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# Nora Bernard Development

## Heritage Impact Statement

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December 2024

**Prepared for**

Adam Barrett, President

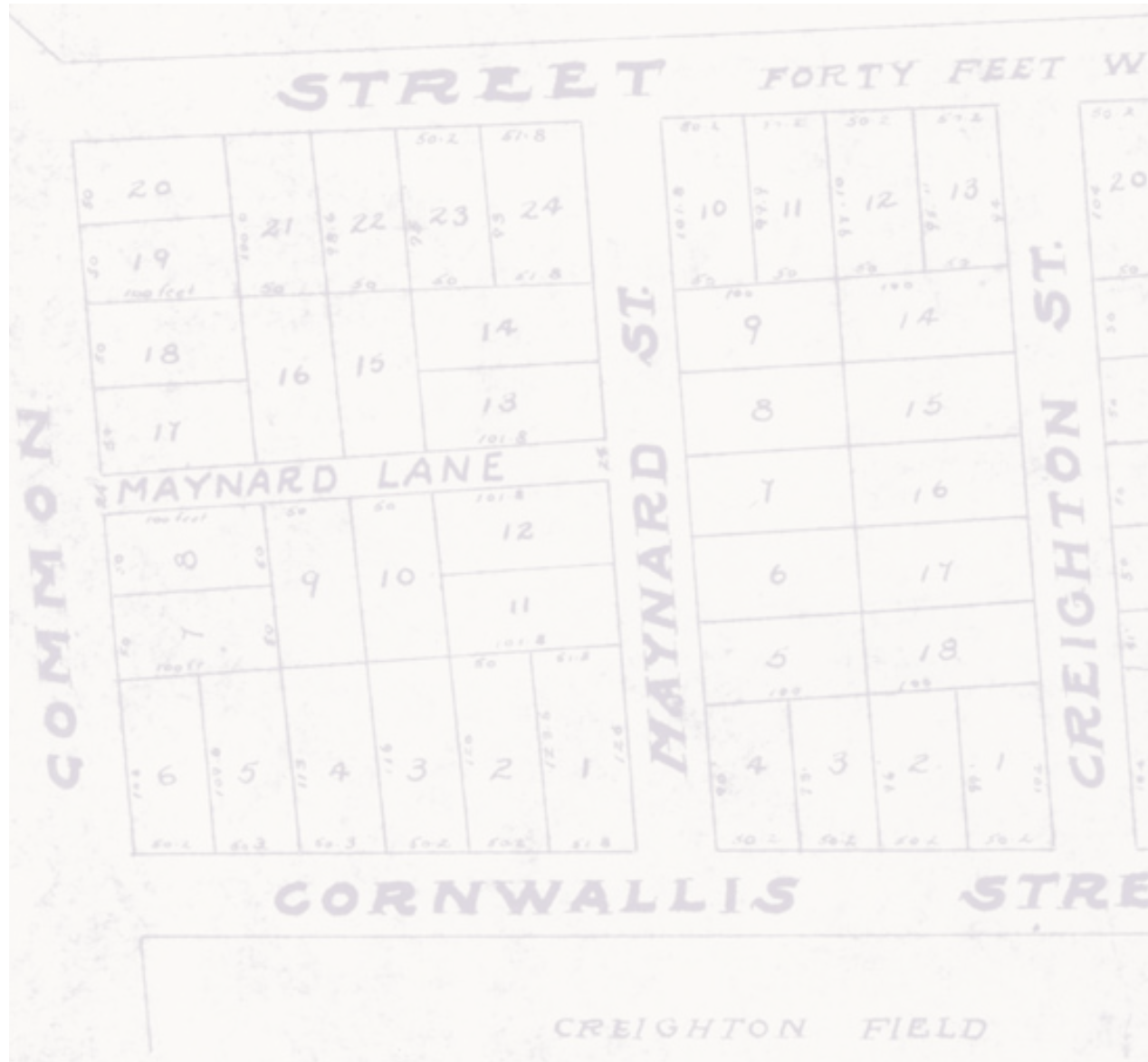
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Background image:

Subdivision plan of Maynard's Division, 1841.  
Halifax Municipal Archives

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# 1.0 Introduction


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# 1.1 — Site location and description



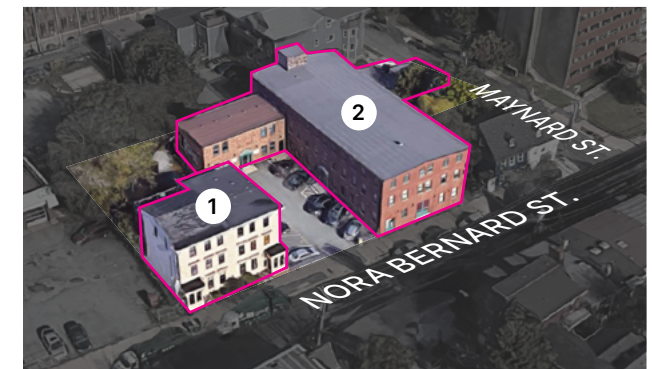
**AERIAL MAP SHOWING THE DEVELOPMENT SITE LOCATION**

Image source: Google Maps  
Annotated by Fathom Studio

 Subject site

The development site encompasses the properties today numbered 5663, 5673, and 5677 Nora Bernard Street (formerly Cornwallis Street) in Halifax, just east of the North Common. The site bridges Nora Bernard and Maynard Streets, and contains one municipally registered heritage building and two that may qualify for registration.

The neighbourhood context contains a wide variety of building types and uses. Neighbours include the Halifax Armoury, commercial and retail uses such as offices, cafes, and restaurants, light industrial uses, mid & high-rise residential buildings, and low-density residential buildings. The Halifax Commons and Citadel Hill are nearby to the west and south.



**3D AERIAL VIEW OF THE EXISTING BUILDINGS ON THE SITE**

1. 5673 & 5677 Nora Bernard Street ("The Townhouses")
2. The Mayflower Factory

Image source: Google Maps  
Annotated by Fathom Studio

# 1.2 — Heritage context and policy review

## Heritage context

The development site contains one building that is included on the Registry of Heritage Properties in the Halifax Regional Municipality:

- 5663 Nora Bernard Street (formerly Cornwallis Street), The Mayflower Factory c.1884

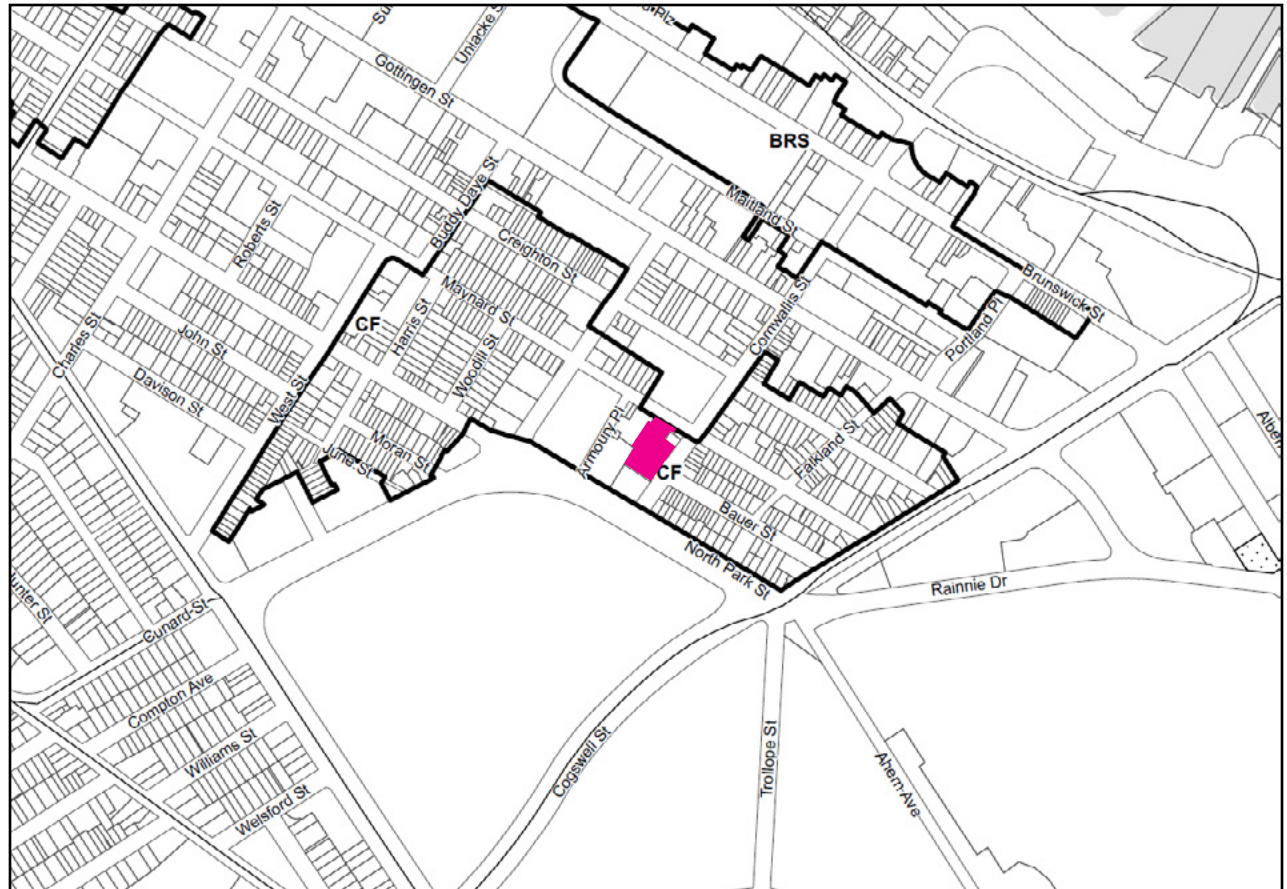
Council stated its intention to designate under sections 14 and 15 of the Heritage Property Act, and the property was added to the register on January 11, 2022.


