining elements are identified through formal recognition by an authority or by nomination to the *Canadian Register of Historic Places*.
- **INVESTIGATE AND DOCUMENT CONDITION AND CHANGES**
  On-site investigation as well as archival and oral history research should be carried out as a basis for a detailed assessment of current conditions and previous maintenance and repair work.

PLANNING

- **MAINTAIN OR SELECT AN APPROPRIATE AND SUSTAINABLE USE**
  Find the right fit between the use and the historic place to ensure existing new use will last and provide a stable context for ongoing conservation.
- **IDENTIFY PROJECT REQUIREMENTS**
  Define the needs of existing or future users, and determine the scope and cost of conservation work to establish realistic objective. Define priorities and organize the work in logical phases.
- **DETERMINE THE PRIMARY TREATMENT**
  While any conservation project may involve aspects of more than one of the three conservation treatments, it helps to decide during the planning stage whether the project falls under *Preservation*, *Rehabilitation* or *Restoration*.
- **REVIEW THE STANDARDS**
  The Standards are central to the process of preserving, rehabilitating or restoring an historic place in a consistent manner.
- **FOLLOW THE GUIDELINES**

INTERVENING

- **UNDERTAKE THE PROJECT WORK**
  Familiarize those working on the project with the planned conservation approach and to ensure they understand the scope of the project. Hiring processes for consultants and contractors should identify the need for heritage expertise and experience.
- **CARRY OUT REGULAR MAINTENANCE**
  The best long-term investment in an historic place is adequate and appropriate maintenance. Develop and implement a maintenance plan that includes a schedule for regular inspection to pro-actively determine the type and frequency of necessary maintenance work.

Additional Standards relating to Rehabilitation

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

Additional Standards relating to Restoration

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

4.3 CONSERVATION REFERENCES

The proposed work entails the conservation of the exterior of the Commodore Ballroom. The following conservation resources should be referred to:

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

National Park Service, Technical Preservation Services. Preservation Briefs.
https://www.nps.gov/tps/how-to-preserve/briefs.htm

- *Preservation Brief 1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings.*
- *Preservation Brief 2: Repointing Mortar Joints in Historic Masonry Buildings.*
- *Preservation Brief 3: Improving Energy Efficiency in Historic Buildings.*
- *Preservation Brief 4: Roofing for Historic Buildings.*
- *Preservation Brief 9: The Repair of Historic Wooden Windows.*
- *Preservation Brief 10: Exterior Paint Problems on Historic Woodwork.*
- *Preservation Brief 15: Preservation of Historic Concrete.*
- *Preservation Brief 16: The Use of Substitute Materials on Historic Buildings.*
- *Preservation Brief 17: Architectural Character – Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character.*
- *Preservation Brief 35: Understanding Old Buildings: The Process of Architectural Investigation.*
- *Preservation Brief 37: Appropriate Methods of Reducing Lead-Paint Hazards in Historic Housing.*
- *Preservation Brief 40: Preserving Historic Ceramic Tile Floors.*
- *Preservation Brief 41: The Seismic Retrofit of Historic Buildings: Keeping Preservation in the Forefront.*
- *Preservation Brief 43: The Preparation and Use of Historic Structure Reports.*
- *Preservation Brief 44: The Use of Awnings on Historic Buildings.*

4.4 SUSTAINABILITY STRATEGY

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

4 CONSERVATION GUIDELINES

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

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

> *[**Building Resilience**] is intended to serve as a "sustainable building toolkit" that will enhance understanding of the environmental benefits of heritage conservation and of the strong interrelationship between natural and built heritage conservation. Intended as a useful set of best practices, the guidelines in **Building Resilience** can be applied to existing and traditionally constructed buildings as well as formally recognized heritage places.*
>
> *These guidelines are primarily aimed at assisting designers, owners, and builders in providing existing buildings with increased levels of sustainability while protecting character-defining elements and, thus, their heritage value. The guidelines are also intended for a broader audience of architects, building developers, owners, custodians and managers, contractors, crafts and trades people, energy advisers and sustainability specialists, engineers, heritage professionals, and officials responsible for built heritage and the existing built environment at all jurisdictional levels.*
>
> ***Building Resilience** is not meant to provide case-specific advice. It is intended to provide guidance with some measure of flexibility, acknowledging the difficulty of evaluating the impact of every scenario and the realities of projects where buildings may contain inherently sustainable elements but limited or no heritage value. All interventions must be evaluated based on their unique context, on a case-by-case basis, by experts equipped with the necessary knowledge and experience to ensure a balanced consideration of heritage value and sustainable rehabilitation measures.*
>
> ***Building Resilience** can be read as a stand-alone document, but it may also further illustrate and build on the sustainability considerations in the Standards and Guidelines for the Conservation of Historic Places in Canada.*

Four Pillars of Sustainability [CityPlan 2030 - City of Norwood]

4.5 ALTERNATE COMPLIANCE

As a listed building on the Municipal Heritage Register the Commodore Ballroom may be eligible for heritage variances that will enable a higher degree of heritage conservation and retention of original material, including considerations available under the following municipal legislation.

4.5.1 VANCOUVER BUILDING BY-LAW

Building Code upgrading is the most important aspect of heritage building rehabilitation, as it ensures life safety and long-term protection for the resource. It is essential to consider heritage buildings on a case-

by-case basis, as the blanket application of Code requirements does not recognize the individual requirements and inherent performance strengths of each building. Given that Code compliance is such a significant factor in the conservation of heritage buildings, the most important consideration is to provide viable economic methods of achieving building upgrades.

This is recognized in the Vancouver Building By-Law (VBBL), in which a number of equivalencies have been developed and adopted that enable more sensitive and appropriate heritage building upgrades. The heritage equivalencies available under the VBBL are available for this project as required. In addition to the equivalencies offered under the VBBL, the City can also accept the report of a Building Code Engineer as to acceptable levels of code performance.

4.6 SITE PROTECTION AND STABILIZATION

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

- Are smoke and fire detectors in working order?
- Are wall openings boarded up and exterior doors securely fastened once the building is vacant?

- Have the following been removed from the interior: trash, hazardous materials such as inflammable liquids, poisons, and paints and canned goods that could freeze and burst?

The building should be protected from movement and other damage at all times during demolition, excavation and construction work either onsite or adjacent to the site. Install monitoring devices to document and assess the building and the appearance of any cracks and possible settlement of the façades.

5 CONSERVATION RECOMMENDATIONS

A condition review of the Commodore Ballroom* was carried out during site visits in 2022. The site reviews were limited to a visual review of the exterior and interior of the building, with no intrusive testing or sampling being completed as part of the site visits. The recommendations for the conservation of the building are based on the site reviews and archival documentation that provides valuable information about the original appearance of the historic building.

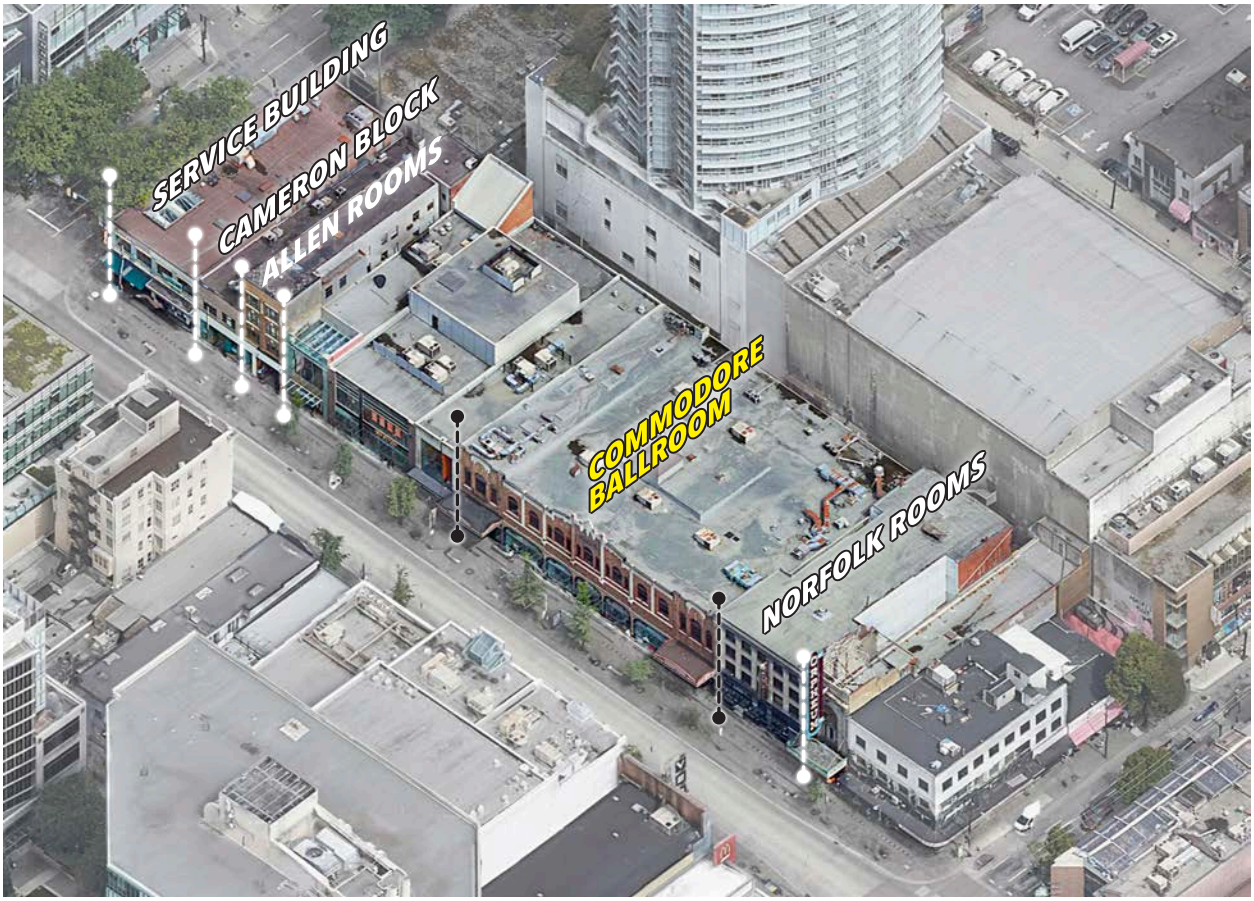
The following section describes the materials, physical condition, and recommended conservation strategies for the Commodore Ballroom building based on Parks Canada *Standards and Guidelines for the Conservation of Historic Places in Canada*.

**Unless otherwise noted, 'Commodore Ballroom' refers to the entire building including its basement, storefronts, and ballroom levels.*

5.1 SITE

Situated on Granville Street between Robson Street and Smithe Street, the Commodore Ballroom is an iconic building located in the heart of Vancouver's entertainment district. The building sits at the property line with no setbacks and an alley runs between Robson and Smithe Streets at its rear of the building. The Commodore Building is one of a collection of heritage buildings situated on the east side of Granville Street's 800-block that includes the Allen Rooms; Service Building, Cameron Building, Norfolk Rooms (State Hotel), and Orpheum Theatre. These buildings house a range of uses including commercial, cultural, and office space.

The Commodore Ballroom is part of a larger redevelopment scheme for the 800-block of Granville



c.2019 oblique aerial view looking east showing the extent of the proposed redevelopment in the 800-block of Granville Street and the impacted heritage resources. (Google Maps 45° Imagery / Donald Luxton & Associates)

5 CONSERVATION RECOMMENDATIONS

Street which includes multiple buildings spanning from the Norfolk Rooms (876 Granville Street) to the Service Building (800 Granville Street). The scheme would see the: full retention of the Commodore Ballroom; retention of the street and rear alley façades of the Service Building; retention of the front façade of the Norfolk Rooms, Allen Rooms, and Cameron Block; demolition of three buildings; construction of multi-level underground parkade under a portion of the site; and, construction of a modern multi-storey addition behind and above the retained façades that spans over the Commodore Ballroom. During the execution of the redevelopment project, it is proposed that the Commodore Ballroom's retail (street level) and entertainment businesses (basement and second level) remain open. All retained heritage elements within the site should be protected from damage or destruction at all times. Reference Section 4.6: Site Protection and Stabilization for further information.

CONSERVATION STRATEGY: PRESERVATION AND REHABILITATION

- Preserve the original location of the historic Commodore Ballroom on Granville Street.
- Preserve the entirety of the three levels of the Commodore Ballroom.
- Rehabilitate the site above the Commodore Ballroom through the construction of modern multi-storey structure spanning over the building and positioned behind the parapet. Provide two new connections at the second level to adjacent structures. All site rehabilitation work should occur within the property lines.
- Design any new addition to be "physically and visually compatible with, subordinate to, and distinguishable from the historic place" as outlined in Standard 11.
- Moisture issues during redevelopment should be addressed through the provision of adequate site drainage measures.

Front elevation of Commodore Ballroom with earliest portion of the building located at the far left.

5.2 FORM, SCALE AND MASSING

Completed in 1930, the Commodore Ballroom is an elegant Art Deco style building. Its materials and detailing sets it apart from other historic buildings on the block. The building maintains its original form, scale, and massing as expressed by its two-storey height, rectangular plan, and primarily flat roof with parapet. The steel structure building possesses a full basement, which was modified when the majority of the building was constructed shortly after the earliest portion (the northern most structural bay) was completed.

The multi-coloured brick front façade features a series of shallow-arched storefronts (originally open and glazed) with decorative tilework and inset central entries. The second floor possesses arched windows with decorative tile panels and parged pilasters separating the triple window assemblies that are capped with geometric details and extend above the roofline and conclude above the storefronts with stepped bases. The parapet features a central parged ziggurat and geometric detailing along the roofline. From the street the basement level bowling alley and billiards and the second floor entertainment area are accessed.

The proposed redevelopment scheme for the east side of the 800-block of Granville Street includes the preservation of the Commodore Ballroom including its basement, commercial ground floor, and second floor. Through the site's rehabilitation, a modern multi-storey structure that spans over Commodore Ballroom and is positioned behind its parapet will be constructed. The extent of the redevelopment includes all properties from the Norfolk Rooms (876 Granville Street) to the Service Building (800 Granville Street). All retained heritage resources within the site should be protected from damage or destruction at all times. Reference Section 4.6: Site Protection for additional information.

CONSERVATION STRATEGY: PRESERVATION AND REHABILITATION

- Preserve the overall form, scale and massing of the Commodore Ballroom including its three levels.
- Rehabilitate the overall site from the Norfolk Rooms (876 Granville Street) to the Service Building (800 Granville Street) through the construction of an underground parkade and modern multi-storey addition behind and above the retained historic façades on Granville Street. The parkade will not extend under the Commodore Ballroom and will span over the historic building and be positioned behind its parapet. Provide new connections at the second level to the adjacent Norfolk Rooms and the redevelopment structure to the north.

5.3 FOUNDATIONS

The foundation of the Commodore Ballroom is reinforced concrete with concrete slab, and a full-height basement. At the basement level of the building is the Commodore Lanes. The interior finishes of the of the basement level limited any review of the foundations and slab. Numerous paintings on the basement's north and south walls are present and based on archival images, date to the time of construction.

Through the proposed redevelopment scheme, the entire Commodore Ballroom will be retained. A voluntary seismic upgrade is proposed. Any interventions to the existing foundation and support structure will be completed in a manner that does not impact intact original elements, whenever possible. During any work onsite or adjacent to the Commodore Ballroom, careful attention should be executed to ensure the exterior walls above grade, particularly the front façade, are not damaged during work.

CONSERVATION STRATEGY: PRESERVATION AND REHABILITATION

- Foundation and structure to be reviewed by a Structural Engineer. Once condition is assessed, revised conservation strategies for voluntary seismic upgrade can be recommended as required.
- Existing foundations should be preserved, if possible.
- If new foundations are proposed or existing are modified, concrete is a suitable material. New material should match original in appearance, as viewed from the exterior.

5 CONSERVATION RECOMMENDATIONS

Brickwork of front elevation of the Commodore Ballroom featuring multi-coloured brick laid in running bond, triple basket weave panels (above arched windows), Spanish bond panels (above storefront), arched soldier course lintels, and header surrounds.