The site also contains two buildings that are being evaluated as potential heritage resources through this application:

- 5673 and 5677 Nora Bernard Street (formerly Cornwallis Street)

Policy CHR-7 in the Regional Centre Secondary Municipal Planning Strategy instructs council to consider the preservation of any unregistered historic buildings on the lot that contribute to the neighbourhood character.

Additionally, staff are currently proposing the Creighton’s Field (CF) Heritage Conservation District (HCD) which would include all of the properties mentioned above. The intent of this district is to “preserve the intact and contiguous streetscapes of small-scale workers housing, the majority of which were constructed between c.1840-1890” (SMPS p 142).



 Subject site

### HERITAGE CONSERVATION DISTRICTS UNDER CONSIDERATION


From the Halifax Secondary Municipal Planning Strategy.

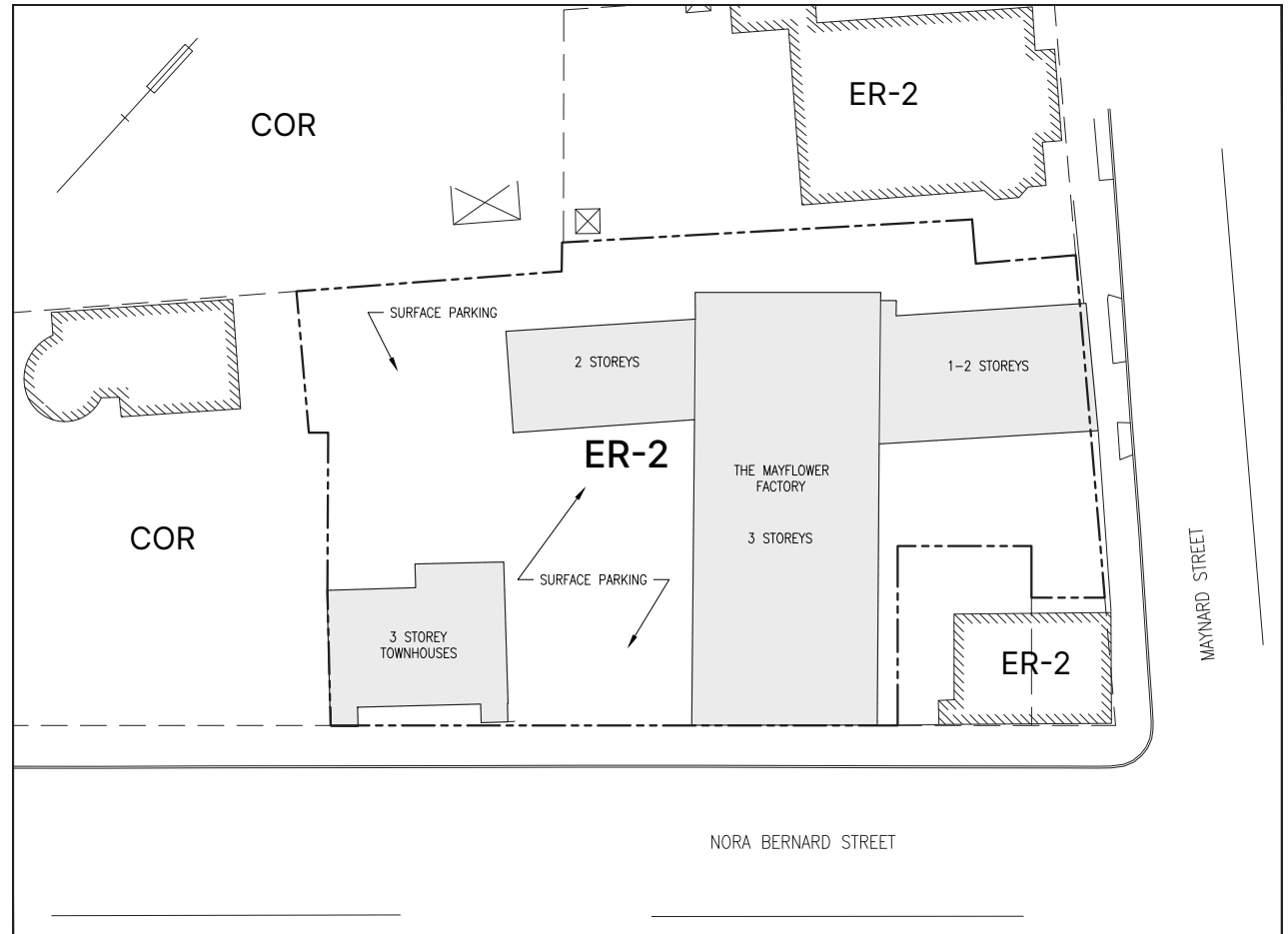
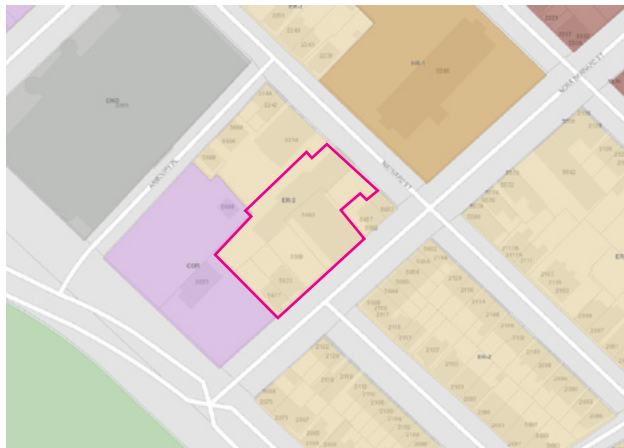
Annotated by Fathom Studio

### Policy review

The following policies were reviewed in the preparation of this report:

- Registry of Heritage Properties for the Halifax Regional Municipality
- Heritage Property Act (R.S., c.199)
- Standards and Guidelines for the Preservation of Historic Places in Canada
- Regional Centre Secondary Municipal Planning Strategy
- Regional Centre Land Use By-Law
- Housing Accelerator Fund amendments

 Subject site



### CURRENT CONTEXT

The subject site is zoned ER-2 and comprises 2,090m<sup>2</sup> (22,500 ft<sup>2</sup>) over 6 lots: PIDs 00158030, 00158022, 00158014, 40456741, 40456758, and 00155986.

Adjacent properties are two ER-2 lots and two COR lots. Neighbours are semi-detached low rise buildings to the east, a 4-storey apartment building to the north; a seasonal beer garden (and former automotive garage) to the west, and a DND parking lot.

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## 2.0 Background research and analysis

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## 2.1 — Cultural history

### Early history of the North End

The North End of Halifax has undergone many substantial transformations, surpassing any other part of the city since its establishment in 1749. Located on the unceded territory of the Mi'kmaq First Nation, traditionally known as Kjiptuk (McDonald, 2017), the North End initially emerged as an agricultural extension northward from central Halifax, coinciding with the arrival of Black Loyalist and German settlers to the province (Smith, 2014).

The size of the Mi'kmaq population in Kjiptuk prior to contact is difficult to determine, though the supply of fresh water and abundant food supply suggest that it could have been as high as several thousand. In the 1700s it is believed to have been much lower, between 400 and 600. The arrival of Europeans had a devastating effect on the indigenous population with as much as one third dying from typhoid and other diseases. A few months after the English settled in Halifax in 1749, Cornwallis issued an order for all Mi'kmaq to be killed and promised a bounty for each scalp.

The area between what is now downtown Halifax and Point Pleasant Park was especially important to the Mi'kmaq and would be a gathering place every spring.

Early settlement of the North End area grew to include substantial homes built by the merchants and gentry along Brunswick and Gottingen Streets. With an increased demand for housing and escalating land values, coupled with the influx of investment capital, the areas to the west of Gottingen Street became prime for development (History of North End, n.d.). Known for many years as the North Suburbs, some 200 building lots were surveyed shortly after the founding of Halifax in the area west of Cogswell

Street.

Among the first to be subdivided was that belonging to Thomas Maynard, a Captain in the Royal Navy and Sheriff of Halifax in 1818. Maynard's Division (bound by Nora Bernard Street to the south, Gottingen Street to the east, Cunard Street to north, and North Park Street to the west) was the first plan to be registered in 1841, and shortly after the plan dividing his other lands was registered, forming Maynard's Field (bound by Cogswell Street to the south, Gottingen Street to the east, Falkland Street to the north, and half of the block on the west side of Maynard Street). The next major land holder in the area to subdivide were the Bauer family, an old and prominent family in early Halifax. Bauer's Field (bound by Cogswell Street to the south, half of the block on the east side of Bauer Street to the east, Nora Bernard Street to the north, and North Park Street to the west) was the next subdivision plan to be registered in 1855. Lastly, one of the largest and oldest landowners in the area, the Creighton family, registered their subdivision plan for Creighton Field (bound by Falkland Street to the south, Gottingen Street to the east, Cornwallis Street to the north and half of the block on the east side of Bauer Street to the west) in 1881 (Laing, 1994).

### History of the Commons

Prior to the establishment of Halifax in 1749, the Halifax Common was a sparsely wooded, marshy area that served as the source of a freshwater brook which emptied into the Halifax Harbour near present-day Pier 21. Originally part of a significantly larger area, the 'Commons,' as it is now known, was over four times its current size. Initially cleared by the British to create an unobstructed firing zone against potential threats approaching from the west, between 1760 -62,

Lieutenant Governor John Belcher officially laid out a larger 235-acre (97 hectare) space for the Halifax Common (Halifax Common, n.d.). It extended from today's Cunard Street in the north to South Street in the south, bounded by Robie Street to the west and North Park and South Park Streets to the east. King George III granted the land in 1763 “for the use of the inhabitants of the Town of Halifax forever”.

In the 1800s, much of the Peninsula's land was exempt from taxation, prompting the city to encroach upon the South Common. This led to the emergence of commercial properties along the early Spring Garden Road, as well as the establishment of various institutions for the public good, such as the Halifax Infirmary, Camp Hill Cemetery, the Victoria General Hospital, an Exhibition Building, All Saints Cathedral, and a School for the Blind (Tayona, 2010). The Public Gardens, the Wanderers and Garrison Grounds, and Victoria Park are remnants of the former South Common, while the North Common remained predominantly untouched due to its continued use as a military training ground (Halifax Common, n.d.). Use of the Common for recreational activities began during the Victorian era, with the Halifax Cricket Club and the Wanderers Amateur Athletic Club utilizing the space in the 1860s and 1880s, respectively, alongside lacrosse matches, horse shows, and races (Tayona, 2010). Today, the Halifax Common remains a lush open space and the site for large public gatherings within the heart of the city.

### **Industrialization in Halifax**

When the industrial revolution spread throughout British Canada and the world in the early- to mid-1800s, factories become common sights in major urban centres like Toronto and Montreal, as well as

in Halifax. Mechanization and automation created a massive shift away from handmade goods toward industrial manufacturing and wage labour. During this time, the Mayflower Factory's predecessor was built on the site: the Halifax Foundry, producing mostly handmade wrought- and cast-iron construction goods (Smith, 2014). Manufacturers moved in soon after, but the wooden building burned down in April 1884 and was rebuilt as the current brick structure the same year (Halifax Chronicle, 1884).

This period saw corporations created to finance the expensive capital projects of factory-building. In Nova Scotia, the new industrialists mostly chose to finance their exploits alone, rather than through corporations with large capital reserves as was common in Toronto and Montreal. This left the Halifax industrialists vulnerable to market volatility.

### **The National Policy**

In 1878, the federal government introduced policy to foster economic independence for the brand-new nation of Canada, which until then had depended heavily on imports for most goods. This “National Policy” imposed high import duties, suddenly making domestic production highly profitable.

A manufacturing boom erupted, and an oversupply of goods soon resulted. In this volatile, vast new consumer market, the smaller self-financed Halifax manufacturers suffered when prices fell, and many shuttered their factories. The Mayflower Factory endured, and remained a producer of consumer goods from spices to chocolate, under several different owners, for over a hundred years.

## **Wage labour, the new working class, and women in the labour force**

During this time, cottage industries gave way to wage labour: faceless, nameless people filled the factories, infinitely replaceable as unskilled workers paid by the hour. Factory work at this time involved long hours, low pay and often brutal working conditions. These were the new working class, who needed affordable places to live near to the factories.

The relatively new neighbourhood of North End Halifax satisfied this need (Roth & Grant, 2015). Houses nearby were small, wooden, and simple. Records show many of these buildings acted as rooming houses—hosting single people, often women, who had left home and were unmarried, or had been widowed.

Historically, societal expectations dictated that women entered the workforce only until they married, aligning with the concept of a household where the man assumes the role of breadwinner while the woman takes on homemaking duties. Working women in these circumstances were typically confined to “female” occupations—so named because they often mirrored domestic tasks and were predominantly staffed by women (Myer, 1989).

Two of the businesses who operated out of the factory building were large employers of women in Halifax. The Mayflower Tobacco Company at one point employed 21 men and 50 women, with the men averaging \$6 per week while the women averaged \$3-\$5 per week (Myers, 1989). In later years, during its time as Moirs’ Factory No. 4, the majority of workers at Moirs were women, and for a period of time, the majority of women employed in Halifax were employed at Moirs (Thiessen, 2019). Janis Thiessen writes

that “three of every five women working outside the home in Halifax in 1891 were Moirs workers” (2019). Miss Viola Callaghan (98 Cornwallis), Miss Catherine Fiander (123 Cornwallis), Miss Helen Fraser (104 Cornwallis), Miss Dora Harpell (89 Cornwallis), Mrs. Kathleen Helpard (100 Cornwallis), Mrs. Florence Hudson (24 Cornwallis), and Mrs. Viola Kennedy (50 Cornwallis) were some of the many women employed at Moirs who rented rooms in houses along Nora Bernard Street (McAlpine 1926-27).

The cultural history of the Mayflower Factory and the workers’ housing nearby serve as touchpoints to Halifax’s built history, and illustrate Halifax’s relationship to the economic, technological, and social changes that took place during efforts to create modern Canada.

## **Faces of the North End**

The northern parts of the city experienced increased population density and expansion concurrent with the growth of its working-class demographic. In the Old North End, the emergence of Maynard and Creighton Streets saw the construction of closely packed saltbox homes, primarily occupied by working-class homeowners, many of whom were Black migrants from neighboring streets or peripheral Black communities (Roth & Grant, 2015). This development also stimulated additional commercial growth along Gottingen Street.

While wealthier neighborhoods in the city were predominantly inhabited by white residents, the North End was characterized by integration, with working-class individuals, both Black and White, sharing the streets (Rutland, 2018). A bustling commercial hub emerged along Gottingen Street, stretching between Cunard and Cornwallis Streets, during the early 1900s, catering to the needs of the densely populated North

End.

Discussions regarding deteriorating neighborhoods, including parts of the North End, gained momentum in the 1950s. Instigated by the introduction of the Halifax Slum Clearance and Public Housing Committee, residents organized protests in 1954 against rezoning proposals aimed at clearing slums in the residential area west of Gottingen Street, advocating for the preservation of the mixed-race community and its affordable housing (Roth & Grant, 2015). While some residents of Maynard and Creighton Streets managed to avoid displacement, signs of a layered social landscape persisted elsewhere on the Halifax peninsula and in the North End (Rutland, 2018).