5.4 EXTERIOR WALLS

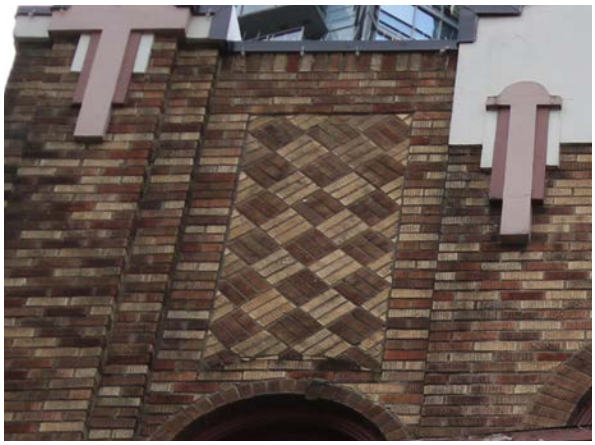
The Granville Street façade of the Commodore Ballroom features a brick veneer of patterned multi-coloured brick on the second floor and storefronts clad in tile at the street level. The rear (alley) façade consists of parge brick and concrete both of which have been painted. The front and rear façades possess regular fenestration patternings. Under the proposed redevelopment scheme, the façades, and building, will be preserved.

The second floor of the Granville Street façade is characterized by its multi-colour brick of colours ranging from buff to dark brown. The brick of the front façade is a veneer and laid in running bond, with triple basket weave panels (above arched windows), Spanish bond panels (above storefront), arched soldier course lintels, circular shields, and header surrounds punctuating the façade. The second floor is further accented by panels of mosaic tile positioned below the second floor windows. The storefront level's finishes consist of blush coloured square tiles with multi-colour geometric and black square tile perimeter. Square black tiles are also present at the base of the pilasters between storefronts. Based on archival documents the brick and tile work are original to the building. When completed the storefronts also had tilework below the storefront glazing.

At the parapet and between some windows of the second floor is additional detailing such as: a stepped band separating the brickwork and storefront tiles; continuous horizontal band; pilasters, some with decorative bases; and, central parged ziggurat and geometric detailing along the roofline. These elements are all original and contribute to the Art Deco style of the building.

5 CONSERVATION RECOMMENDATIONS

Spanish bond panels below continuous parge band and mosaic panels with header surrounds of the front façade.



Left: Stepped band separating brickwork and storefront tiles, black, blush, and multi-colour geometric tile of arched storefronts.
Right Top: Triple basket weave panels above arched windows within running bond veneer.
Right Bottom: Round shields at parapet of end structural bays.

5 CONSERVATION RECOMMENDATIONS

Central parged ziggurat and geometric detailing among the Commodore Ballroom's parapet. Pilasters with geometric details. Note staining on brickwork around 'COMMODORE' sign band and on horizontal sills.

Rear façade of Commodore Ballroom showing parged brickwork with parging failing at right.

The rear elevation of the Commodore Ballroom is a combination of parge brick at the earliest portion of the building and concrete. Both the parging and concrete have been painted. The paint and parging are failing in localize areas. Cracks repaired with sealant are evident on the second floor of the rear façade.

The brick and tile of the front façade of the Commodore Ballroom are in good condition and largely intact from the time the building was completed. There are localized areas of deterioration and past repairs evident. Deterioration includes: mortar loss; staining; biological deposits; and, chipped and cracked bricks and tiles. Previously replaced bricks and tiles are evident across the façade with many located at redundant anchors.

The proposed redevelopment scheme for the entire site includes the full retention of the three levels of the Commodore Ballroom. As part of the redevelopment a new structure will be constructed spanning over the Commodore Ballroom positioned behind its parapet. An underground parkade is also proposed; however, it will not be located under the Commodore Ballroom. As part of the redevelopment a voluntary seismic upgrade of the Commodore is proposed. Any work completed as part of the upgrade will be designed and constructed in a manner that permits the retention of original materials with minimal impact to building's character-defining elements.

CONSERVATION STRATEGY: PRESERVATION AND REHABILITATION

- Preserve the Commodore Ballroom.
- Preserve the brick and tile that is in good condition and replace in kind materials that is too deteriorated for safe use or repair.
- Undertake complete condition survey of condition of all brick and tile surfaces.
- Cleaning, repair and repointing specifications to be reviewed by Heritage Consultant.
- All redundant metal inserts and services mounted on the exterior walls should be removed or reconfigured.
- Any holes in the brick and tile should be repaired using suitable repair mortars or elements replaced to match existing.
- Overall cleaning of the exterior façades should be carried out. Do not use any abrasive methods that may damage the brick, tile, parging, or concrete. Use a soft natural bristle brush and mild water rinse. Only approved chemical restoration cleaners may be used. Sandblasting or any other abrasive cleaning method of any kind is not permitted.
- Repoint the brickwork and tile where mortar and grout is failing by raking out loose materials to a uniform depth. Take care that the brick and tiles are not damaged. Work should only be undertaken by skilled contractors. Do not use power tools to cut or grind joints; hand-held grinders may be used for the initial raking of horizontal joints after test samples have been undertaken and only if approved by the Heritage Consultant. Repoint joints with new mortar and grout that matches existing in consistency, composition, strength, colour and profile.
- Repair failing parging and cracks in rear façade.

5.5 ARCHITECTURAL METALWORK

The front façade of the Commodore Ballroom features original and non-original metalwork. The north and south structural bays both possesses cantilevered canopies featuring coffered soffits, twisted iron suspension rods with decorative base plates and corner sheet metal acroteria, gullwing roofline with modest sunburst detailing, and scalloped fringe. The north canopy is original and the south canopy is a later addition installed sometime between 1987-2007.

The Commodore Ballroom also retains its original metal balustrade at the second floor window of the north structural bay. Viewed from the street, the balustrade appears to be in fair condition with corrosion and paint failure evident. The anchoring of the balustrade wasn't assessed as part of the review.

At some point after the Commodore Ballroom was completed, a metal cap flashing has been installed on sections of the parapet. The cap flashing was likely installed to protect the cap of the parapet where the parging may have failed in the past. The front façade also possesses redundant metal anchors that previously supported storefront canopies and signage.

5 CONSERVATION RECOMMENDATIONS

Above: Cantilevered canopy at the north end of the Commodore Ballroom with sign for basement level recreations evident (VPL 11037).
Below: Extant canopy at north end of the Commodore Ballroom with missing cresting elements and portion of detailing below the canopy missing. Corrosion and staining is also evident at corners of canopy.

5 CONSERVATION RECOMMENDATIONS

As part of the redevelopment scheme, the existing metalwork of the front façade will be retained. It is recommended that corroded metalwork be addressed and the anchoring of the balustrade and canopies be assessed by a Structural Engineer. If interventions to the canopies and balustrade are required, they should be done in a manner that retains original materials that are in good or repairable condition. Repairs and improved anchoring should not be readily evident or change the detailing and appearance of these elements.

CONSERVATION STRATEGY: PRESERVATION AND REHABILITATION

- Preserve existing metalwork of the front façade of the Commodore Ballroom.
- Evaluate the overall condition of the metalwork to determine whether more than protection, maintenance and limited repair or replacement in kind is required.
- The current attachment of all metalwork should be inspected, and should be re-anchored as appropriate.
- Repair and stabilize deteriorated architectural metal elements by structural reinforcement or correction of unsafe conditions, as required, until any additional work is undertaken. Repairs should be physically and visually compatible.
- Remove corrosion that may be discovered upon close inspection, patch and repair, caulk joints as required.
- The metalwork should be cleaned and prepared for repainting. Apply appropriate primer for galvanized surfaces. Paint in historically appropriate colour, based on colour schedule prepared by Heritage Consultant.
- The visual appearance of the metalwork should not be altered and should match the historic appearance.

Single and triple assembly windows of the second floor of the front façade. Original wood jambs and sashes are largely intact; however, some sashes and glazing have been replaced.

5.6 FENESTRATION

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

5.6.1 WINDOWS

The second floor of the Granville Street façade of the Commodore Ballroom retains its original window openings and components of its original wood window assemblies. The façade possesses arched windows of single and triple assembly with multi-lite sashes. When completed, the arched multi-lite transoms of the larger windows operated as a hopper-style window. The lower windows of the smaller arched single-lite transom operated as a double hung window. The windows of the second floor are presently fixed and some of the sashes have been replaced. The original 1-over-1 sashes of the windows with the single-lite transom have been replaced with a fixed two-lite sash that matches the general appearance of the original. Many of the arched transoms retain their original glazing. Overall, the windows of the front façade are in good condition with localized paint failure and sill deterioration.

The rear façade of the Commodore Ballroom features a variety of window openings and assemblies. The style, configuration and patterning of the windows of the second floor of the rear façade are similar to those present on the Granville Street façade. Single and triple assembly windows with multi-lite transoms and sashes are present on the rear façade; however some sashes have been altered. The mezzanine and ground floor windows of the building are metal hung windows with corrosion, efflourescence, broken glass, and paint failure present. A number of changes have been made to the mezzanine and ground floor windows since the building's completion such as: louvres installed in some

Top: Original sash spool of second floor double hung window. Hung windows were changed to two-lite fixed sash. Bottom: Original multi-lite wood sash window from interior.

5 CONSERVATION RECOMMENDATIONS

Window fenestration and recessed entries of the rear façade of the Commodore Ballroom.

5 CONSERVATION RECOMMENDATIONS

Rear façade of Commodore Ballroom with metal hung windows. Some of the windows have been altered, contain broken glass, openings filled in, or have bars installed in the window openings.

sashes, window openings infilled; sashes replaced; glazing replaced; and, metal bars and screens installed in window openings.

The window openings and window assemblies of the front and rear elevation of the Commodore Ballroom will be preserved. On the rear façade, consider removal of unsympathetic past alterations and original openings and assemblies restored to match intact originals or archival drawings, if possible. The intent is for the building to remain occupied during the site's redevelopment which limits the extent of conservation work possible.

CONSERVATION STRATEGY: PRESERVATION AND RESTORATION

- Inspect for condition and complete detailed inventory to determine extent of recommended repair or replacement.
- Retain existing window sashes; repair as required; install replacement matching sashes where missing or extensively altered and beyond repair.
- Each window should be weather tight.
- Replace damaged glazing.
- Remove later interventions to windows, if possible, and restore to match original.
- Prime and repaint as required in appropriate colour, based on colour schedule devised by Heritage Consultant.

5.6.2 DOORS

The Commodore Ballroom possesses doors on both its front and rear façades which provide access to the basement level, retail units, and second floor entertainment venue. All the original door assemblies have been replaced; however, based on archival documents, the original locations of some of the doors within the front and rear façades have been preserved. At the front façade, the entries for the second floor and basement level are evident. The position of the entries to the storefronts have been altered.

The proposed redevelopment of the overall site from Norfolk Rooms (876 Granville Street) north to the former Service Building (800 Granville Street) includes the preservation of the three levels of the

5 CONSERVATION RECOMMENDATIONS

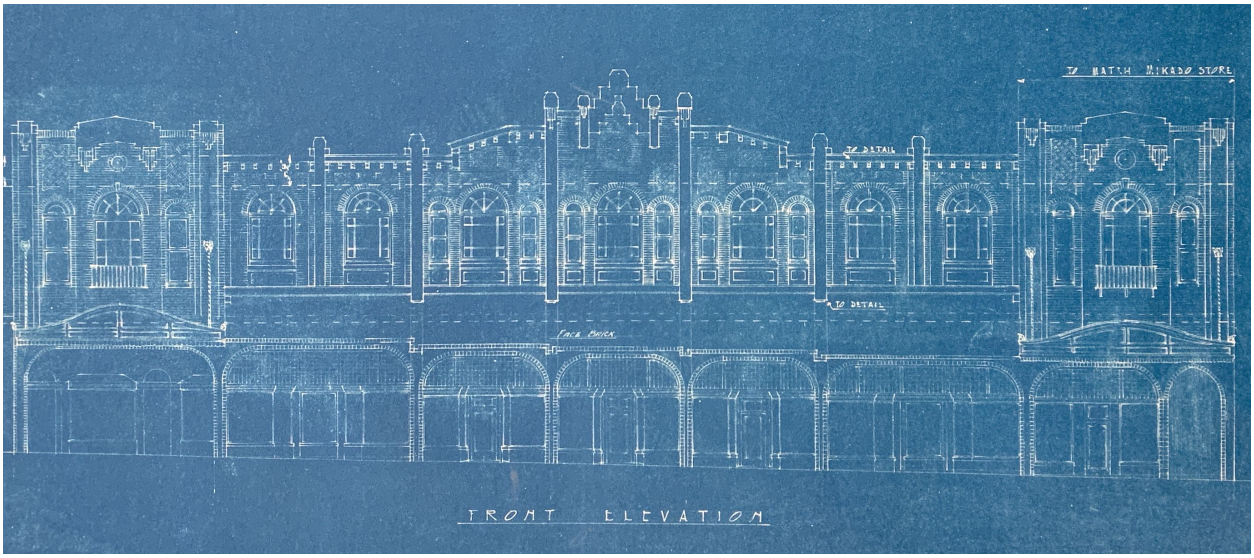
Commodore Ballroom, which includes its mixed retail and entertainment use. It is also proposed that the Commodore Ballroom remain operational during the overall site's redevelopment. Therefore, if any interventions to the storefront entries, and the storefronts themselves, is considered in the future, it will only occur between tenants when the retail units are empty.

CONSERVATION STRATEGY: PRESERVATION AND REHABILITATION

- Preserve the Commodore Ballroom's door openings in their original locations.
- If possible, in the future, consider rehabilitating the doors to the basement and second floor levels with door assemblies reflective of the originals based on available archival documents.
- If possible, in the future when retail units are vacant, consider rehabilitating the storefront entry door assemblies.

5.6.3 STOREFRONTS

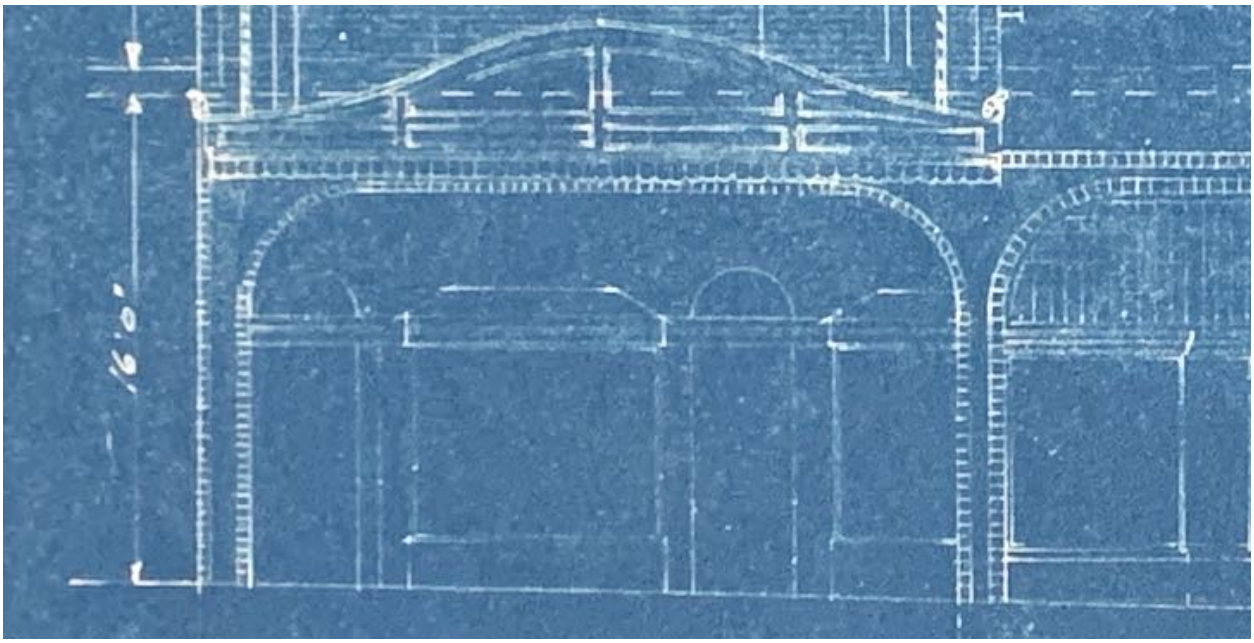
The street level of the front façade of the Commodore Ballroom includes storefronts that are unique to the building and contrast the materials and detailing of the building's second floor. Framed by entries to the basement level (north end) and second floor



Top: Typical storefront with original arched opening and tile work preserve and new storefront assembly.
Middle: Entry and box office (boarded over) to second floor at left and entry to former restaurant on the right. Originally the Commodore Ballroom was accessed through the entry on the right.
Above: Archival drawing of front façade of Commodore Ballroom.
[CVA COV-S393-1, AP-533]

5 CONSERVATION RECOMMENDATIONS

Above: Existing storefront of northern most structural bay with entry to basement level at left.
Below: Northern structural bay storefront suggesting location of storefront and bulkhead below glazing reflects original.