**VIEW OF THE NORTH COMMON FROM CITADEL, C.1899**

Source: Halifax Military Heritage Preservation Society



**WORKERS AT CLAYTON & SONS FACTORY, C.1900**

Source: Nova Scotia Archives



**175 CREIGHTON STREET, 1960**

Source: Halifax Municipal Archives



**MILITARY PARADE AT NORTH COMMONS, 1902**

Source: Library and Archives Canada



**GOTTINGEN STREET, C.1960**

Source: Halifax Municipal Archives

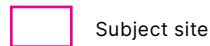


**6 MAYNARD STREET, 1961**

Source: Halifax Municipal Archives

## 2.2 — Site history

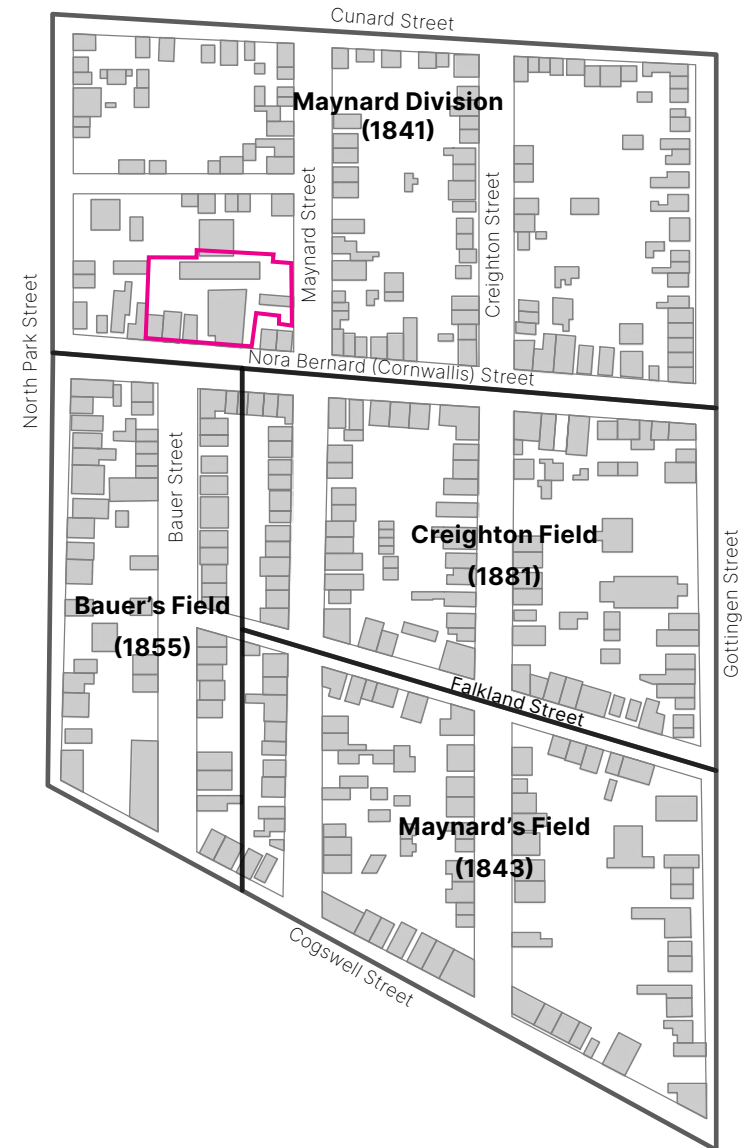
The block bound by Nora Bernard Street to the south, Maynard Street to the east, Armoury Place to the north and North Park Street to the west, started as part of Maynard’s Division (sometimes referred to as Maynard Place). Thomas Maynard was a Captain in the Royal Navy and later became Sheriff of Halifax in 1818. He married into the Creighton family, another early landholder in the area. The original subdivision plan, dated 1841, shows block ‘C’ divided into 12 lots: the southern lots (1-6) all fronting onto Nora Bernard Street, the lots at the northeast corner (7 & 8) fronting onto Maynard Street, the lots at the northwest corner (11 & 12) fronting onto North Park Street and the centre northern lots (9 & 10) fronting onto Armoury Place.



### EARLY NEIGHBOURHOOD SUBDIVISIONS AND BUILDING FOOTPRINTS (1878)

The neighbourhood around the subject site was subdivided in the 1840s and 50s by some of the original colonial landholders. The neighbourhood’s street names reflect this history.

Information Source: Nova Scotia Archives

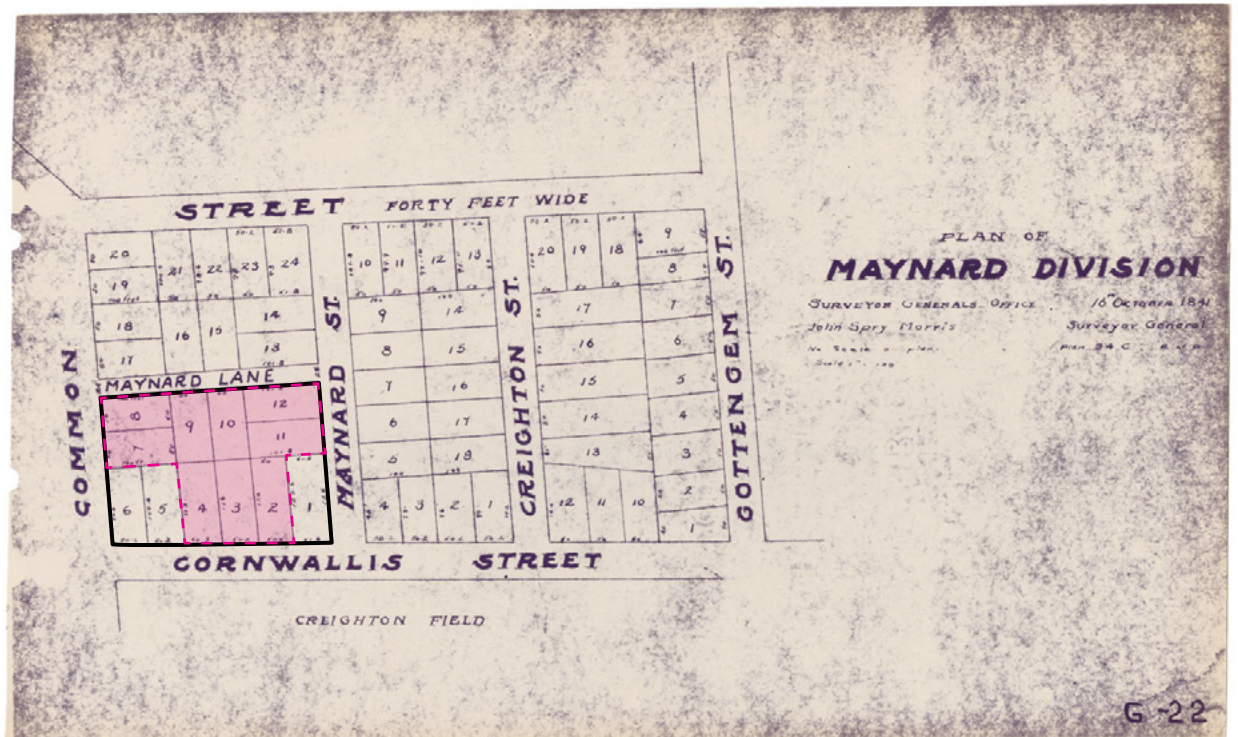


Edward Walsh was the first to purchase a lot in block 'C' from Maynard in 1833 (Book 58, page 242), owning lot 6 at the southwest corner. Lots 2 and 3 were sold to William Johns by Thomas Maynard in 1835 (Book 61, page 216), the same year that Michael Buchanan purchased lot 1. Three years later Johns purchased lot 4 (Book 65, page 360) and again, in 1842, he purchased the remaining northern lots (7-12) from Maynard (Book 71, page 517) along what was known for a while as John's Lane.

William Johns, a Welshman born in 1797, had arrived in Halifax by the late-1820s and married Maria Magdalena Flohr in 1836. Johns was an iron founder who began working shortly after his arrival and likely operated one of the earliest foundries in Halifax, William M. Johns & Sons Iron Foundry (*Nova Scotia*, 13 April 1837). His work included cast-iron stoves, decorative fireplace surrounds and grates, grave markers, and iron railings. Purchasing land from Maynard in 1835, Johns operated the foundry, likely growing the business with each of the later purchases, on the site for about 20 years. The various lots that he owned were sold off in parts, differing in size from the original subdivision which makes tracking the subsequent ownership more difficult. Records show that Johns passed away in 1874, at the age of 76, at his home at 106 Cornwallis Street.

**5663 Nora Bernard Street:  
The Mayflower Factory**  
(formerly 109 & 113 Cornwallis Street)

In 1858, Andrew Alexander Thompson and George Hulbert purchased a parcel of land near the corner of Maynard and Nora Bernard Streets from William Johns for their broom and bucket manufacturing



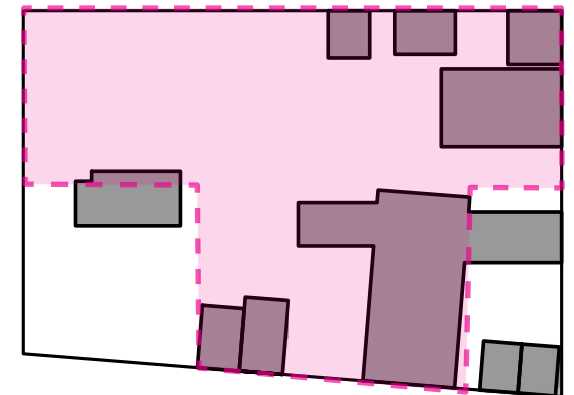
**EARLY SITE HISTORY**

The block that hosts the subject site was first subdivided into 12 evenly-sized lots (above).