(south end), the Commodore Ballroom's storefront consists of regular, symmetrical series of shallow-arched storefronts (originally were open and glazed), with decorative tilework and inset central entries. The arches, pilasters, and tilework of the storefronts remains intact; however, the design and assemblies of the storefronts have been altered from their original. A possible exception is the northern most storefront which, based of archival drawings, appears to retain its original storefront design; however the assemblies have been changed. When first constructed the storefront transoms were a glazed fan light design.

5 CONSERVATION RECOMMENDATIONS

Northern most storefront with original canopy. Note adjacent storefront design and materials including original fan light transom, 1931 (1931. Thomson, S. VPL 9007)

What as constructed also differed from what is shown on the architectural drawings. The original fan-lite transoms have been replaced with the modernizing of the storefront design and assemblies.

Through the proposed redevelopment of the sites, the three levels of the Commodore Ballroom will be preserved and the retail and entertainment businesses will remain open throughout the course of the project. The existing storefronts will remain in place.

CONSERVATION STRATEGY: PRESERVATION AND REHABILITATION

- Preserve the Commodore Ballroom and its storefronts.
- Consider, if possible, in the future when retail units are vacant rehabilitating the storefronts to reflect the design and materials of the original using available archival documents.

5.7 ROOF

The Commodore Ballroom features a slightly sloped roof (west to east) behind a perimeter parapet. HVAC equipment and a chimney (at east façade) are also present on the roof. Overall, the existing roof appears to be in good condition with no pooling water noted.

Top and Above: Existing assembly and condition of the Commodore Ballroom's roof.

The proposed redevelopment of the site includes the lots from the Norfolk Rooms (876 Granville Street) north to the Service Building (800 Granville Street) and the lots on which the Commodore Ballroom is situated. The overall project's intent is to rehabilitate the site through the construction of a new multi-storey mix use building and an underground parkade. To facilitate this rehabilitation a range of interventions are proposed for the extant buildings including: the complete demolition of three buildings; the retention of the street façades and one alley façade of four historic buildings; and, the full retention of the Commodore Ballroom. The new structure will span over the Commodore Ballroom. Roof top equipment and the chimney may need to be reconfigured to permit the construction of the new structure above the building and positioned behind the parapet.

5 CONSERVATION RECOMMENDATIONS

CONSERVATION STRATEGY: PRESERVATION AND REHABILITATION

- Preserve the roof structure in its current configuration.
- If required, roofing system may be rehabilitated.
- Reconfigure rooftop equipment and chimney, if required, to permit construction of new structure spanning over the Commodore Ballroom's roof.
- Design and install adequate rainwater disposal system and ensure proper drainage from the site is maintained.

5.8 SIGNAGE

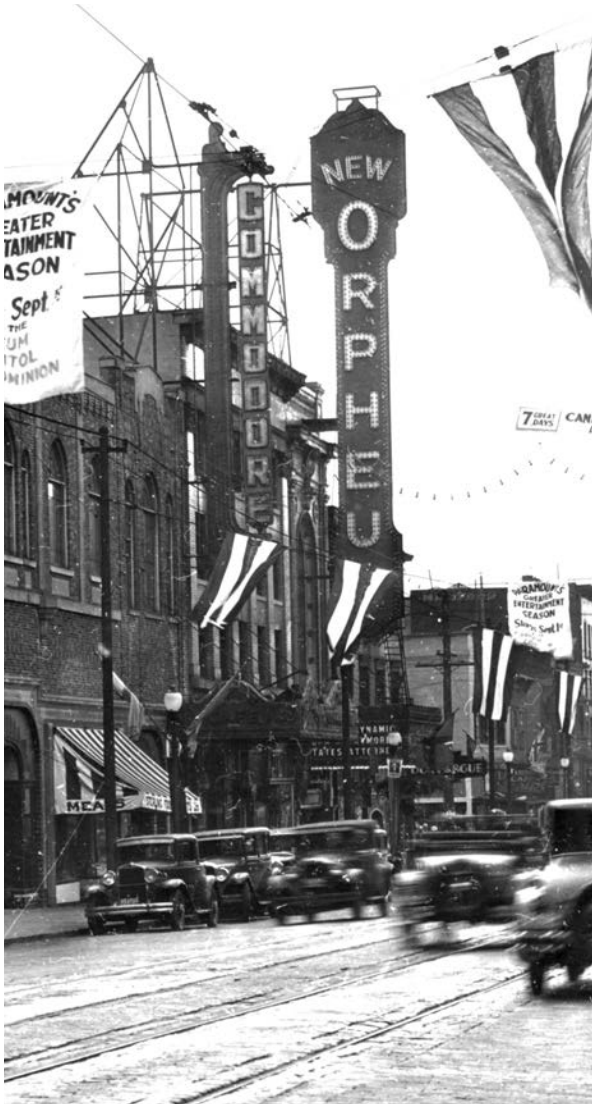
Commercial signs are an integral feature of historic commercial buildings. Different types of signs were fabricated in traditional materials with painted or three-dimensional letters, including fascia signs, projecting signs and painted window signs. Signs often reflect the ethnic history of a neighborhood and its character, as well as the social and business activities carried within it, and it is important to preserve or commemorate these markers of the building's social and economic history.

For a period of time, c.1932-1958, a neon sign for the Commodore Ballroom was present at the south end of the front façade. In addition to the 'COMMODORE' sign, the individual retail storefronts also possessed signage on their glazing, canopies, above the storefronts themselves, and/or projecting off the face of the building. As part of the redevelopment scheme proposed, the missing neon 'COMMODORE' sign will be restored.

CONSERVATION STRATEGY: RESTORATION

When considering new signs on a heritage building, the design should be in accordance with Parks Canada's *Standards and Guidelines for the Conservation of Historic Places in Canada*, which states that "new signage should be compatible with the building in terms of size, scale, material, style and colour. In addition, new signs should not obscure, damage or destroy character-defining elements of the building".

- New signs can be inspired by historical signs on the building, signs from an earlier era or contemporary materials that are sympathetic to the building.



Top and Above: Existing assembly and condition of the Commodore Ballroom's roof.

- Sign fixings or hangers should be carefully attached to the building in the least intrusive manner possible. On masonry walls, consider attaching into mortar rather than brick or stone.
- Signs were historically illuminated with front lighting.
- Restore the missing 'COMMODORE sign. Future tenant signage will require a City of Vancouver sign application and must conform to applicable bylaws.

5.9 EXTERIOR COLOUR SCHEDULE (NO ACCESS YET)

Part of the conservation process is to finish the building in historically appropriate paint colours. A restoration colour scheme will be developed in conjunction with the project architect. The building displays areas where there was original applied paint. The colour scheme will be based on a colour palette that will be determined by sampling. On-site testing will be carried out once access is available.

Consideration should be given to paint the exterior of the Commodore Ballroom in a colour scheme determined through the collection of samples if the identified colour scheme differs from the extant.

CONSERVATION STRATEGY: RESTORATION

- Determine an appropriate historic colour scheme for exterior painted finishes.

5.10 INTERIOR

> *"Interior features can include elements such as interior walls, floors and ceilings, mouldings, staircases, fireplace mantels, faucets, sinks, built-in cabinets, light fixtures, hardware, radiators, mail chutes, telephone booths and elevators. Because their heritage value resides not only in their physical characteristics, but also in their location in the historic building, it is important to protect them from removal. This is particularly true of doors, banisters, church pews, fireplace mantels, sinks and light fixtures, which are often replaced instead of being upgraded. Reuse in their original location not only protects their heritage value, but is also a more sustainable approach to conserving these artefacts." Standards and Guidelines for the Conservation of Historic Places in Canada*

Building Code upgrading is one of the most important aspects of heritage building rehabilitation, as it ensures life safety and long-term protection for the resource. However, the interior features of an historic property are often heavily damaged in the process. Both Vancouver Building By-law and the British Columbia Building Code offer equivalencies and exemptions to heritage buildings, which enable a higher degree of heritage conservation and retention of original material. The following guidelines pertaining to Health, Safety and Security Considerations from the *Standards and Guidelines* should be followed when faced with the conservation of interior character-defining elements:

- Upgrade interior features to meet health, safety and security requirements, in a manner that preserves the existing feature and minimizes impact on its heritage value.
- Work with code specialists to determine the most appropriate solution to health, safety and security requirements with the least impact on the character-defining elements and overall heritage value of the historic building.
- Explore all options for modifications to existing interior features to meet functional requirements prior to considering removal or replacement.
- Remove or encapsulate hazardous materials, such as friable asbestos insulation, using the least-invasive abatement methods possible, and only after thorough testing has been conducted.
- Install sensitively designed fire-suppression systems that retain character-defining elements and respect heritage value.

5.10.1 INTERIOR

Based on archival photographs, the interior of the Commodore Ballroom was well finished and reflective of the materials and aesthetic of the period. These finishes included: painted murals; wood floors, wood paneling, trims; chandeliers and ornate light fixtures; floor coverings; plasterwork; and luxurious fabrics. Over time, as preferences in interior finishes evolved, so too did the interiors of the Commodore Ballroom resulting in the presence of few original interior elements dating to the time of the building's completion.

The basement level since the time of the building's opening in 1930 has served as a recreation space offering bowling and billiards to the public. The Commodore Ballroom's basement level retains original elements such as it's exposed beam ceiling, wood flooring, square columns with trim work and capitals, arched openings at the north end, cast iron radiators, open wood balustrade with square newel post, wood paneling and trim at the street entry and stairs, and decorative original storefront tilework at the street entry. The north and south walls of the basement level are covered in landscape paintings. The extant paintings are similar to what is evident in archival photographs.

The retail units of the storefront level and entry to the second floor have been extensively altered over time. The changes have removed the original interior finishes as well as the original storefronts (see section 5.6.3) and reflect changes in tenants and shopping habits. The entry to the second level, positioned at the south end of the front façade, was changed to permit barrier free access and entry to a restaurant.

The second floor of the Commodore Ballroom, when completed in 1930, was ornately finished with wood panelling, trim, wall paintings, octagonal columns with wood panels, decorative plasterwork and painting,

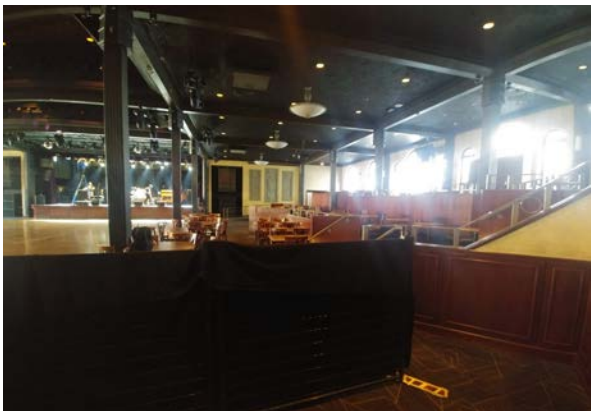
5 CONSERVATION RECOMMENDATIONS

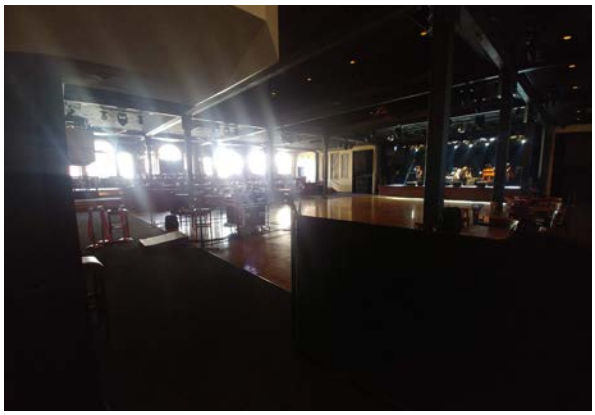
Interior photographs of the basement level bowling alley 1931.

5 CONSERVATION RECOMMENDATIONS

Collection of current interior photographs of basement level showing original intact elements such as wood paneling, trim, open balustrade, landscape paintings, signage, tilework.

5 CONSERVATION RECOMMENDATIONS





Top Four Photographs: Collection of current interior photographs of second floor of Commodore Ballroom following extensive renovation in late 1990s. Section of original wood paneling (lower left) and original paneled ceiling (lower right).
Bottom: Sprung wood floor and original design and finishes of ballroom, 1930.

5 CONSERVATION RECOMMENDATIONS

Archival photographs of interior showing stage with orchestra, 1933, and social dance, 1930s.

chandeliers, floor coverings, and wood floors. The ballroom comprised of dining areas, a stage, and sprung wood dance floor. The interior of the second floor changed over time to meet the needs of the entertainment industry. In the late 1990s, the interior was completed gutted and renovated to its current form. During this renovation some elements such as the octagonal columns were recreated similar to the original. The only identifiable original interior elements of the second floor that remain are the dance floor and ceiling panels.

The proposed redevelopment scheme includes the preservation of the three levels of the Commodore Ballroom with the intent to keep the building open throughout the project. The existing interiors will be retained. New points of connection at the second level of the building will be created with the Norfolk Rooms and redevelopment structure to the north. A voluntary seismic upgrade of the building is proposed as part of the overall redevelopment project. Any structural improvements should be completed in a manner that does not impact intact original elements.

CONSERVATION STRATEGY: PRESERVATION AND REHABILITATION

- Preserve the three levels of the Commodore Ballroom and its intact original interior elements.
- Provide new points of connection at the second level with the Norfolk Rooms (south) and the redevelopment structure (north) to ensure the long-term viability of the Commodore Ballroom complex by providing additional loading, lift, and access.
- Where seismic improvements are completed, design structural work in a manner that does not impact intact original materials, where possible.
- Monitor original interior elements e.g. plasterwork and mural paintings for potential damage and cracking during adjacent construction work.

6 MAINTENANCE PLAN

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

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

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

6.1 MAINTENANCE GUIDELINES

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

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

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

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

6.2 PERMITTING

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

6.3 ROUTINE, CYCLICAL AND NON-DESTRUCTIVE CLEANING

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

6.4 REPAIRS AND REPLACEMENT OF DETERIORATED MATERIALS

Interventions such as repairs and replacements must conform to the *Standards and Guidelines for*

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

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

6.5 INSPECTIONS

Inspections are a key element in the maintenance plan, and should be carried out by a qualified person or firm, preferably with experience in the assessment of heritage buildings. These inspections should be conducted on a regular and timely schedule. The inspection should address all aspects of the building including exterior, interior and site conditions. It makes good sense to inspect a building in wet weather, as well as in dry, in order to see how water runs off – or through – a building.

From this inspection, an inspection report should be compiled that will include notes, sketches and observations. It is helpful for the inspector to have copies of the building's elevation drawings on which to mark areas of concern such as cracks, staining and rot. These observations can then be included in the report. The report need not be overly complicated or formal, but must be thorough, clear and concise. Issues of concern, taken from the report should then be entered in a log book so that corrective action can be documented and tracked. Major issues of concern should be extracted from the report by the property manager.

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

6.6 INFORMATION FILE

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

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

6.6.1 LOG BOOK

The maintenance log book is an important maintenance tool that should be kept to record all maintenance activities, recurring problems and building observations and will assist in the overall maintenance planning of the building. Routine maintenance work should be noted in the maintenance log to keep track of past and plan future activities. All items noted on the maintenance log should indicate the date, problem, type of repair, location and all other observations and information pertaining to each specific maintenance activity.

Each log should include the full list of recommended maintenance and inspection areas noted in this

6 MAINTENANCE PLAN

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

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

6.7 EXTERIOR MAINTENANCE

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

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

6.7.1 INSPECTION CHECKLIST

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

EXTERIOR INSPECTION

Site Inspection:

- ◯ Is the lot well drained? Is there pooling of water?
- ◯ Does water drain away from foundation?

Foundation:

- ◯ Does pointing need repair?
- ◯ Paint peeling? Cracking?
- ◯ Moisture: Is rising damp present?
- ◯ Is there back splashing from ground to structure?
- ◯ Is any moisture problem general or local?
- ◯ Is spalling from freezing present? (Flakes or powder?)
- ◯ Is efflorescence present?
- ◯ Is spalling from sub-fluorescence present?
- ◯ Are there shrinkage cracks in the foundation?
- ◯ Are there movement cracks in the foundation?
- ◯ Is crack monitoring required?
- ◯ Is uneven foundation settlement evident?
- ◯ Deflection of lintels?

Masonry:

- ◯ Are moisture problems present? (Rising damp, rain penetration, condensation, water run-off from roof, sills, or ledges?)
- ◯ Is spalling from freezing present? Location?
- ◯ Is efflorescence present? Location?
- ◯ Is spalling from sub-florescence present? Location?
- ◯ Need for pointing repair? Condition of existing pointing and re-pointing?
- ◯ Is bedding mortar sound?
- ◯ Are weep holes present and open?
- ◯ Are there cracks due to shrinking and expansion?
- ◯ Are there cracks due to structural movement?
- ◯ Are there unexplained cracks?
- ◯ Do cracks require continued monitoring?
- ◯ Are there signs of steel or iron corrosion?
- ◯ Are there stains present? Rust, copper, organic, paints, oils / tars? Cause?
- ◯ Does the surface need cleaning?

Wood Elements:

- ◯ Are there moisture problems present? (Rising damp, rain penetration, condensation moisture from plants, water run-off from roof, sills, or ledges?)
- ◯ Is wood in direct contact with the ground?
- ◯ Is there insect attack present? Where and probable source?
- ◯ Is there fungal attack present? Where and probable source?
- ◯ Are there any other forms of biological attack? (Moss, birds, etc.) Where and probable source?
- ◯ Is any wood surface damaged from UV radiation? (bleached surface, loose surface fibres)

- ◯ Is any wood warped, cupped or twisted?
- ◯ Is any wood split? Are there loose knots?
- ◯ Are nails pulling loose or rusted?
- ◯ Is there any staining of wood elements? Source?

Condition of Exterior Painted Materials:

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

Windows:

- ◯ Is there glass cracked or missing?
- ◯ Are the seals of double glazed units effective?
- ◯ If the glazing is puttied has it gone brittle and cracked? Fallen out? Painted to shed water?
- ◯ If the glass is secured by beading, are the beads in good condition?
- ◯ Is there condensation or water damage to the paint?
- ◯ Are the sashes easy to operate? If hinged, do they swing freely?
- ◯ Is the frame free from distortion?
- ◯ Do sills show weathering or deterioration?
- ◯ Are drip mouldings/flashing above the windows properly shedding water?
- ◯ Is the caulking between the frame and the cladding in good condition?

Doors:

- ◯ Do the doors create a good seal when closed?
- ◯ Do metal doors show signs of corrosion?
- ◯ Is metal door sprung from excessive heat?
- ◯ Are the hinges sprung? In need of lubrication?
- ◯ Do locks and latches work freely?
- ◯ If glazed, is the glass in good condition? Does the putty need repair?
- ◯ Are door frames wicking up water? Where? Why?
- ◯ Are door frames caulked at the cladding? Is the caulking in good condition?
- ◯ What is the condition of the sill?

Gutters and Downspouts:

- ◯ Are downspouts leaking? Clogged? Are there holes or corrosion? (Water against structure)
- ◯ Are downspouts complete without any missing sections? Are they properly connected?
- ◯ Is the water being effectively carried away from the downspout by a drainage system?
- ◯ Do downspouts drain completely away?

Roof:

- ◯ Are there water blockage points?
- ◯ Is the leading edge of the roof wet?
- ◯ Is there evidence of biological attack? (Fungus, moss, birds, insects)
- ◯ Are flashings well seated?
- ◯ Are metal joints and seams sound?
- ◯ If there is a lightening protection system are the cables properly connected and grounded?
- ◯ Does the soffit show any signs of water damage? Insect or bird infestation?
- ◯ Is there rubbish buildup on the roof?
- ◯ Are there blisters or slits in the membrane?
- ◯ Are the drain pipes plugged or standing proud?
- ◯ Is water ponding present?

INTERIOR INSPECTION

Basement:

- ◯ Are there signs of moisture damage to the walls? Is masonry cracked, discoloured, spalling?
- ◯ Is wood cracked, peeling rotting? Does it appear wet when surroundings are dry?
- ◯ Are there signs of past flooding, or leaks from the floor above? Is the floor damp?
- ◯ Are walls even or buckling or cracked? Is the floor cracked or heaved?
- ◯ Are there signs of insect or rodent infestation?

Concealed Spaces:

- ◯ Is light visible through walls, to the outsider or to another space?
- ◯ Are the ventilators for windowless spaces clear and functional?
- ◯ Do pipes or exhausts that pass through concealed spaces leak?
- ◯ Are wooden elements soft, damp, cracked? Is metal material rusted, paint peeling or off altogether?
- ◯ Infestations - are there signs of birds, bats, insects, rodents, past or present?

6.7.2 MAINTENANCE PROGRAMME

INSPECTION CYCLE:

Daily

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

Semi-annually

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

Annually (Spring)

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

Five-Year Cycle

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

Ten-Year Cycle

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

Twenty-Year Cycle

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

Major Maintenance Work (as required)

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

APPENDIX A: RESEARCH SUMMARY

CIVIC ADDRESS: 838-870 Granville Street, Vancouver, British Columbia
LEGAL ADDRESS: Lot 10, Block 63, District Lot 541
CONSTRUCTION DATE: 1930
REFERENCES:

- Chapman, Aaron. Live at the Commodore: The Story of Vancouver's Historic Commodore Ballroom. Vancouver: Arsenal Pulp Press, 2014
- Luxton, Donald. Building the West: The Early Architects of British Columbia. Vancouver: Talonbooks, 2007, 2nd ed.

1931 CITY OF VANCOUVER DIRECTORIES:
838 Granville Street: Commodore Recreations Ltd.; R. Howard; Olympic Shoe Shine Parlor; Van Oyster & Fish Co.; (rear) J.W. Allison
840 Granville Street: Ritchie Bros. & Co
842 Granville Street: Rae's Leather Goods
848 Granville Street: Old Country Pork Butchers
852 Granville Street: Victrola Shop Ltd.
860 Granville Street: Burns & Co. Ltd.
866 Granville Street: Sterling's Ltd.
872 Granville Street: Commodore Café Ltd.; Commodore Cabaret

NORFOLK ROOMS

876 GRANVILLE STREET, VANCOUVER, BC

CONSERVATION PLAN

OCTOBER 2022

DONALD LUXTON
AND ASSOCIATES INC

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***Cover**: Norfolk Rooms and Orpheum Theatre, 1929 (Stuart Thomson; Vancouver Public Library 11036)*

DONALD LUXTON AND ASSOCIATES INC
1030 - 470 GRANVILLE STREET VANCOUVER BC V6C 1V5
hello@donaldluxton.com 604 688 1216 **www.donaldluxton.com**

1 INTRODUCTION

BUILDING NAME:	Norfolk Rooms
HISTORICAL BUILDING NAME:	Norfolk Hotel; State Hotel
CIVIC ADDRESS:	876 Granville Street, Vancouver, BC
LEGAL DESCRIPTION:	Plan BCP 277, Block 63, Lot B
YEAR OF CONSTRUCTION:	1910
ORIGINAL OWNER(S):	Evans, Coleman & Evans, Ltd.
ARCHITECT/DESIGNER:	Parr & Fee
BUILDER:	George E. Williamson

The Norfolk Rooms, built in 1910, is a reinforced concrete structure with glazed white brick cladding on its front façade. The building's front façade is further characterised by its regular arrangement of windows on its upper levels. Constructed during the Edwardian-era, the Parr & Fee designed building possesses typical commercial architecture elements such as a full-height storefront, substantial metal cornice, and pilasters with decorative capitals separating structural bays. When completed the building housed commercial businesses on the ground level and residential spaces on the upper levels.

A development scheme for this property has been prepared by Perkins & Will, in conjunction with Bonnis Properties. The scheme calls for an overall rehabilitation of the site through the construction of a new multi-storey addition behind the retained front façade of the Norfolk Rooms. . The redevelopment of the Cameron Block is part of a large projects that encompasses multiple buildings, both historic and modern of the 800-block of Granville Street. A underground parking garage will also be constructed under a portion of the overall site

The major proposed interventions of the overall project are to:

- Preserve the Norfolk Rooms' front façade facing Granville Street and its intact original elements;
- Preserve and repair in-kind surviving original exterior character-defining elements;
- Restore missing and severely deteriorated character-defining elements of the retained façade; and,
- Rehabilitate the storefront to suit the use and interior configuration; and,
- Rehabilitate the site thought the construction of a contemporary addition above the parapet line and behind the historic front façade.

This Conservation Plan is based on Parks Canada's *Standards and Guidelines for the Conservation of Historic Places in Canada*. It outlines the preservation, restoration, and rehabilitation that will occur as part of the proposed development.

2 HISTORICAL CONTEXT

2.1 GRANVILLE STREET DEVELOPMENT

Granville Street is one of Vancouver's 'founding streets' and began to develop in 1885 when the province gave the Canadian Pacific Railway (CPR) a subsidy of 2,440 hectares, the largest land deal in the city's history, in exchange for extending the railway along Burrard Inlet and into the downtown peninsula, as opposed to its original, intended terminus in Port Moody. This enormous amount of vacant land allowed the company to shape the emerging city. Much of the investment capital that built the railway derived from English sources and, symbolic of close ties to the British Empire, the first passenger train arrived in Vancouver on May 23, 1887, the eve of Queen Victoria's Golden Jubilee.

The CPR built its terminus at the northern end of Granville Street, as well as the first Hotel Vancouver, thereby securing the future of the street as the entryway to Vancouver. The transportation utility of Granville Street was quickly strengthened with streetcar service in 1890 and by later that decade, Granville Street boasted saloons, banks, and shops selling a variety of goods from tea to shoes to jewellery to books. Streetcar use along Granville was so great, that by 1900, after just ten years, the tracks required replacement. The newly accessible, central street was also furnished with a number of hotels by this time, which catered to the travellers streaming into the young city. Among them was the Norfolk Rooms, constructed in 1909 and designed by architects, Parr & Fee, who were responsible for the design of the majority of the brick hotels along this part of Granville Street.

After Granville Street's commercial presence had been firmly established, the entertainment focus began to take off through the interwar period. Two major venues, the Orpheum Theatre and Commodore Ballroom, were constructed in the late 1920s, and two more theatres were built or renovated in the 1930s, despite the Great Depression. Additional attractions such as bowling

Aerial view of Granville Street, stretching from the bottom-right to the top-left, showing the extent of commercial development along this important corridor in the mid-1920s. (Glen Roddick; City of Vancouver Archives 308-2)

2 HISTORICAL CONTEXT

alleys, pool halls, and dance halls supplemented the burgeoning 'Theatre Row' and helped bolster the dynamic and diverse entertainment offerings along the street, which drew audiences from across the region. The entertainment venues were enhanced with neon signs and marquees, leading Granville Street to become known as the 'Street of Lights' or the 'Great White Way.'

2.2 NORFOLK ROOMS

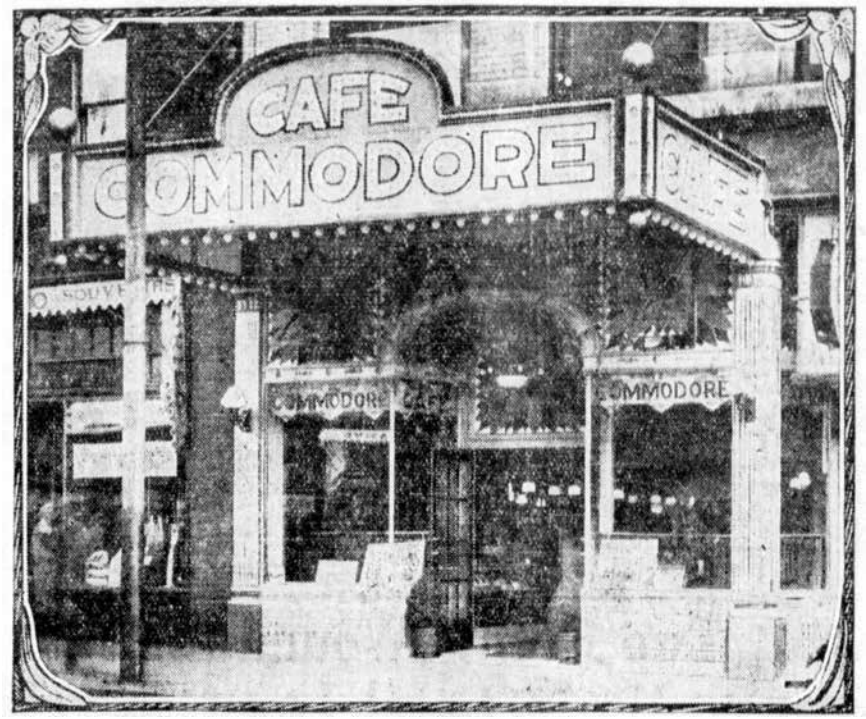
Constructed in 1909, the Norfolk Rooms was one of many new hotels built in the city during the booming Edwardian era which witnessed a population explosion in Vancouver, as well as a rush of seasonal and transient workers employed in the resource-based industries throughout the mainland and coast. Commissioned by the firm of Evans, Coleman & Evans, which was established in 1888 by Ernest E. Evans, George Coleman, and Percy W. Evans, the Norfolk Rooms was an addition to their growing real estate portfolio which included the Stanley Hotel at 21 West Cordova Street, built in 1906, and the Manitoba Hotel at 40-50 West Cordova Street, also built in 1909. Evans, Coleman & Evans had grown from their initial singular role as coal agents to an expansive conglomerate with a primary focus on the shipping and importing of industrial and building supplies. Operating from a wharf at the Columbia Street (now CRAB Park), the company also owned and operated lumber mills; acted as agents for the Vancouver Portland Cement Company and the Clayburn Company; and diversified into real estate.

Evans, Coleman & Evans retained the architectural partnership of John E. Parr and Thomas A. Fee who designed both the Norfolk Rooms and Manitoba Hotel for them, with George E. Williamson contracted to build the former. Two commercial storefronts were provided, which were immediately occupied by the London Cash Store (872) and the Bonnell Hardware Company (876). Evans, Coleman & Evans continued to own the Norfolk Rooms into the 1920s, and presumably sold it to subsequent owners, Vested Estates Ltd., in 1928. Owned by George C. Reifel, of the notable Reifel brewing family of Nanaimo and Vancouver, Vested Estates built the neighbouring Commodore Cabaret in 1930, employing the help of Nick Kogos and John Dillias in this venture. Nick and John had previously opened Commodore Café in the Norfolk Rooms building in 1924 and utilized the name of their restaurant for their new nightclub.

Norfolk Rooms as it appeared circa 1920. (City of Vancouver Archives 1376-129)

2 HISTORICAL CONTEXT

In 1935, the storefront level of the Norfolk Rooms was remodeled, with architect Thomas L. Keer employing Art Deco and streamline features both on the exterior and in the interior. Afterwards, long time tenants, Bon Ton Pastry & Confectionery, moved into the building, and remained here from 1936 until 2001 before removing to Kitsilano. Following the sale of the Norfolk Rooms property in 1973, which had been renamed the State Hotel in the 1950s, residential tenants were evicted presumably due to interest expressed for the redevelopment of the site in anticipation of the opening of the Granville Street Mall in 1975. While redevelopment did not proceed, following an arson attempt in 1975, the former residential floors the Norfolk Rooms became uninhabitable, and have remained so to present.



The Commodore Cafe when it opened in the Norfolk Rooms in 1924. (Vancouver Sun, Jul. 18, 1924, pg.11)

The storefront of the Norfolk Rooms as it they appeared in 1936 following renovations the previous year. (Stuart Thomson; City of Vancouver Archives 99-4884)

2.3 PARR & FEE

John Edmeston Parr was born May 7, 1856 in Islington, London, England, the son of architect Samuel Parr and Sarahjane H. Parr. John was educated at Preparatory School, Gravesend, and then starting in 1872 articled for three years to Parr & Strong. He also attended classes at the Architectural Association and evening classes at University College. By 1883 he was a partner in Parr, Strong & Parr, where he remained until he left for North America about 1888. He went first to Los Angeles, and also worked in Seattle and Winnipeg. By 1895 he was in practice in Victoria, but moved the next year to Vancouver, where he opened his own office, working on several impressive commercial buildings, including: the Sullivan Block, 1896, the Harvey's Chambers, 1896-97 in Vancouver; and the Green Building, 1896, in Nanaimo. In 1897 he formed a brief partnership with Victoria-based Samuel Maclure, and the following year he partnered with Thomas A. Fee.