Most were bought within a few years by Halifax Foundry operator William Johns and further subdivided or consolidated several times.

Johns' properties are visible here layered on top of the current building footprints on the site (right).

Source: Nova Scotia Archives



business (Book 122, page 374). The deed references a nail factory, engine and boiler room, and houses which existed on the site at the time of purchase. William Gossip's 1858 survey shows seven structures in the block along the north side of Cornwallis Street, and based on the later addresses listed in the city directories, the most of these structures included two dwellings. On the site, the plan shows the footprint of the abovementioned factory, next to a narrow rectangular house (115-117 Cornwallis) which in turn is next to the townhouses that remain on the site today (119-121 Cornwallis).

Thompson's inability to settle his debts led to Thomas Mitchell acquiring the property through a Deed of Trust in 1861 (Book 131, Page 512). In the same year, Mitchell sold the property to John MacLean and John Beaumont Campbell, merchants and proprietors of MacLean, Campbell & Co., a tobacco manufacturing firm located at 52 Bedford Row (McAlpine 1869:111). Subsequently, the company relocated its tobacco operations to Cornwallis Street, rebranding its product as Mayflower Tobacco.

An article from the Halifax Evening Express dated July 8, 1867, outlines J.B. Campbell & Co.'s Mayflower Tobacco Manufactory, describing it as a four-storey, 80 feet long and 50 feet wide structure on Cornwallis Street. The factory employed 100 individuals and produced 15 boxes of tobacco per day, each weighing 120 pounds. The upper storey served as a separating room for raw materials, while the third storey was used for flavoring the tobacco, and the second storey for preparing the leaves by cutting, sorting, and rolling. The ground floor housed the press room for flattening the rolls. Additionally, there was also a box factory on the property producing boxes from oak and elm from Tatamagouche, Nova Scotia.



#### THE HALIFAX FOUNDRY

Among the earliest settlement on the site was William Johns' Halifax Foundry, which produced decorative cast iron elements like the above fireplace surrounds, stoves, grave markers, and other items.

The Johns name is visible in the bottom left of this decorative fireplace surrounds with its summer cover installed.

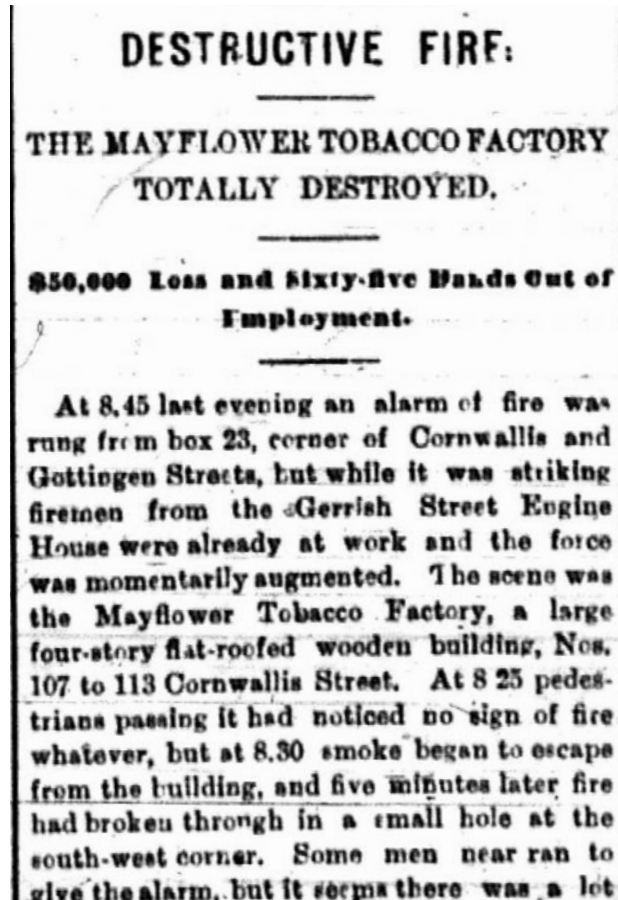
(Steven Archibald, Halifax Bloggers)



Ownership of the tobacco factory transferred to McLachlan from John Beaumont Campbell by 1868-69, as indicated in McAlpine's 1868-69 City Directory, with the official transfer occurring in 1874 from Marianne Campbell, the executor of John Beaumont Campbell's will (Book 191, Page 376). Smith & McLachlan acquired all of MacLean, Campbell & Co.'s assets, including the factory and an office at 52 Bedford Row (McAlpine 1869:232).

The factory's address fluctuated in civic records; however, its physical footprint remained consistent. By 1874-75, it was identified at 109-113 Cornwallis Street, however, by 1875-76, 109 and 113 Cornwallis Street are listed as vacant with the tobacco factory at 111 Cornwallis Street, and by 1877-78, it was located at 109-111 Cornwallis Street. Hopkin's 1878 City Atlas depicts a wood-framed building on Cornwallis Street, accompanied by sheds/outbuildings and a row house at 115-117 Cornwallis Street.

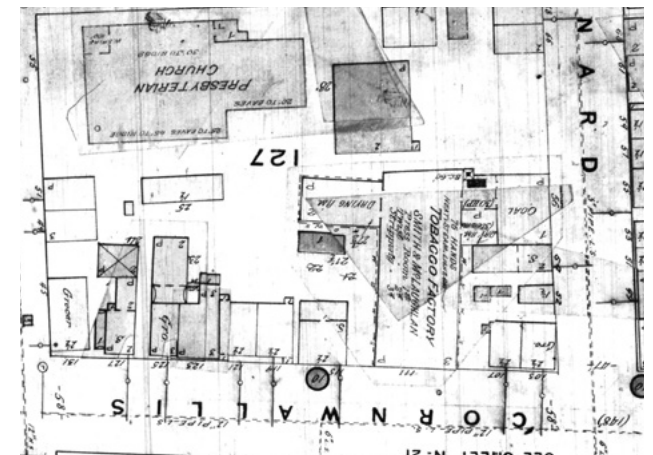
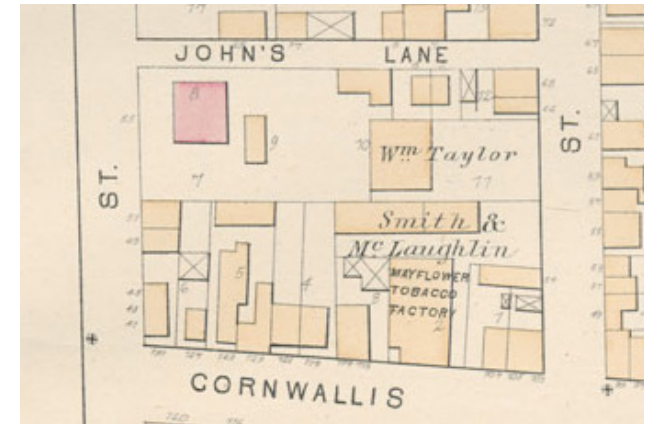
In January 1884, John McLachlan sold the property to his business partner Wiley Smith (Book 248, Page 385). Unfortunately, as described in the Nova Scotia Chronicle article dated April 29, 1884, a fire engulfed the factory a few months later, destroying the building and machinery valued at \$30,000, along with manufactured tobacco. The same article also notes that the factory had been built 40 years ago as the Johns Foundry. The Nova Scotia Chronicle article dated May 3, 1884 describes the plan to rebuild the factory to be ready for work again in the fall. It states "it will be a substantial brick structure and, though only three stories high to start, will cover a larger area of ground and contain more rooms than the old factory." It was reconstructed with a similar layout and footprint,



**HALIFAX CHRONICLE  
APRIL 29, 1884**

The original Mayflower Factory was a wooden building on the site had previously been used as "Johns' foundry." It burned down the previous day.

Source: Nova Scotia Archives



**BEFORE AND AFTER THE FIRE**

Hopkins' atlas of 1878 (above) shows the original building footprint with its warehouse in the back, while the 1889 Fire Insurance Plan shows the main building and west wing in their current locations (right).

Source: Nova Scotia Archives



as evidenced by the 1889 Fire Insurance Plan. The wings housed different aspects of the manufacturing process.

The Mayflower Tobacco Factory operated until 1904-1905 when it transitioned to G.J. Hamilton & Sons biscuit manufacturers (Book 356, Page 571). The factory remained vacant until 1910 when it was purchased by James W. Moir, Moirs Ltd, in 1910 (Book 399, Page 562). Goad's 1895 (Revised 1911) Fire Insurance Plan labeled it as Moir's Factory No. 4, outlining its utilization for various manufacturing processes. Moirs Ltd. occupied the property until 1924, around the time the company began asset liquidation (Book 607 ½, Page 1).