Thomas Arthur Fee was born in Drummond County, Quebec, on May 18, 1860. Fee came west on the Canadian Pacific Railway, arriving in Port Moody without a dime, and walked the last few miles to Vancouver; he likely came in on the first train to arrive after Vancouver's Great Fire. He arrived right after the Great Fire, and worked in real estate and construction. In 1889 he travelled to Minneapolis to study architecture in the office of Harry W. Jones. After a year in Minneapolis, Fee returned to British Columbia.

Throughout the Edwardian boom years, Parr & Fee were immensely successful, and their output was prodigious. Fully aware of technological developments in construction, they introduced one of the earliest equivalents of the curtain wall in the front façade of a building designed for Buscombe & Co., 1906. In 1907 they designed the Manhattan Apartments, at the corner of Robson and Thurlow Streets, one of the city's earliest large apartment blocks. The Hotel Europe, designed in 1908, was noteworthy for its use of an innovative reinforced concrete structure. They produced plans for the gracious and finely detailed Stadacona Apartments, 1909, and the same year, they designed the Mount Pleasant Presbyterian Church on Quebec Street. In addition to commercial buildings, the firm designed many residential projects, ranging from palatial to modest, including the notable Glen Brae in 1910 - an enormous home in Shaughnessy for W.L. Tait, expansive enough to warrant a flanking pair of their bulbous turrets.

By 1910 planning was underway for the grandest of their skyscrapers. Dominic Burns chose Parr & Fee to design his fifteen-storey Vancouver Block on Granville Street. This prominent structure, which slightly predated the adjacent Birks Building by Somervell & Putnam, helped establish Georgia and Granville as the commercial core of early Vancouver. However, in the middle of their greatest successes the partnership split up. Parr formed a new architectural partnership with John Mackenzie and John Charles Day. Parr's last known project was an apartment block on Beach Avenue, 1923. He passed away at his South Vancouver home on September 15, 1923, and was buried in the Masonic Cemetery.

Fee temporarily retired from architecture in 1912 to pursue his development interests and went into business with his son. Moving to Seattle after the First World War, he resumed his architectural practice and continued to design a number of commercial structure for Vancouver clients. Fee was still working as late as 1928, and died on December 21, 1929.

3 STATEMENT OF SIGNIFICANCE

NORFOLK ROOMS
876 GRANVILLE STREET, VANCOUVER, BC

Description of the Historic Place
Located on the 800-block of Granville Street in the heart of Vancouver's downtown entertainment district, the Norfolk Rooms was constructed in 1910. The upper floors of the front façade feature brick and stone construction, engaged pilasters, pivot-opening wooden-sash windows and an elaborate cornice.

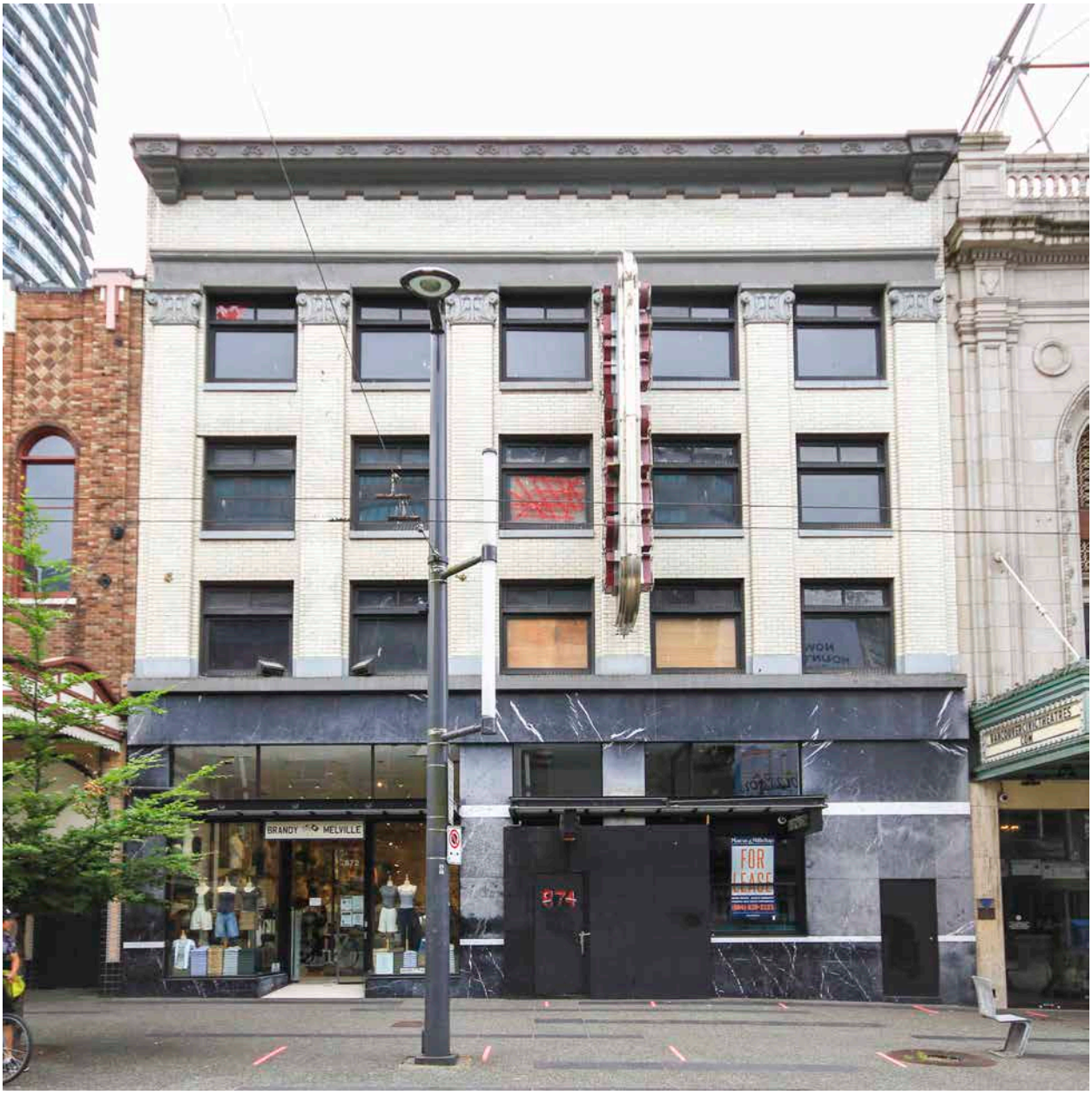
Heritage Value of the Historic Place
The Norfolk Rooms is significant as a representation of the Edwardian-era development along Granville Street, and as a good example of the work of architects Parr & Fee.

As the city expanded after the arrival of the transcontinental railway, the Canadian Pacific Railway promoted the growth of Granville Street through selective development, and by positioning the Hotel Vancouver at the highest point of land downtown. Transportation links were improved on the street in 1890, when a new electric railway system was inaugurated, and the corridor emerged as a commercial district, as well as the location of early entertainment venues. By the early 1900s, the entire city was booming, with numerous hotels and rooming houses constructed to house the growing seasonal and permanent population. Built as part of this immense growth period, the Norfolk Rooms has included a variety of commercial establishments on the ground floor, as well as rooms on the second, third, and fourth floors. Norfolk Rooms remains one of the defining examples of an Edwardian-era building along Granville Street.

The Norfolk Rooms is additionally valued for its Edwardian-era commercial architecture, designed by the well-known local architectural partnership of John Edmeston Parr and Thomas Arthur Fee. The masonry building is characterized by its prominent cornice, commercial storefront, and engaged pilasters with decorative capitals. Parr & Fee's extensive commissions throughout Vancouver included the iconic Vancouver Block, as well as a long list of commercial, mixed-use and apartment buildings, such as the Hotel Europe and the Manhattan Apartments. The partnership's contribution to Vancouver's architecture during the Edwardian era was prolific and extensive. The Norfolk Rooms remains a good representation of Parr & Fee's sophisticated commercial aesthetic.

Character-Defining Elements
Elements that define the heritage character of the Norfolk Rooms are its:

- mid-block location on the 800-block of Granville Street, in the heart of the downtown Vancouver entertainment district;
- siting on the front property line;
- commercial form, scale and massing as expressed by its four-storey height and flat roof;
- masonry construction, including light brick construction and stone detailing;
- Edwardian-era style elements such as its front façade with five window bays separated by engaged pilasters with Corinthian capitals, and detailed cornice with crenelated fascia; and
- Second, third, and fourth floor pivot-opening wooden-sash windows with double transoms.



Norfolk Rooms front façade, July 2021 (Donald Luxton & Associates)

4 CONSERVATION GUIDELINES

4.1 GENERAL CONSERVATION STRATEGY

The primary intent of the redevelopment of the Norfolk Rooms is to preserve the historic building's façade along Granville Street, while undertaking a rehabilitation of the site which will provide for office, retail, and cultural spaces through the construction of a multi-storey addition behind the retained façade and spanning multiple lots. A new underground parkade will be constructed under a portion of the overall site. As part of the work, character-defining elements of the historic façade will be preserved, while missing or deteriorated elements will be restored and rehabilitated to suit the new use and interior configuration.

Proposed Redevelopment Scheme
The development scheme for this property has been prepared by Perkins & Will in conjunction with Bonnis Properties, and includes the construction of a modern high-rise tower that extends above and behind the front façade of the Norfolk Rooms building. The proposed new structure spans across five heritage resources including the Service Building, the Cameron Block, the Allen Rooms, the Commodore Ballroom, and the Norfolk Rooms.

The major proposed interventions of the overall project are to:

- Preserve the Norfolk Rooms' front façade facing Granville Street and its intact original elements;
- Preserve and repair in-kind surviving original exterior character-defining elements;
- Restore missing and severely deteriorated character-defining elements of the retained façade; and,
- Rehabilitate the storefront to suit the use and interior configuration; and,
- Rehabilitate the site thought the construction of a contemporary addition above the parapet line and behind the historic front façade.

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

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

"An addition should be subordinate to the historic place. This is best understood to mean that the addition must not detract from the historic place or impair its heritage value. Subordination is not a question of size; a small, ill-conceived addition could adversely affect an historic place more than a large, well-designed addition." *(Standards and Guidelines for the Conservation of Historic Places in Canada, Standard #11, page 34)*

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

4.2 STANDARDS AND GUIDELINES

The Norfolk Rooms is listed on the Vancouver Heritage Register, and is a significant historical resource in the City of Vancouver. Parks Canada's *Standards and Guidelines for the Conservation of Historic Places in Canada* is the source used to assess the appropriate level of conservation and intervention. Under the *Standards and Guidelines*, the work proposed for the Norfolk Rooms includes aspects of preservation, restoration, and rehabilitation.

4 CONSERVATION GUIDELINES

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

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

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

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

STANDARDS

Standards relating to all Conservation Projects

1. Conserve the heritage value of a historic place. Do not remove, replace, or substantially alter its intact or repairable character-defining elements. Do not move a part of a historic place if its current location is a character-defining element.
2. Conserve changes to a historic place, which over time, have become character-defining elements in their own right.
3. Conserve heritage value by adopting an approach calling for minimal intervention.
4. Recognize each historic place as a physical record of its time, place and use. Do not create a false sense of historical development by adding elements from other historic places or other properties or by combining features of the same property that never coexisted.

Standards and Guidelines: Conservation Decision Making Process

UNDERSTANDING

- **REFER TO HERITAGE VALUE AND CHARACTER-DEFINING ELEMENTS**
  An historic place's heritage value and character-defining elements are identified through formal recognition by an authority or by nomination to the *Canadian Register of Historic Places*.
- **INVESTIGATE AND DOCUMENT CONDITION AND CHANGES**
  On-site investigation as well as archival and oral history research should be carried out as a basis for a detailed assessment of current conditions and previous maintenance and repair work.

PLANNING

- **MAINTAIN OR SELECT AN APPROPRIATE AND SUSTAINABLE USE**
  Find the right fit between the use and the historic place to ensure existing new use will last and provide a stable context for ongoing conservation.
- **IDENTIFY PROJECT REQUIREMENTS**
  Define the needs of existing or future users, and determine the scope and cost of conservation work to establish realistic objective. Define priorities and organize the work in logical phases.
- **DETERMINE THE PRIMARY TREATMENT**
  While any conservation project may involve aspects of more than one of the three conservation treatments, it helps to decide during the planning stage whether the project falls under *Preservation*, *Rehabilitation* or *Restoration*.
- **REVIEW THE STANDARDS**
  The Standards are central to the process of preserving, rehabilitating or restoring an historic place in a consistent manner.
- **FOLLOW THE GUIDELINES**

INTERVENING

- **UNDERTAKE THE PROJECT WORK**
  Familiarize those working on the project with the planned conservation approach and to ensure they understand the scope of the project. Hiring processes for consultants and contractors should identify the need for heritage expertise and experience.
- **CARRY OUT REGULAR MAINTENANCE**
  The best long-term investment in an historic place is adequate and appropriate maintenance. Develop and implement a maintenance plan that includes a schedule for regular inspection to pro-actively determine the type and frequency of necessary maintenance work.

5. Find a use for a historic place that requires minimal or no change to its character defining elements.
6. Protect and, if necessary, stabilize a historic place until any subsequent intervention is undertaken. Protect and preserve archaeological resources in place. Where there is potential for disturbance of archaeological resources, take mitigation measures to limit damage and loss of information.
7. Evaluate the existing condition of character-defining elements to determine the appropriate intervention needed. Use the gentlest means possible for any intervention. Respect heritage value when undertaking an intervention.
8. Maintain character-defining elements on an ongoing basis. Repair character-defining elements by reinforcing the materials using recognized conservation methods. Replace in kind any extensively deteriorated or missing parts of character-defining elements, where there are surviving prototypes.
9. Make any intervention needed to preserve character-defining elements physically and visually compatible with the historic place and identifiable upon close inspection. Document any intervention for future reference.

Additional Standards relating to Rehabilitation

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

Additional Standards relating to Restoration

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

4.3 CONSERVATION REFERENCES

The proposed work entails aspects of preservation, restoration, and rehabilitation of the front façade of the Norfolk Rooms building. The following conservation resources should be referred to:

***Standards and Guidelines for the Conservation of Historic Places in Canada*, Parks Canada, 2010.**

National Park Service, Technical Preservation Services. Preservation Briefs:

Preservation Brief 1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings.

Preservation Brief 2: Repointing Mortar Joints in Historic Masonry Buildings.

Preservation Brief 6: Dangers of Abrasive Cleaning to Historic Buildings.

Preservation Brief 9: The Repair of Historic Wooden Windows.

Preservation Brief 11: Rehabilitating Historic Storefronts.

Preservation Brief 27: The Maintenance and Repair of Architectural Cast Iron.

Preservation Brief 44: The Use of Awnings on Historic Buildings.

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

4.4 SUSTAINABILITY STRATEGY

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

In 2016, the Federal Provincial Territorial Ministers of Culture and Heritage in Canada (FPTMCHC) published a document entitled, *Building Resilience: Practical Guidelines for the Retrofit and Rehabilitation of Buildings in Canada* that is "intended to establish a common pan-Canadian 'how-to' approach for practitioners, professionals, building owners, and operators alike."
The following is an excerpt from the introduction of the document:

Four Pillars of Sustainability [CityPlan 2030 - City of Norwood

> *[**Building Resilience**] is intended to serve as a "sustainable building toolkit" that will enhance understanding of the environmental benefits of heritage conservation and of the strong interrelationship between natural and built heritage conservation. Intended as a useful set of best practices, the guidelines in **Building Resilience** can be applied to existing and traditionally constructed buildings as well as formally recognized heritage places.*
>
> *These guidelines are primarily aimed at assisting designers, owners, and builders in providing existing buildings with increased levels of sustainability while protecting character-defining elements and, thus, their heritage value. The guidelines are also intended for a broader audience of architects, building developers, owners, custodians and managers, contractors, crafts and trades people, energy advisers and sustainability specialists, engineers, heritage professionals, and officials responsible for built heritage and the existing built environment at all jurisdictional levels.*
>
> ***Building Resilience** is not meant to provide case-specific advice. It is intended to provide guidance with some measure of flexibility, acknowledging the difficulty of evaluating the impact of every scenario and the realities of projects where buildings may contain inherently sustainable elements but limited or no heritage value. All interventions must be evaluated based on their unique context, on a case-by-case basis, by experts*

equipped with the necessary knowledge and experience to ensure a balanced consideration of heritage value and sustainable rehabilitation measures.