The factory remained unoccupied until 1934 when William H. Schwartz purchased it from Moirs Limited (Book 699, Page 1155). In 1940, W.H. Schwartz & Sons Ltd. acquired the property from Schwartz (Book 806, Page 737). The 1914 (Revised 1951) Fire Insurance Plan identified it as W.H. Schwartz & Sons Factory No. 2, illustrating its utilization for shipping, stock, dry fruit, and spice grinding. In 1969, W.H. Schwartz & Sons Limited sold the property to Regal Stationary Co. Ltd. (Book 2328, Page 63).

A few years later, aerial photos from 1974 and 1975 show that the row house at 115-117 Cornwallis Street had been demolished.

The Cornwallis Growth Corporation Limited owned the property from 1987 until 2018, having purchased it from Canadian Corporate Management Company Limited following the amalgamation of Regal Stationary Company Limited (Book 4440, Page 727).

**5673 Nora Bernard Street**  
(formerly 119 Cornwallis Street)

Johns sold a parcel of land to Lawrence Lawlor, carpenter, in 1863 (Book 142, page 609) for £425 in November of 1863, measuring 41'-4" by 76' by 42' by 72'-9". The 1871-72 City Directory listed Thomas Lawlor, carpenter and relative of Lawrence Lawlor, as a resident of 119 Cornwallis Street, as well as Thomas Taylor and Margaret Edwards, widow to Thomas. Lawrence lived close by at 123 Cornwallis Street for several years.

A deed from 1873 (Book 191, page 263) outlines the sale of land from Henry Hill to Frank Graham. The lot is described as being on the north side of Cornwallis Street "commencing at the centre of a partition wall dividing the house on the lot...from the house adjoining to the west." Hopkins' 1878 City Atlas shows a rectangular footprint divided down the centre towards the front of what is labelled lot 4, sitting tightly to the west property line with a small setback from Cornwallis Street. The building is illustrated in Ruger's 1879 aerial map being two and a half storeys with a steeply pitched gable roof. Graham and several relatives were listed as residents of the house for about 10 years according to the city directories (1874-75, 1875-76, 1880-81 and 1884-85). The following year, in the 1887-88 directory, William Mahon was listed as the resident.

Frank sold the property to Bridgetta Thomson in 1888 (Book 268, page 224) who likely rented the property for many years and may not have ever lived here. Fire insurance plans dated 1889, 1895 and 1914 show no changes to the building's footprint, with the exception of one-storey porches located at the east corners, on



**5677 NORA BERNARD ST.  
(121 CORNWALLIS STREET)**

**5673 NORA BERNARD ST.  
(119 CORNWALLIS STREET)**

both the front and back. It is possible that the porches were an original feature that were not illustrated on the earlier maps. Additionally, the 1895 Plan shows both houses on one lot, with a dividing line down the centre, and the back portion of lot 4 as part of the Moirs' lot.

At this same time, for the next ten years between 1889 and 1899, the building was a boarding house operated by Mrs. Donald (Martha) Robb, who previously ran a boarding house at 5561 Cogswell Street from 1886-1889 (HRM staff report). During this time she rented rooms to several relatives and other singles, at most sharing the house with seven people at one time. Mrs. Robb passed away shortly after, in 1903, at 59 years of age.

Both houses were listed as unoccupied in the 1899-1900 directory, which kicked off a period of more frequent turnover over the next few decades. The next listed residents in the 1900-01 directory include George Weston, Miss Gertrude Weston, Charles Weatley and Leonard Ervin, who was listed at 119 ½ Cornwallis Street. A few years later, Mrs. Catherine Campbell and Miss Helen Campbell relocated from next door, sharing the house with the Weston family for about 10 years. There were several individuals listed as residents between 1920 and 1927, including Ferguson Flemming, Francis White, Richard MacDonald and Emery Logan.

**EARLY RESIDENTS OF BOTH BUILDINGS, 1868-1927**

Sources: Provincial and City Directories, Nova Scotia Archives

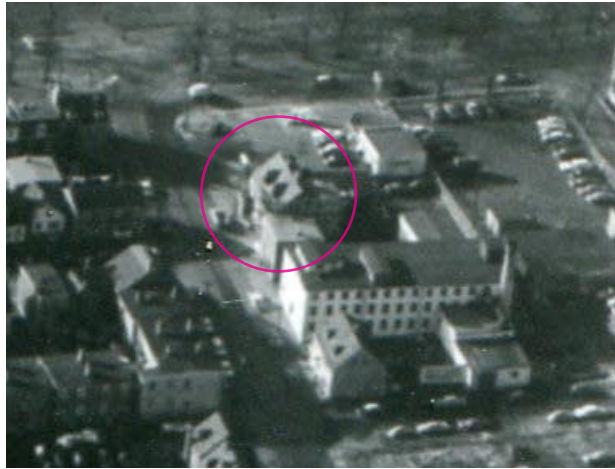
	119 Cornwallis St	121 Cornwallis St
1868-69		Miss Emily Walsh, spinster
1869-70	Ann Walsh, variety	Edward Doherty, carpenter Joseph Kearns, policeman
1871-72	Thomas Lawlor, carpenter Thomas Taylor, carpenter Margaret Edwards, wid Thomas	William Wiseman, labourer James Kearney, carpenter
1874-75	Hugh Graham, miller Elisha Graham Frank Graham, bookkeeper William Graham	
1875-76	Hugh Graham, miller Frank Graham, bookkeeper George Graham, clerk	Neil Alexander, engineer Christina Alexander, wid James
1880-81	Frank Graham, bookkeeper James F Lewis, clerk Merchant's bank	James McDonald, deputy marshall Mrs. J McDonald, dressmaker Sarah Lyle, wid George Miss Elizabeth Lyle, dressmaker
1884-85	Frank Graham, shipping clerk James F Lewis, clerk Merchant's bank	James McDonald, deputy marshall Allan McDonald, clerk
1890-91	Mrs Donald Robb, boarding house Donald Robb, letter carrier Allan Robb, printer William M Robb, printer Allan Harkness, florist John Watt, court crier Isaiah McGrath, fisherman Susan Anderson, wid Matthew	James McDonald, deputy marshall Allan McDonald, bookkeeper Susan Tidmarsh, wid James Mrs J R Willis, school teacher
1895-96	Mrs Donald Robb, boarding house Donald Robb, letter carrier Allan Robb, printer	Freeman Laing, fireman Joseph Spencer
1900-01	Charles Weatley, bartender Leonard Ervin, electrician (119.5) Miss Gertrude Weston, emp R Taylor Co. George Weston, stevedore George Weston, barber	Mrs Catherine Campbell, wid Norman Miss Helen J Campbell, nurse Miss Jeam Cameron, tailoress J K Munnis Thomas Druhn, roofer
1905-06	Mrs Catherine Campbell, wid Norman Miss Helen J Campbell, nurse Mrs Herbert Spray, storekeeper George Weston, stevedore George Weston, barber Miss Gertrude Weston, machine operator Howard Weston, apprentice Macdonald's	Samuel Jenkins, mason
1910-11	Mrs Catherine Campbell, wid Norman Miss Helen J Campbell, nurse George Weston, shedman Furness Pier	James Foley, bar tender
1915-16	Mrs Catherine Campbell, wid Norman Miss Helen J Campbell, nurse George Weston, shedman Furness Pier	Mrs. Katerine McCarthy, wid Felix Stephen Whalen, sail maker William McCarthy, stevedore
1920-21	Ferguson Flemming, stevedore Francis White, barber	William McCarthy, stevedore Mrs. Katerine McCarthy, wid Felix Stephen Whalen, sail maker Mrs. Mary Webb, widow
1926-27	Richard MacDonald Emery J Logan, emp Chronicle Co Ltd.	William Slaughenwhite A Slaughenwhite, emp Bens Ltd

An aerial photo from 1921 shows the form of the building more clearly, having a steeply pitched gable roof and four dormers, one on the front and one on the back side of the roof for each house. The dormers on 119 Cornwallis Street appear to be aligned with the centreline of the house.

Building permit records from 1940 list H. Shofer as the owner of both 119 and 121 Cornwallis Street. His wife, Rachel Shofer, sold the property to William MacDonald (Book 952, page 527) in 1946 who maintained ownership for the next 31 years, during which the house underwent several major alterations.