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

4.5 ALTERNATE COMPLIANCE

As a listed building on the Vancouver Heritage Register with a category 'C', the Norfolk Rooms may be eligible for heritage variances that will enable a higher degree of heritage conservation and retention of original material, including considerations available under the following municipal legislation.

4.5.1 VANCOUVER BUILDING BY-LAW

Building Code upgrading is the most important aspect of heritage building rehabilitation, as it ensures life safety and long-term protection for the resource. It is essential to consider heritage buildings on a case-by-case basis, as the blanket application of Code requirements does not recognize the individual requirements and inherent performance strengths of each building. Given that Code compliance is such a significant factor in the conservation of heritage buildings, the most important consideration is to provide viable economic methods of achieving building upgrades.

This is recognized in the Vancouver Building By-Law (VBBL), in which a number of equivalencies have been developed and adopted that enable more sensitive and appropriate heritage building upgrades. The heritage equivalencies available under the VBBL are available for this project as required. In addition to the equivalencies offered under the VBBL, the City can also accept the report of a Building Code Engineer as to acceptable levels of code performance.

4.6 SITE PROTECTION AND STABILIZATION

It is the responsibility of the owner to ensure the heritage resource is protected from damage at all times. At any time that the Norfolk Rooms is left vacant, it should be secured against intrusion and vandalism through the use of appropriate fencing and security measures. Security measures may include mothballing the historic property and/or hiring a security guard for the duration of the work. A comprehensive site protection plan should be developed in discussion between owner, contractor and/or architect. Plan may be reviewed by Heritage Consultant, is desired.

The following checklist can aid in the protection of the building's temporary mothballing.

Moisture
- ☐ Is the roof watertight?
- ☐ Is exterior cladding in good condition to keep water out?
- ☐ Is the site of the temporary location properly graded for water run-off?

Ventilation
- ☐ Have steps been taken to ensure proper ventilation of the building?
- ☐ Have interior doors been left open for ventilation purposes?
- ☐ Has the secured building been checked within the last 3 months for interior dampness or excessive humidity?

Pests
- ☐ Have nests/pests been removed from the building's interior and eaves?
- ☐ Are adequate screens in place to guard against pests?
- ☐ Has the building been inspected and treated for termites, carpenter ants, rodents, etc.?

Security
- ☐ Are smoke and fire detectors in working order?
- ☐ Are wall openings boarded up and exterior doors securely fastened?

- ☐ Are plans in place to monitor the building on a regular basis?
- ☐ Are the keys to the building in a secure but accessible location?
- ☐ Are the grounds being kept from becoming overgrown?
- ☐ Have the following been removed from the interior: trash, hazardous materials such as inflammable liquids, poisons, and paints and canned goods that could freeze and burst?
- ☐ Is the site securely fenced and regularly patrolled?
- ☐ Is the building signed identifying it as a protected heritage building with a phone number for citizens to call with questions or concerns or report vandals?

The aforementioned items will assist in protecting the listed heritage resource that is currently unoccupied during the planning process until actual site work commences.

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

5 CONSERVATION RECOMMENDATIONS

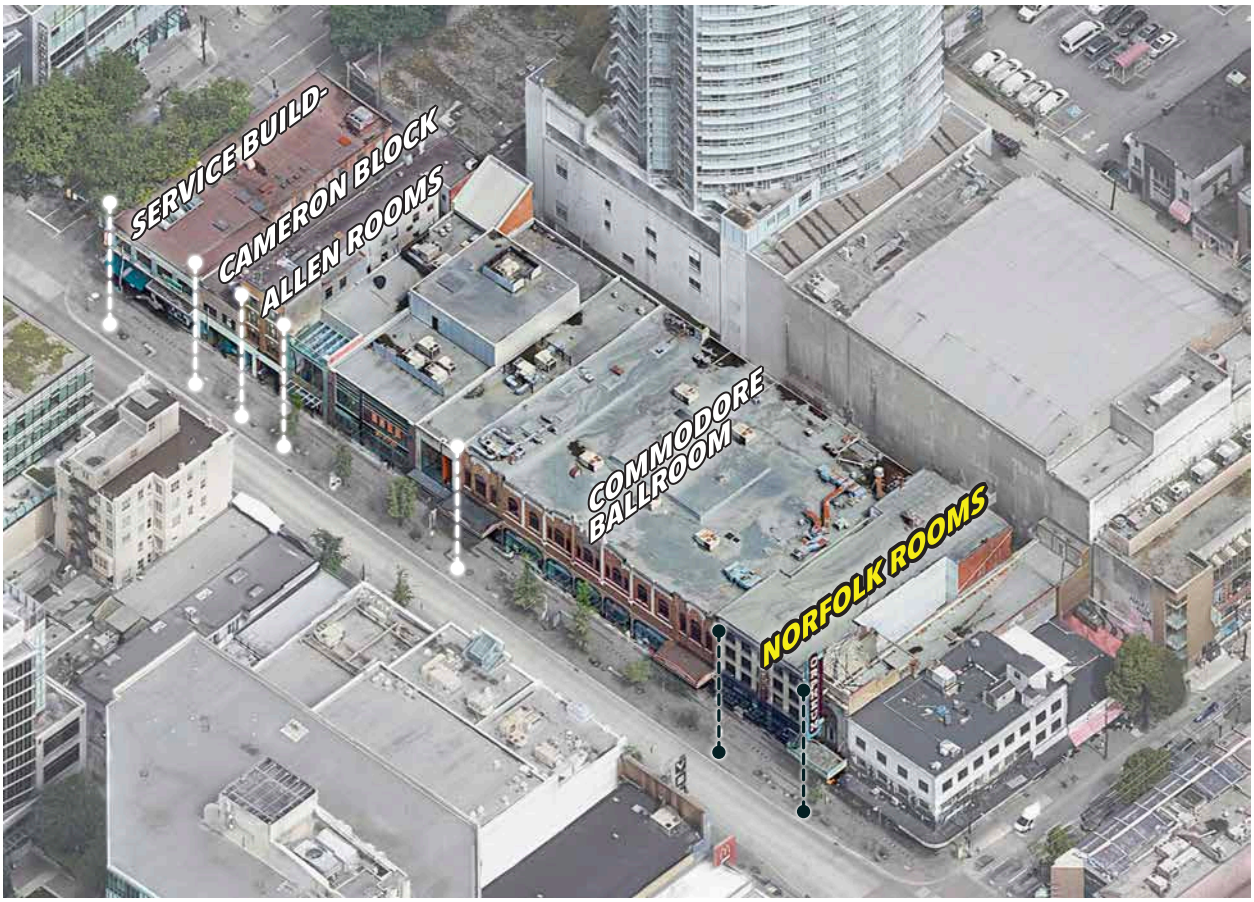
A condition review of the exterior of the Norfolk Rooms building was carried out during site visits in 2021. The site reviews were limited to a visual assessment of the exterior of the building carried out from the street level, with no intrusive testing or sampling completed as part of the site visits. The recommendations for the conservation of the historic front façade of the Norfolk Rooms are based on the site review and archival documents that provide valuable information about the original appearance of the historic building.

The following section describes the materials, physical condition, and recommended conservation strategies for the Norfolk Rooms's front façade based on Parks Canada *Standards and Guidelines for the Conservation of Historic Places in Canada*.

5.1 SITE

Norfolk Rooms is located mid-block on the east side of the 800-block of Granville Street in the heart of Vancouver's historic downtown entertainment district. The district is comprised of the 700, 800 and 900 blocks of Granville Street.

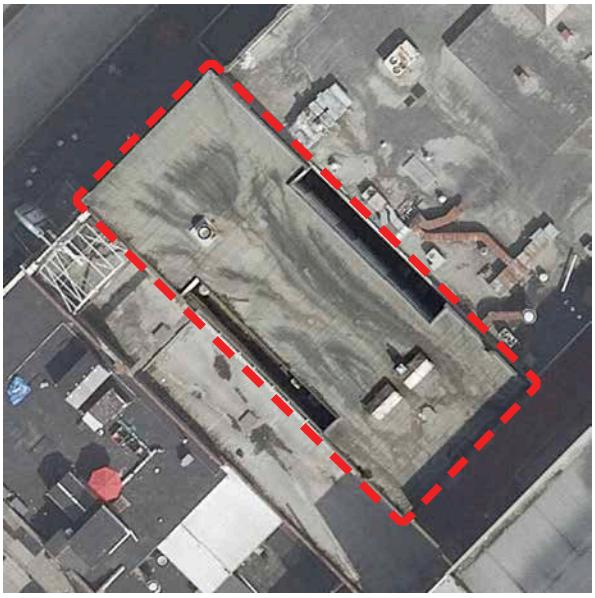
The proposed redevelopment scheme involves the construction of a addition of retail, cultural and office spaces that spans nearly all of the east side of Granville Street's 800 block. As part of this redevelopment, a number of historic buildings' façades will be retained with the rest of the building demolished. The Norfolk Rooms' front façade is one of the façades that will be preserved and integrated into the proposed redevelopment. In addition to the



c.2019 oblique aerial view looking east showing the extent of the proposed redevelopment in the 800-block of Granville Street and the impacted heritage resources. (Google Maps 45° Imagery)

preservation of the street façade, the storefront and character-defining elements will be restored and/or rehabilitated.

The proposed interventions to the Norfolk Rooms are part of a larger redevelopment scheme for the 800 Block of Granville Street which includes multiple buildings spanning from the Norfolk Rooms (876 Granville Street) to the Service Building (800 Granville Street). The scheme would see the: full retention of the Commodore Ballroom; retention of the street and rear alley façades of the Service Building; retention of the front façade of the Norfolk Rooms, Allen Rooms, and Cameron Block; construction of multi-level underground parkade under a portion of the site; and, construction of a modern multi-storey addition behind and above the retained façades that spans over the Commodore Ballroom. All retained heritage elements within the site should be protected from damage or destruction at all times. Reference Section 4.6: Site Protection and Stabilization for further information.



2020 aerial image of the Norfolk Rooms showing its overall I-shaped plan resulting from the presence of light wells along its side façades. (VanMap, City of Vancouver)

Conservation Strategy: Preservation and Rehabilitation

- Preserve the original location of the Norfolk Rooms retained front façade along Granville Street.
- Rehabilitate the site through the construction of a multi-storey, mixed-use complex addition behind and above the retained front façade. Design a new infill structure to that is "physically and visually compatible with, subordinate to, and distinguishable from the historic place" as recommended in **Standard 11**.

5.2 FORM, SCALE AND MASSING

The Norfolk Rooms building features a commercial form, scale and massing as expressed by its four-storey height; flat roof; parapet with metal cornice; I-shaped pla n with light wells on its side façades; pilasters with decorative capitals; and regular arrangement of windows on the upper floors. Later interventions have altered the ground floor such as changes to storefront assemblies, presence of recessed entry alcoves, and installation of glass canopies.

Front façade of the four-storey Norfolk Rooms, July 2021. (Donald Luxton & Associates)

5 CONSERVATION RECOMMENDATIONS

The proposed redevelopment of the site will result in the preservation of the historic front façade, retaining the integrity of the appearance of the building as viewed along Granville Street. All retained heritage elements within the site should be protected from damage or destruction at all times. Reference Section 4.6: Site Protection for additional information.

Conservation Strategy: Preservation and Rehabilitation

- Retain the four-storey front façade of Norfolk Rooms facing Granville Street.
- Rehabilitate the site through the construction of a new multi-storey mix-use addition behind and above the retained front façade.
- Design the new addition to be "physically and visually compatible with, subordinate to, and distinguishable from the historic place" as recommended in Standard 11 of **Standards and Guidelines.**

5.3 FOUNDATIONS

The foundation of the Norfolk Rooms was not examined by the Heritage Consultant and its composition and condition are unknown. Archival documents available indicate that the foundation structure is composed of reinforced concrete. The extant exterior concrete and masonry walls extend to grade, which aspects having changed over time at both front and rear façades.

It is expected that the existing foundation of the front façade will be retained rehabilitated as part of the façade retention, including necessary seismic reinforcements. Careful attention should be executed to ensure the exterior concrete and masonry walls above grade at the front façade are not damaged during rehabilitation work.

Rear façade of Norfolk Rooms showing portions of the building concrete foundation, July 2021. (Donald Luxton & Associates)

Conservation Strategy: Preservation and Rehabilitation

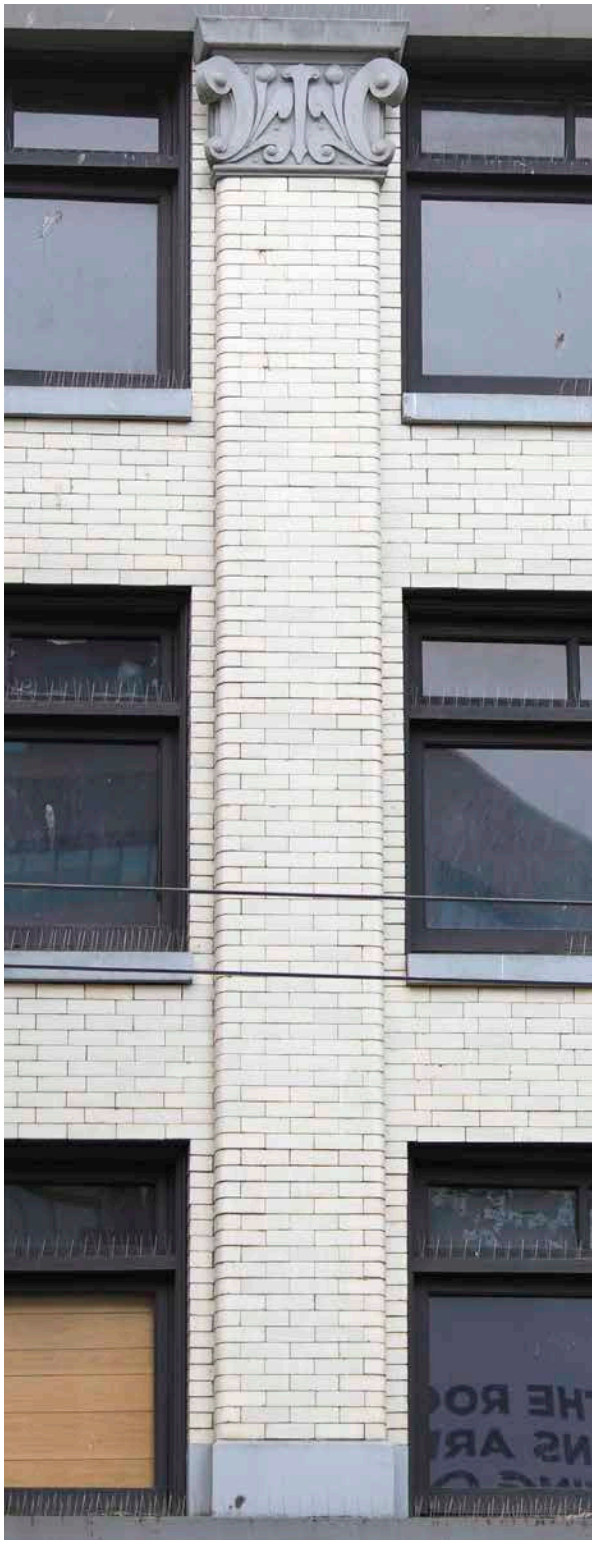
- Foundations should be reviewed by a Structural Engineer. Once condition is assessed, revised conservation strategies can be recommended if required.
- Existing foundations should be preserved, if possible.
- If new foundations are proposed, concrete is a suitable material. New material should match original in appearance, as viewed from the exterior.
- To ensure the prolonged preservation of the new foundations through adequate site drainage.

5.4 EXTERIOR MASONRY WALLS

The front façade of the Norfolk Rooms is characterized by its white glazed face brick laid in a running bond. The front façade is also articulated by brick pilasters with bullnose corners and topped with Corinthian-style capitals.

The existing storefront level is clad in later-added polished black marble slabs with white horizontal banding along its bulkhead and canopy levels. The marble slabs are capped with a projecting horizontal band running the width of the building's front façade. Upon visual inspection the slabs look weathered, discoloured, and stained.

The building's front façade's glazed brick shows varying degrees of weathering and deterioration. Closer inspection of the glazed bricks reveal sections that have suffered mortar loss, chipping, flaking, and a collection of redundant anchoring and holes drilled through the glazed bricks likely associated with past signage and canopies. Most notable of the redundant anchors, two decorative metal eye bolts which remain imbedded in the brick façade and are vestiges of a historic metal canopy. Numerous patched holes are also visible on the surface of the brick which affected the overall appearance of the glazed brick front façade.



Glazed white brick on the front façade of the Norfolk Rooms showing the bullnose cornering of the pilasters, July 2021. (Donald Luxton & Associates)

5 CONSERVATION RECOMMENDATIONS

The brick of the rear façade have been covered in a render which has been painted. The render looks in fair condition. The side façades were inaccessible at the time of the visit.

Overall, the existing brick masonry on the front façade is in fair to good condition and is to be preserved and repaired, in-kind, as required. A structural review to further investigate and confirm if multi-wythe masonry walls were utilized in the construction of the brick façade of the building and any needed seismic upgrade requirements should be completed.

As part of the redevelopment, all existing masonry of the Norfolk Rooms' front façade shall be preserved and repaired in-kind while constructing a new building behind and above the retained façade. The masonry walls of the side and rear façades as well as the building's support structure will not be retained.

Conservation Strategy: Preservation and Rehabilitation

- Undertake complete survey of the condition of all exterior masonry surfaces.
- Cleaning of the masonry using gentlest means possible. Only approved chemical restoration cleaners may be used. Sandblasting or any other abrasive cleaning method of any kind is not permitted. All cleaning treatments will be reviewed by the Heritage Consultant prior to being used on site. Mock up of cleaning required.
- Preserve sound exterior masonry brickwork whenever possible, and replace in-kind brick which is too deteriorated for continued use.
- All redundant metal inserts and services mounted on the exterior walls should be removed or reconfigured.
- Preserve all original decorative metal inserts anchors.
- Any holes in the brick should be filled with repair mortar or brick replaced using brick matching original.
- Repoint deteriorated mortar joints. Take care that the arises of the brick are not damaged. Work should only be undertaken by skilled masons. Do not use power tools to cut or grind joints unless contractor can demonstrate brick will not be damaged during cutting of joints through mock-up. Repoint mortar joints with new mortar that matches existing in consistency, composition, strength, colour and pointing profile.

Damage, discolouration, and past patching visible on the face brick of the front façade, July 2021. (Donald Luxton & Associates)

Redundant anchors still installed into brick faces and mortar joints of the front façade, July 2021. (Donald Luxton & Associates)

- Masonry specifications to be reviewed by Heritage Consultant.
- All future seismic anchoring should be reviewed with the Heritage Consultant and carried out in a manner that minimizes damage to the glazed bricks.

5.5 ARCHITECTURAL METALWORK

The Norfolk Rooms features original architectural decorative elements typical of Edwardian-era commercial structures. A formal arrangement of five structural bays spanning its multiple levels separated by pilasters clad in glazed brick with Corinthian capitals; lintel band; and cornice running the whole width of the building are present. Further investigation when access is available to determine the material composition of the capitals to verify if they are metal, terra cotta, or concrete.

5.5.1 CORNICES

The extant parapet level metal cornice retains its original detailing with a relief ornamental pattern and a crenelated fascia. Raised brackets on either end of the cornice punctuates and finishes off the ornamentation. Further review of the metal cornice when access is permitted is to be carried out to verify its current state and details of its structural connection to the existing structure.

An existing painted storefront level cornice spanning the whole length at the building provides a distinct separation from the floors above and the storefront level. The cornice is simple in its detailing. Noticeable paint deterioration with flaking due to weathering and exposure are evident. The storefront cornice is not original; however the sill band above is original and intact.

As part of the redevelopment, all extant decorative metalwork on the front façade shall be preserved and repaired. Missing elements such as the storefront cornice will be restored to their original construction design where possible using available archival documents as guides.

Detail of the Corinthian capital; lintel band; and cornice of the Norfolk Rooms, July 2021. (Donald Luxton & Associates)

5 CONSERVATION RECOMMENDATIONS

Detail of the parapet cornice along the front façade of the Norfolk Rooms, July 2021. (Donald Luxton & Associates)

Conservation Strategy: Preservation and Restoration

- Verify the composition of the decorative elements to determine the appropriate approach to their conservation.
- Evaluate the overall condition of the metal cornice to determine whether more than protection, maintenance and limited repair or replacement in kind is required.
- The current attachment of all metalwork should be inspected, and should be re-anchored as appropriate.
- Repair and stabilize deteriorated architectural decorative elements by structural reinforcement or correction of unsafe conditions, as required, until any additional work is undertaken. Repairs should be physically and visually compatible.
- If decorative element is made of metal, remove corrosion that may be discovered upon close inspection, patch and repair, caulk joints as required.
- If an evaluation of the upper cornice reveals components too deteriorated to repair, remove and replace with new that match the original.

Detail of the cap flashing on the parapet and cornice of the Norfolk Rooms, July 2021. (Donald Luxton & Associates)

- The metalwork shall be cleaned and prepared for repainting. Apply appropriate primer for galvanized surfaces. Paint in historically appropriate colour, based on colour schedule prepared by Heritage Consultant.

5.5.2 PARAPET CAP FLASHING

A metal cap flashing has been installed at the parapet level. A detailed review was not possible at the time of the site visit as building access was not available. However, when viewed from the adjacent building's roof deck, no loose segments of the flashing were evident and the joints did not appear to have gaps or buckles. Some sections of the metal cap flashing appear to be corroded in areas. The cap flashing present on the parapet flashing is in fair to good condition. There are no missing or significantly damaged sections.

As the intent of the redevelopment is to retain the front façade, an evaluation on the current condition of the front façade's parapet flashing and its repair should be assessed when access is possible.

Conservation Strategy: Rehabilitation

- Evaluate the overall condition of the parapet cap flashing to determine whether more than protection, maintenance and limited repair or replacement in kind is required.
- Remove corrosion that may be discovered upon close inspection, patch and repair, caulk joints as required and apply appropriate primer for galvanized surface.
- Repair or replace deteriorated flashing, as required. Repairs should be physically and visually compatible.

Detail of one of two decorative anchors installed in 1924 to support the Commodore Cafe marquee, July 2021. (Donald Luxton & Associates)

- If new flashings are installed, ensure that the colour is compatible with the overall colour scheme.

5.5.3 CAST IRON ANCHORS

Available archival images show a lighted marquee that projected from the west end of the building above the storefront which was tied back to the façade with cables attached to decorative metal hook anchors. Typically found in the Granville Street historic district, marquees were used advertise business, events, and promotions as well as provide shelter and street lighting. In addition to the marquee, blade signs were also installed on the Norfolk Rooms front façade resulting in the redundant anchors, damaged and patched bricks present today.

Conservation Strategy: Preservation

- Preserve the two cast iron anchors.
- Evaluate the overall condition of cast iron anchors to determine whether more than protection, maintenance and limited repair or replacement in kind is required.
- Remove corrosion that may be discovered upon close inspection, and remove paint using the gentlest method possible. Be mindful not to damage adjacent features during paint removal. Be aware of the risk of existing lead paint, which is a hazardous material.

5.6 FENESTRATION

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

– Standards and Guidelines for the Conservation of Historic Places in Canada.

5 CONSERVATION RECOMMENDATIONS

SPECIFICATIONS FOR NEW WINDOWS AND WINDOW COMPONENTS

For replacement wood windows or window sash, the following specifications need to be met by the manufacturer in order to produce a compliant replica windows or components:

- New wood windows to match the appearance and character of the original wood windows.
- New wood windows to be through mortise and tenon construction.
- Each side of the window sash will be made from one piece of wood; splices are *not* acceptable
- The use of finger-jointed wood is *not* acceptable.
- Wood to be solid kiln dried Douglas Fir.
- Frames:
  - Heads and Jambs: solid flat grain Douglas Fir
  - Stops: solid vertical grain Douglas Fir
  - Sills: solid vertical grain kiln dried Douglas Fir.
- Sash horns (if present on original windows) must be replicated as an *integral part* of the side sash. Pinned or glued-on horns are *not* acceptable.

Detail of a typical, original wood window assembly on the front elevation of the Norfolk Rooms, July 2021. The single-lite sash is operable, featuring a vertical central pivot mechanism. (Donald Luxton & Associates)

5.6.1 WINDOWS

FRONT FAÇADE

The Norfolk Rooms front façade facing Granville Street is punctuated with a grid arrangement of pivoting, plate glass windows on the three levels above the storefront. The wood window assemblies are original to the construction of the building. A street level review was done to assess the existing conditions of the front façade windows. Various levels of deterioration were noted with warping, rot, paint cracking/peeling, and damaged glazing evident on some windows.

All original wood window assemblies of the front façade including frames, sashes and trim along with should be preserved and repaired in-kind, where possible. If new glazing is installed, glazing is to be installed in existing wood sashes, if possible. New glazing should not have any coatings or films that would alter the appearance of the glass, and thus the historic front façade

REAR AND SIDE FAÇADES

The windows on the side elevations of the Norfolk Rooms were not viewed at the time of the inspection as no access into the building's upper levels was possible. The rear elevation windows as viewed from the alley are segmental arch windows with arched transom above a hung window. Many original wood sashes are intact however, alterations have occurred.

Under the proposed redevelopment the front façade's windows are to be preserved with the walls and therefore the windows of the side and rear façades demolished. Consideration could be given for the possibility of salvaging the windows of the façades that are to be demolished.

Conservation Strategy: Preservation and Rehabilitation

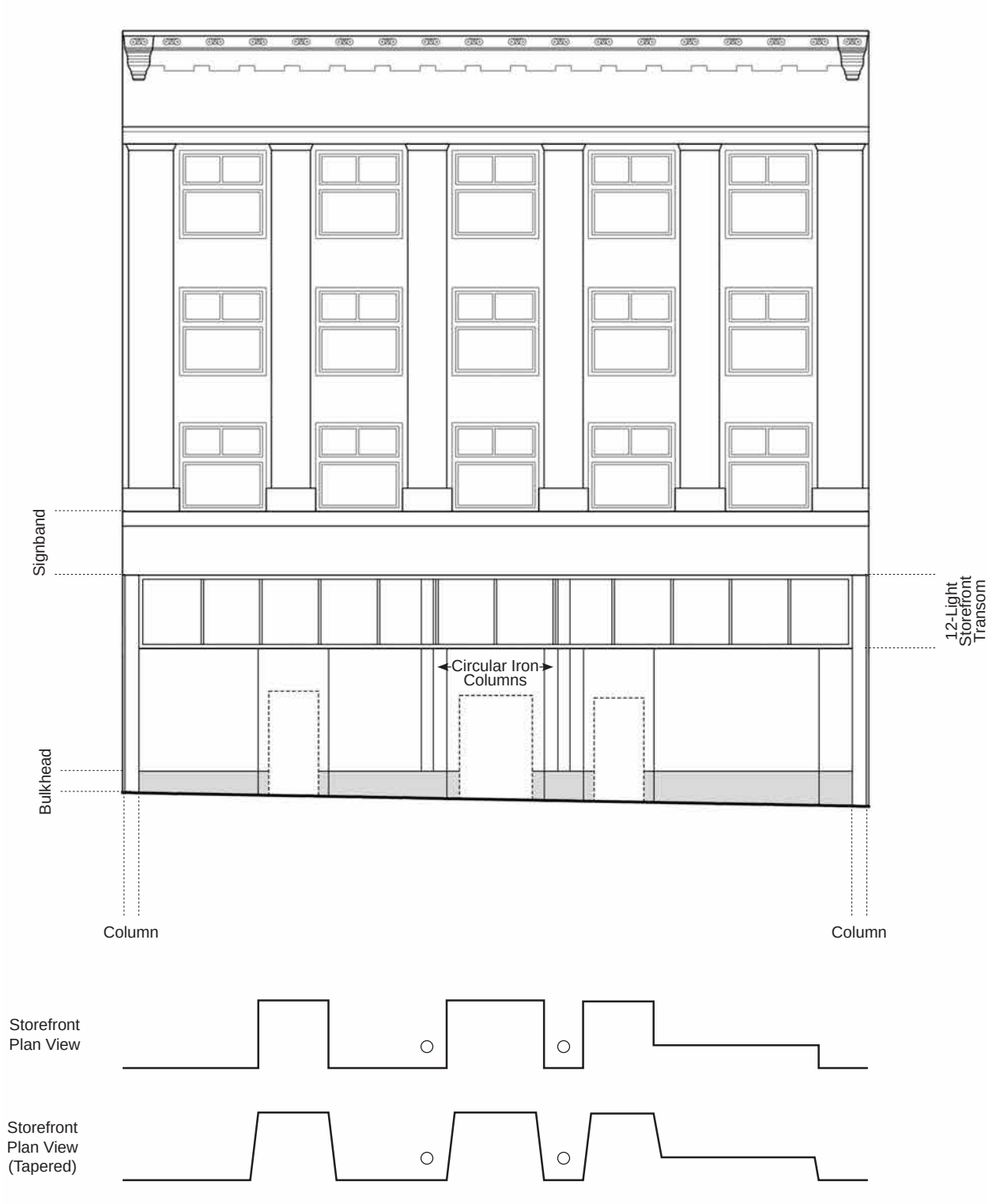
- Inspect for condition and complete detailed inventory to determine extent of recommended repair or replacement of wood window of the retained front façade.
- Preserve original wood windows of retained front façade and repair as required using in kind repair techniques, where feasible; install replacement matching sashes where missing or beyond repair.
- Overhaul, tighten/reinforce joints. Repair frame, trim.
- Each window should be made weather tight by re-puttying and weather-stripping as necessary.
- Retain historic glass, if possible. Where broken glass exists in historic wood-sash windows, the broken glass should be replaced.
- Window repairs should be undertaken by a contractor skilled in heritage restoration.
- If glazing is replaced, new glazing to be visually and physically compatible with the existing glazing installed in the existing wood sashes, if possible. Coatings, tints, or films to be used on glazing which would alter the heritage character of the building.
- Prime and repaint as required in appropriate colour, based on colour schedule devised by Heritage Consultant.

5.6.2 STOREFRONT

The Norfolk Rooms' original storefront has undergone a number of alterations since the building was built in 1910. Although no drawings or archival photos exist from the time the building was first constructed, photos from the 1920s show the Norfolk Rooms' storefront to consist of a full-width multi-lite glass transom window above two storefronts with recessed entries, and a central entrance providing access to the upper levels of the building.

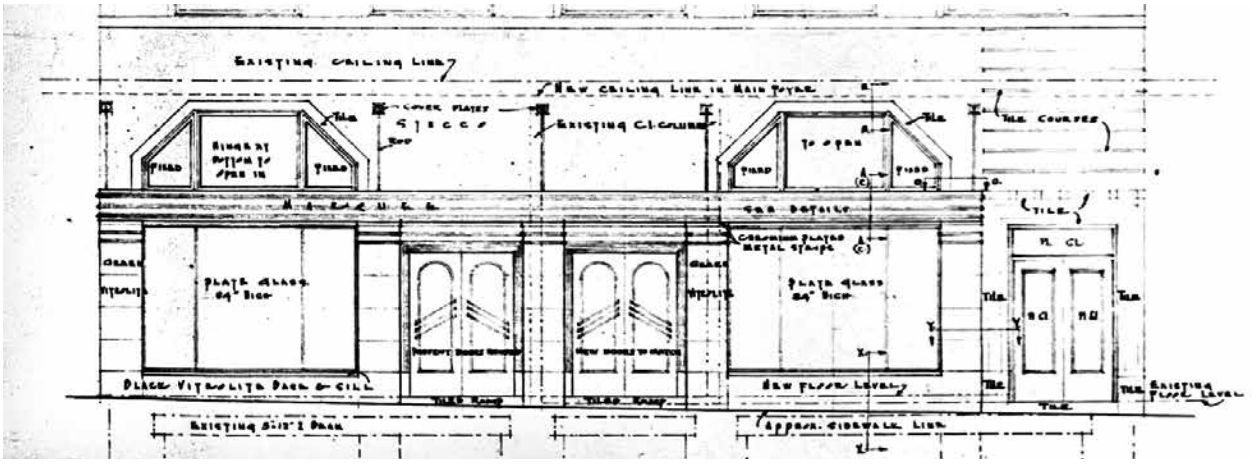
Storefronts were typically altered to suit the needs of the tenants over time. This is most evident when a new tenant acquired the space in 1924 and altered the storefront through the installation of a large marquee. In 1935, the entire storefront underwent a significant alteration, consolidating the two primary storefront bays into one, and shifting the entry to the upper levels to the south end of the building. The 1935 storefront was Art Deco in its design and was characterized by hexagon glass transoms, large vertical window displays, and horizontal detailing. A full-length metal marquee with neon signage was installed and paired double doors provided access to the interior.