An aerial photo from 1962 show all of the same features as mentioned above as well as the storm porches being visible. Two years later, a third storey addition has been added to 119 Cornwallis, resulting in the removal of both dormers and altered roofline to a very shallow gable, however the brick chimney remained intact. The windows appear modern, with a three panel window on the west side and a small rectangular window towards the east on all three levels, and were likely replaced at an earlier date. These new wider windows do not match the size or shape of windows that can be seen on neighbouring buildings, being more horizontal as opposed to vertical or square. Additionally, it is likely that the footprint of the house was also changed at this time, growing longer than the original footprint and that of the house next door.

William's widow, Annie MacDonald, sold the property to Linda Margaret Gordon (later Carvery) in 1977 (Book 3083, page 527). The building changed hands several times again: Linda Carvery to Mardo Construction Ltd. in 1982 (Book 3607, page 132), then to Jim Otmar and Sean Jenkins in 1984 (Book 3855, page 96), next to



1962 - Aerial view (crop) showing the townhouses and surroundings. The original gabled form with dormers is clearly visible and not yet modified.  
Source: Halifax Municipal Archives



1964 - view of the Townhouses and Factory from the Citadel (detail) Note the presence of large picture windows and the staged renovation to add the third storey at 119 Cornwallis.  
Source: Halifax Municipal Archives)



1983 - view of the Townhouses and Factory from North Park Street.  
Source: Halifax Municipal Archives



~2001 - the Townhouses from the street before the Forbes renovation. The third storey was added to the left building sometime in the 19 years between 1983 and 2002.  
Source: Facebook - Forbes Restoration

Christena Holdings in 1986 (Book 4222, page 561), and lastly to Bonnellcorp Inc., the company belonging to Hal Forbes, in 2003 (Book 7359, page 327). Although the exact date is unknown, Hal Forbes began work during his ownership that transformed the building into what it looks like today. During this renovation both sides were altered together for the first time and a new symmetrical facade was created. Several years after his passing in 2018, the company sold both properties to the current owner, AMK Barrett Investments Inc. (Document 121134614).

### 5677 Nora Bernard Street (formerly 121 Cornwallis Street)

In April of 1865, Johns sold a parcel of land to Emily and Anne Walsh for £160 (Book 149, page 106), measuring 50' by 37'. Based on Gossip's survey from 1858, which shows a building matching the footprint of the townhouses in its place, they likely purchased the lot with the house. The 1868-69 City directory lists Miss Emily Walsh as living at 121 Cornwallis Street, and the following year in 1870-71 lists Ann Walsh as living at 119 Cornwallis Street. It is likely the later recording was a mistake and that the Walshes both resided at 121 Cornwallis Street since the Lawlors were listed as residing at 119 Cornwallis Street the following year.

The house saw quite a bit more turnover, with fewer residents at one time, than next door. Between 1869 and 1876 the directories list several residents for short periods, including Mary McLeod, John Bulmer, Neil Alexander and Christina Alexander, with a year of vacancy between 1874 and 1875. The 1878 City Atlas by Hopkins depicts a rectangular building footprint, split down the centre near the front of lot 4. It closely abuts the western property line with a slight setback

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#### PROGRESS PHOTOS FROM FORBES

The upper photo shows the replacement of windows and cladding underway, immediately after Hurricane Juan. Note the shredded, presumably wind-damaged, building paper.

The new three-bay window locations do not correspond to the previous configuration.

Most of the sheathing on the right and on the left storm porch appears to be brand-new tongue-and-groove, while the sheathing on the left upper floor also appears to reflect the relatively new (1960s) renovation to add the third storey there.

The lower photo shows the new building facade as it appears today.

Source: Facebook - Forbes Restoration



from Cornwallis Street. Ruger's 1879 aerial map portrays the structure as a two-and-a-half-storey building with a steep gable roof.

The coming and going came to an end as the house welcomed its longest resident, James McDonald. James, his wife, and Allan McDonald lived here, renting rooms to several single women throughout the years, from 1877 to 1894. Ann Walsh, along with Mary Slattery, William Long and Bridget Long, sold the property to Daniel O'Connell in 1888 (Book 268, page 99), after which, assessment records from 1890-91 list James McDonald as the owner. It is unknown whether McDonald sold the house or maintained its ownership after leaving.

Fire insurance plans from 1889, 1895, and 1914 indicate no alterations to the building's layout, except for the addition of one-storey porches positioned at the west corners, both at the front and back, although these may have been original features not depicted on earlier maps. Furthermore, the 1895 plan illustrates both houses on a single lot, divided by a central line, while the rear section of lot 4 appears to be included as part of the Moirs' property.

For about 10 years, beginning in 1895, the directories show that the residents changed almost every year apart from 1897-98 and 1899-1900 when the house was listed as unoccupied. The next long term residents were Mrs. Katherine McCarthy, William McCarthy and Stephen Whalen who moved in 1895 and lived here with other renters for about seven years.

During the first 50 years the houses were owned by separate individuals, however the transfer of ownership for the house at 121 Cornwallis Street is more difficult to trace than the adjacent house.

Building permit records dated from 1907 and 1910 list Miss Thomson, potentially the heir of James and Bridgetta, as the owner of both 119 and 121 Cornwallis Street however a record of the sale was not found. An aerial photo from 1921 shows the form of the building more clearly, having a steeply pitched gable roof and four dormers, one on the front and one on the back side of the roof for each house. The dormers on 121 Cornwallis Street appear to be aligned slightly east of the centreline.

Another permit from 1940 also lists a single owner, H. Shofer, however there was no record to confirm a sale of the property. A deed from February 1947 outlines the sale of 121 Cornwallis Street from Rachel Shofer, wife of Harry Shofer, to Wilson and Lydia Bradley (Book 953, page 729) in February 1947. A year later, Matilda Hayward purchased the house from the Bradley's (Book 999, page 637).

Hayward sold to Joseph C. Daborowski in 1953 (Book 1234, page 323) who later sold to The Provincial Realty Company, although there was no record found to confirm the date of the sale. During this time, a photo taken in 1964 shows that the east half (119) had a third storey added while the west half (121) remained in its original form; two and a half storeys with a gable roof, brick chimney, flat-faced hipped dormer and storm porch. The only exception is the modern windows, with a three panel window on the west side and a small rectangular window towards the east on all three levels, although the date of their replacement is unknown. The wider windows differ from those observed on neighbouring structures, featuring a more horizontal orientation rather than the vertical or square shapes typically seen.

In 1970, The Provincial Realty Company sold the



**1921 AERIAL PHOTO**

Source: National Air Photo Library

company to the estate of J.A.R Kinney (Book 2369, page 682), a prominent local figure in the African Nova Scotian community who passed away 30 years earlier, later selling to Mardo Construction Ltd. in 1981 (Book 3463, page 276). Photos taken by Halifax Development and Planning staff in March 1983 show the house as described above, however, a year later the property was sold to David Otmar (Book 3855, page 99), after which an aerial photo from 1986 shows a third storey addition, involving the removal of both dormers but not the brick chimney. Although very similar to earlier additions to 119 Cornwallis Street, the footprint of the building did not change and the roofline does not quite match the other side. Otmar sold the property to Hal Forbes' company, Bonnellcorp Inc, in 2003 after which both houses underwent a significant renovation. Forbes passed away in 2018 and in 2022 his company sold both properties to the current owner, AMK Barrett Investments Inc. (Document 121134614).

**EXAGGERATED CORNICE AND DECORATIVE MOULDINGS**

The two buildings have different rooflines as a result of being altered at different times. The cornice, with a deep overhang, decorative moulding and corbels were added to give the appearance of a more uniform building.

**ORIGINAL EAVE LINE**

The original building was 2.5 storeys with a steeply pitched gable roof. Photos suggest that the roofline was the same for both buildings.

**STORM PORCHES**

The storm porches are original to the building, however the roof overhang, decorative moulding and corbels were added.

**STAINED GLASS WINDOWS**

Photos prior to the renovation show one small window centered on the front of the porches. It is possible that the original porches did not have any windows.



**NEW WINDOWS**

All windows were replaced with larger rectangular, 2 over 2 windows. Some of the windows appear to have been moved, including a photo from 1964 showing that the original windows for 119 Nora Bernard Street were smaller and located closer to the outer edge of the facade, roughly centered over the porch. This alteration created a symmetrical facade.

**DECORATIVE CORNER BOARDS**

New corner boards were added at the outer edges of the building, topped with two decorative corbels.

**DECORATIVE WINDOW TRIM**

Highly intricate moulding, with a frieze between the window and cornice, and corbels were added during the renovation.

## 2.3 — Current context

### Neighbourhood

The period of intense urban renewal in Halifax between 1958 and 1969 hit the North End of the city particularly harshly, resulting in the demolition of many of the small-scale buildings that characterized the area. The neighbourhoods which makes up the former Maynard Division, Maynard's Field, Bauer's Field and Creighton Field, bordered by Cogswell Street, North Park Street, Cunard Street and Gottingen Street, have undergone many changes over the years, however residents at the time pushed back against clearance so much of the original fabric remains legible. The streetscape along Nora Bernard Street has seen the largest change, with several of the small-scale buildings being renovated, or demolished and replaced with large apartment buildings or parking lots.