5 CONSERVATION RECOMMENDATIONS



Elevation and plan view of the approximate storefront configuration of the Norfolk Rooms in the early 1920s. (Perkins & Will / Donald Luxton & Associates)

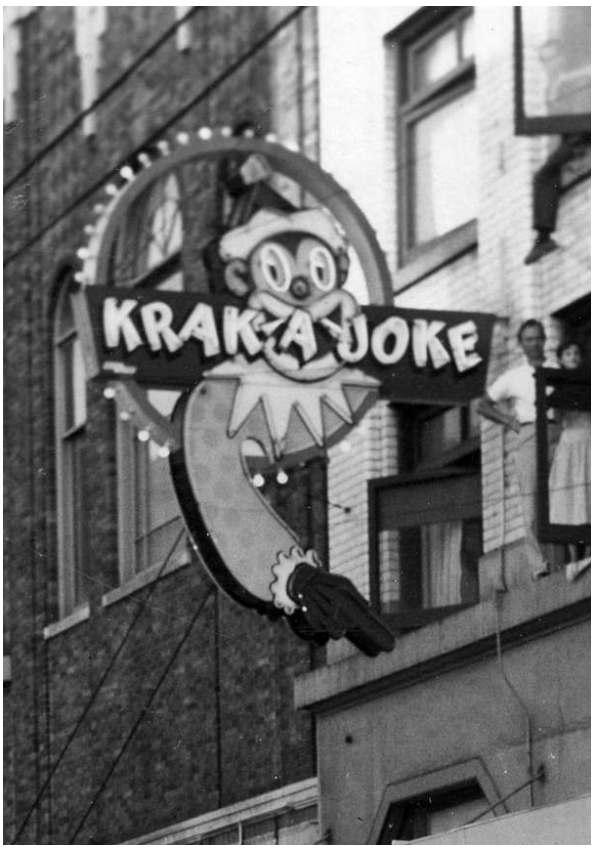
5 CONSERVATION RECOMMENDATIONS



Top: *Elevation drawing of the proposed new storefront in 1935 by architect Thomas L. Kerr. (City of Vancouver Archives COV-S393-1, AP-533);* ***Middle:*** *The storefront of the Norfolk Rooms as it appeared in 1935 following its alteration. (City of Vancouver Archives 99-4766);* ***Bottom:*** *The Norfolk Rooms storefront as it appeared in July 2021. (Donald Luxton & Associates)*

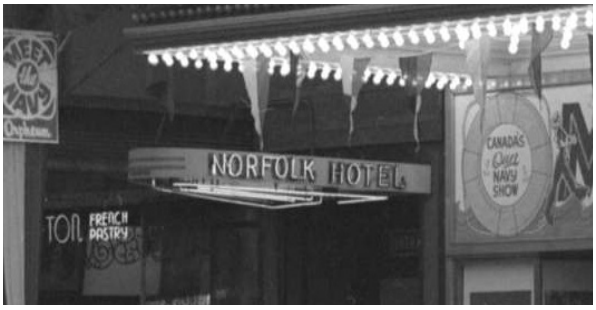
5 CONSERVATION RECOMMENDATIONS

Retractable canopies, painted signs, and blade signs all affixed to the Norfolk Rooms' storefront in a circa 1920 image. (City of Vancouver Archives 1376-129)



"Krak-A-Joke" sign on the Norfolk Rooms in 1958. (City of Vancouver Archives 371-102)

Commodore Cafe marquee and painted transom windows of the Norfolk Rooms' storefront in 1929. (Stuart Thomson; Vancouver Public Library 11036)



Norfolk Hotel sign over the post-1935 entryway to the upper levels of the building, as it appeared in 1946. (Jack Lindsay; City of Vancouver Archives 1184-2291)

State Hotel sign over the post-1935 entryway to the upper levels of the building, as it appeared in 1958. (City of Vancouver Archives 371-102)

5 CONSERVATION RECOMMENDATIONS

SPECIFICATIONS FOR NEW WOOD STOREFRONTS

For replacement wood storefronts, the following specifications need to be met by the manufacturer in order to produce a compliant replica storefront or components:

- New wood storefronts to match the appearance and character of the original storefronts.
- Wood to be solid kiln dried Douglas Fir.
- Each part of the storefront will be made from one piece of wood; splices are *not* acceptable
- The use of finger-jointed wood is *not* acceptable.

The most recent storefront interventions to the Norfolk Rooms were completed in 2001-2002, and designed by Thomas Wolf of Studio One Architecture. These interventions resulted in the extant storefront's grey black marble slab cladding and an expanded glass and steel canopy. Either at this time, or prior to the early 2000s, two leasable storefront bays were reintroduced.

The proposed redevelopment scheme of the Norfolk Rooms will entail the overall rehabilitation of the storefront with adjustments made to suit the new use and interior configuration. The goal is to achieve a balance between contemporary requirements, historical designs, and precedents of the earliest known storefront configuration.

Conservation Strategy: Preservation and Rehabilitation

- Retain the presence of a storefront at the street level of the retained front façade.
- Reinstate a wood assembly storefront with 12-lite wood transom above the storefront, and the bulkhead beneath the storefront glazing. Use available archival documents from the earliest known arrangement of the storefront of the 1920s and historic precedents.
- Integrate commercial signs and new lighting systems as required.
- Provide new accessible entryways for the ground floor and upper floors, as required.

5.7 ROOF

The roof has not yet been made accessible and all comments below are based upon contemporary aerial imagery and observations from the street level.

The original flat roof structure appears intact. In general, the roof appears to be in fair to poor condition, showing evidences of deterioration in localized areas in the form of heavy biological growth, staining, and possible water ponding.

As part of the proposed interventions, the existing roof, the side and rear walls, and the building's support structure will be demolished to accommodate the construction of a new addition.

Conservation Recommendation: Demolition

- Demolish the roof structure to allow the construction of a new multi-storey addition.

5.8 SIGNAGE

Commercial signs are an integral feature of historic commercial buildings. Different types of signs were fabricated in traditional materials with painted or three-dimensional letters, including fascia signs, projecting signs and painted window signs. Signs often reflect the ethnic history of a neighborhood and its character, as well as the social and business activities carried within it, and it is important to preserve or commemorate these markers of the building's social and economic history.

As Granville Street evolved to become the centre of Vancouver's downtown entertainment district, the Norfolk Rooms building witnessed a parade of signs that adorned its front façade with bulb and neon-lit marquees and the like, which continues up to the present day.

Archival photos of the Norfolk Rooms building show the original locations of different types of signs that were installed over time: lighted blade signs hung between the first floor windows; lighted marquees and individually neon-lit canopies gave prominence to storefronts and individual entrances; and painted signs on the storefront display windows were designed to attract street level foot traffic.

Different types of signs were fabricated in traditional materials with painted or three-dimensional letters, including fascia signs, projecting signs and painted window signs. Signs often reflect the ethnic history of a neighborhood and its character, as well as the social and business activities carried within it, and it is important to preserve or commemorate these markers of the building's social and economic history.

The redevelopment of the Norfolk Rooms front façade has the opportunity to introduce new signage reminiscent of these archival examples, but translated to today's wide variety of creative solutions using the latest technologies. The tradition of lighting up the Granville Entertainment District is a defining element that is consistent with its history and should be preserved and protected.

Conservation Strategy: Rehabilitation
When considering new signs on a heritage building, the design should be in accordance with the Parks Canada *Standards and Guidelines for the Conservation of Historic Places in Canada*, which states that "new signage should be compatible with the building in terms of size, scale, material, style and colour. In addition, new signs should not obscure, damage or destroy character-defining elements of the building".

- New signs can be inspired by historical signs on the building, signs from an earlier era or contemporary materials that are sympathetic to the building.
- Sign fixings or hangers should be carefully attached to the building in the least intrusive manner possible. On masonry walls, consider attaching into mortar rather than brick or stone.
- Signs were historically illuminated with front lighting.
- Future tenant signage will require a City of Vancouver sign application and must conform to applicable bylaws.

5.9 EXTERIOR COLOUR SCHEDULE

Part of the conservation process is to finish the building in historically appropriate paint colours. A restoration colour scheme will be developed in conjunction with the project architect.

The building displays areas where there was original applied paint. Window frames; sashes, metal cornices; Corinthian capitals and horizontal banding are elements to be restored. Paint samplings from these elements will be gathered when access into the building is possible.

The final colour scheme will be based on a colour palette that will be determined by sampling. Onsite testing will be carried out once access is available, and paint samples assessed by microscopic analysis in order to reveal the original colour scheme of the structure. If paint cannot be removed from the brick, it will also be repainted.

Conservation Strategy: Investigation
- Determine an appropriate historic colour scheme for exterior painted finishes.

6 MAINTENANCE PLAN

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

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

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

6.1 MAINTENANCE GUIDELINES

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

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

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

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

6.2 PERMITTING

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

6.3 ROUTINE, CYCLICAL AND NON-DESTRUCTIVE CLEANING

Following the *Standards and Guidelines for the Conservation of Historic Places in Canada*, be mindful of the principle that recommends "using the gentlest means possible". Any cleaning procedures should be undertaken on a routine basis and should be undertaken with non-destructive methods. Cleaning should be limited to the exterior material such as concrete and stucco wall surfaces and wood elements such as storefront frames. All of these elements are usually easily cleaned, simply with a soft, natural bristle brush, without water, to remove dirt and other material. If a more intensive cleaning is required, this can be accomplished with warm water, mild detergent and a soft bristle brush.

High-pressure washing, sandblasting or other abrasive cleaning should not be undertaken under any circumstances.

6.4 REPAIRS AND REPLACEMENT OF DETERIORATED MATERIALS

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

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

6.5 INSPECTIONS

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

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

6.6 INFORMATION FILE

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

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

6.6.1 LOG BOOK

The maintenance log book is an important maintenance tool that should be kept to record all maintenance activities, recurring problems and building observations and will assist in the overall maintenance planning of the building. Routine maintenance work should be noted in the maintenance log to keep track of past and plan future activities. All items noted on the maintenance log should indicate the date, problem, type of repair, location and all other observations and information pertaining to each specific maintenance activity.

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

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

6.7 EXTERIOR MAINTENANCE

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

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

6.7.1 INSPECTION CHECKLIST

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

EXTERIOR INSPECTION

Site Inspection:
- ☐ Is the lot well drained? Is there pooling of water?
- ☐ Does water drain away from foundation?

Foundation
- ☐ Does pointing need repair?
- ☐ Is bedding mortar sound?
- ☐ Moisture: Is rising damp present?
- ☐ Is there back splashing from ground to structure?
- ☐ Is any moisture problem general or local?
- ☐ Is spalling from freezing present? (Flakes or powder?)
- ☐ Is efflorescence present?
- ☐ Is spalling from sub-fluorescence present?
- ☐ Is damp proof course present?
- ☐ Are there shrinkage cracks in the foundation?
- ☐ Are there movement cracks in the foundation?
- ☐ Is crack monitoring required?
- ☐ Is uneven foundation settlement evident?
- ☐ Are foundation crawl space vents clear and working?
- ☐ Do foundation openings (doors and windows) show: rust; rot; insect attack; paint failure; soil build-up;
- ☐ Deflection of lintels?

Masonry
- ☐ Are moisture problems present? (Rising damp, rain penetration, condensation, water run-off from roof, sills, or ledges?)
- ☐ Is spalling from freezing present? Location?

- ☐ Is efflorescence present? Location?
- ☐ Is spalling from sub-florescence present? Location?
- ☐ Need for pointing repair? Condition of existing pointing and re-pointing?
- ☐ Is bedding mortar sound?
- ☐ Are weep holes present and open?
- ☐ Are there cracks due to shrinking and expansion?
- ☐ Are there cracks due to structural movement?
- ☐ Are there unexplained cracks?
- ☐ Do cracks require continued monitoring?
- ☐ Are there signs of steel or iron corrosion?
- ☐ Are there stains present? Rust, copper, organic, paints, oils / tars? Cause?
- ☐ Does the surface need cleaning?

Wood Elements

- ☐ Are there moisture problems present? (Rising damp, rain penetration, condensation moisture from plants, water run-off from roof, sills, or ledges?)
- ☐ Is there insect attack present? Where and probable source?
- ☐ Is there fungal attack present? Where and probable source?
- ☐ Are there any other forms of biological attack? (Moss, birds, etc.) Where and probable source?
- ☐ Is any wood surface damaged from UV radiation? (bleached surface, loose surface fibres)
- ☐ Is any wood warped, cupped or twisted?
- ☐ Is any wood split? Are there loose knots?
- ☐ Are nails pulling loose or rusted?
- ☐ Is there any staining of wood elements? Source?

Condition of Exterior Painted Materials

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

Windows

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

Doors

- ☐ Do the doors create a good seal when closed?
- ☐ Do metal doors show signs of corrosion?
- ☐ Is metal door sprung from excessive heat?
- ☐ Are the hinges sprung? In need of lubrication?
- ☐ Do locks and latches work freely?
- ☐ If glazed, is the glass in good condition? Does the putty need repair?
- ☐ Are door frames wicking up water? Where? Why?
- ☐ Are door frames caulked at the cladding? Is the caulking in good condition?
- ☐ What is the condition of the sill?

Gutters and Downspouts

- ☐ Are downspouts leaking? Clogged? Are there holes or corrosion? (Water against structure)
- ☐ Are downspouts complete without any missing sections? Are they properly connected?
- ☐ Is the water being effectively carried away from the downspout by a drainage system?
- ☐ Do downspouts drain completely away?

Roof

- ☐ Are there water blockage points?
- ☐ Is the leading edge of the roof wet?
- ☐ Is there evidence of biological attack? (Fungus, moss, birds, insects)
- ☐ Are wood shingles wind damaged or severely weathered? Are they cupped or split or lifting?
- ☐ Are the nails sound? Are there loose or missing shingles?
- ☐ Are flashings well seated?
- ☐ Are metal joints and seams sound?
- ☐ If there is a lightening protection system are

the cables properly connected and grounded?
- ☐ Does the soffit show any signs of water damage? Insect or bird infestation?
- ☐ Is there rubbish buildup on the roof?
- ☐ Are there blisters or slits in the membrane?
- ☐ Are the drain pipes plugged or standing proud?
- ☐ Is water ponding present?

INTERIOR INSPECTION

Basement
- ☐ Are there signs of moisture damage to the walls? Is masonry cracked, discoloured, spalling?
- ☐ Is wood cracked, peeling rotting? Does it appear wet when surroundings are dry?
- ☐ Are there signs of past flooding, or leaks from the floor above? Is the floor damp?
- ☐ Are walls even or buckling or cracked? Is the floor cracked or heaved?
- ☐ Are there signs of insect or rodent infestation?

Concealed spaces
- ☐ Is light visible through walls, to the outsider or to another space?
- ☐ Are the ventilators for windowless spaces clear and functional?
- ☐ Do pipes or exhausts that pass through concealed spaces leak?
- ☐ Are wooden elements soft, damp, cracked? Is metal material rusted, paint peeling or off altogether?
- ☐ Infestations - are there signs of birds, bats, insects, rodents, past or present?

6.7.2 MAINTENANCE PROGRAMME

INSPECTION CYCLE:

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

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

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

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

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

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

Major Maintenance Work (as required)
- Thorough repainting, downspout and drain replacement; replacement of deteriorated building materials; etc.

APPENDIX A: RESEARCH SUMMARY

Civic Address: 876 Granville Street, Vancouver, British Columbia
Legal Address: Lot B, Block 63, District Lot 541
Historic Name: Norfolk Rooms
Other Name: Norfolk Hotel
Architect: Parr & Fee
Date of Construction: 1910

PUBLISHED REFERENCES:

- *Building the West: The Early Architects of British Columbia*, ed. Donald Luxton, 2003

BUILDING PERMIT:

District:	Vancouver
Owner:	Evans, Coleman & Evans, Ltd.
Architect:	Parr & Fee
Builder:	Williamson, G. E.
Legal Address:	DL: 541 Block: 63 Sub: Resub: Lot: 15-16
Date (Y-M-D):	1909-08-05
Street Number:	872-874-876
Street Name:	Granville Street
Value:	$46,000.00
Remarks:	Brick store & rooming house
Reference ID:	VN-3004-3004-31