### Mayflower Factory

The T-shaped factory has retained a good level of integrity, with its footprint, overall form and Italianate style elements still present today. Some minor changes have been made over time including the painting of the brick (shown in photos from 1964 and 1983) which has since been stripped, removal of the brick chimney stack formerly located in the northeast corner of the main building (shown in photo from 1964), removal of the two rectangular gabled clerestorys on the roof (shown in a photo from 1964) removal or bricking-in of some window and door openings, replacement of some windows, re-cladding of the wings and rooftop shed dormer in more modern materials. Recent restoration work completed by the current owner included the replacement of the roof due to damage, as well as repointing and repair of the brick.

### Townhouses

A few of these working-class houses remain today, well conserved or restored. However, the townhouses do not reflect this history. Records show they have undergone a number of substantial alterations, including the introduction of fine detailing in the early 2000s as seen today. As a result, the building is now reminiscent of styles built by the wealthy in the late 1800s. All of these alterations were completed fairly recently in their history, in the mid 1960s, and therefore do not meet the intention of Standard 2 which states that later changes to a historic place may have become character-defining elements in their own right.



**AERIAL VIEW LOOKING  
TOWARDS MAYNARD,  
CREIGHTON AND FALKLAND  
STREETS**

Source: Fathom Studio



- Pre-dating 1878
- Dating between 1878 and 1954
- Dating between 1954 and 2024
- Designated heritage buildings

\*5561 Cogswell Street was submitted for review by Council on April 2, 2024



**NEIGHBOURHOOD C.1878**

Source: Hopkin's 1878 City Atlas of Halifax, Nova Scotia Archives



**NEIGHBOURHOOD C.1954**

Source: 1954 Aerial photo of Halifax, National Air Photo Library



**NEIGHBOURHOOD C.2024**

Source: Google maps

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## 3.0 Heritage value

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## 3.1 — The Mayflower Factory



**MAIN BUILDING MASS FRONTING NORA BERNARD STREET**

Source: Fathom Studio

### Age

A deed from 1858 shows that the site contained a nail factory, engine and boiler room, and several houses when the lands were granted to Andrew Alexander Thompson and George Hulbert. Thompson and Hulbert operated a broom and bucket manufacturing company. In 1861, John MacLean and John Beaumont Campbell purchased the property to house their newly formed tobacco manufacturing company (est. 1860) which they, along with their superintendent John McLaughlin, rebranded to Mayflower Tobacco which grew into a thriving enterprise.

In 1867, the factory was a four-storey structure that measured 80 feet long and 50 feet wide, while historic maps from 1878 depict a large T-shape industrial building with several other on-site structures. After acquiring the lands and the company, McLaughlin sold the property to his partner in January 1884. Three months later, a fire destroyed the factory. An 1884 newspaper article noted that the owner planned to rebuild the factory that same year using a similar T-shaped design. The 1889 Fire Insurance Plan shows that the factory had in fact been rebuilt using a similar configuration and footprint, though this time the factory was constructed of brick. Historic documentation and photography from subsequent years show that the building's configuration has remained consistent since this time.

### Historical or architectural importance

The Mayflower Tobacco Company operated here from 1861 until 1903. Started by John MacLean and John Beaumont Campbell, the company was later owned by superintendent John MacLachlan, who helped setup the factory, and his business partner Wiley Smith. The factory produced tobacco brands such

as Twist, Twelves, Navy Sixes, Mayflower, and Plant; and was the first east of Ontario to manufacture flat tobacco to compete with American companies. By the 1870s, the factory employed 130 people and produced 500,000 lbs of product, which led to several building and equipment expansions. The Mayflower brand, which was known throughout British North America, won international awards at the London International Exhibition and Dublin Exhibition.

Moirs Ltd. operated a candy and box manufacturing operation from the Cornwallis Street factory between 1905 and 1924. Research suggests that Benjamin Moir established a bakery on Brunswick Street in 1830, which grew into a thriving family business. The company subsequently opened a steam bakery and flour mill on Argyle Street (north of Duke Street) around 1862 (which was believed to be largest of its kind in the Dominion) and a confectionary plant to produce chocolate in 1873. After the company expanded to the subject site, they added a paper box plant (likely at the Cornwallis factory) and a chocolate refining plant, sawmill and wooden box manufacturing plant in Bedford. By 1925, the company had branches throughout Canada and several foreign agencies. The company remained in the Moir family's hands until 1956.

W.H. Schwartz & Sons Limited operated a spice and dry goods manufacturing business on the site between 1934 and 1969. The company, which was founded by William Schwartz in 1841, produced spices, jams, pie and cake fillers, herbs, peanut butter, salad dressing, coffee, etc. The brand became well-known in 1889 following the opening of a small establishment on Brunswick Street. William's son, William E. Schwartz, was the first person in Canada to sell pure spices (they were previously mixed with cornmeal or

\*Note that the content of this section is sourced from the HRM staff report recommending the heritage registration of this building, and is not original.

flour). By 1930, the company sold its spices to over fifty countries; this growing demand led to an expansion, which included the Cornwallis Street factory and another in Saint John. The Schwartz brand was bought by McCormick and Company in 1984 and remains in operation today.

### Significance of architect/builder

The building was designed by architect Henry Frederick Busch in 1884. Busch, who immigrated from Germany, started working with notable Halifax architect Henry Elliot in 1881. While Busch originally started as a draftsman, the two operated as a successful partnership between 1863 and 1876. The firm, aptly named Elliot & Busch, specialized in Italianate and Gothic Revival style architecture, and received commissions for several local schools, residences, and commercial buildings including the West House (2319 Brunswick) and the Universalist Church (2146 Brunswick).

After the duo parted ways in 1876, Busch became well-known for his Second Empire designs, though he continued to incorporate gothic features into his designs. Busch is credited with designing many significant Halifax landmarks including the Halifax Academy Building (1649 Brunswick Street), the Halifax Dispensary (1697 Brunswick Street), and Victoria Hall (2438 Gottingen Street). Busch was also well-known for his extensive use of brick, as illustrated on the Halifax Academy Building and Church of England Institute (aka. the Khyber Building at 1588 Barrington Street, Halifax).

### Architectural merit

The factory building is of post-and-beam construction, also known as timber framing. Post-and-beam

construction is a framing technique that uses heavy, squared-off timbers that are secured with wood working joints (via mortise-and-tenon connections) and wood pegs. This construction technique is common in wooden buildings from the 1800s and earlier. A newspaper article from 1884 also describes the groundstorey floor as being supported by two rows of 6-inch heavy wood pillars.

Due to advances in construction technology from the late 19th century, post-and-beam construction from this period could be clad in various materials, including wood siding, stucco, and brick. The factory is finished with a brick exterior. While brick-clad, wood-framed buildings are common throughout North America, they are now very rare in Halifax as most have been demolished or destroyed by fire.

The building was constructed using the Italianate style, which was popular in Nova Scotia from 1850-1900. An Italianate commercial building is typically reflected by a modest scale, segmentally arched windows, brick exterior walls, and a wide cornice. The building is a strong representation of the style as it displays a low-pitched roof, symmetrical plan, symmetrical front façade, distinct cornice, and segmental arch windows with brick-inlaid soldier voussoirs.

The three-storey factory has a T-shaped plan with original rear wings to the east and west. All elevations are clad in common bond red brick, except for the south elevation of the west wing, which is clad in black metal siding. The structure stands on a partially above-ground rubblestone foundation constructed of ironstone with granite at the corners. The original window fenestration, along with accompanying soldier voussoirs and brick lug sills, remains though they have

been modified to include one-over-one windows. Several windows, along with the former eastern entrance, have been blinded (bricked-over) and a lug sill was lost on the front (south) façade due to a picture window installation.

### Architectural integrity

The building has a good level of integrity given that its overall form, including the original T-shaped plan, and Italianate elements have been maintained. That being said, some alterations have occurred:

- There were originally over 80 windows, which were 12-paned with an operable transom;
- All windows and doors have been changed from segmental arch wood to flat vinyl or aluminum;
- Some windows and doors have been blinded;
- An original window on the south façade has been expanded / replaced with a large picture window;
- A photo from 1965 shows that the brick had been painted;
- A rooftop shed dormer clad in wood shingles has been constructed at the building's rear;
- Pediment style entablatures surrounding the south and west entrances have been removed; and
- The south wall of the west wing was rebuilt with new windows and clad in metal.

It should be noted that the building's roof sustained significant damage during hurricane Dorian on September 7th 2019, which caused water and structural damage to portions of the building's interior. This damage precipitated a number of major repairs, most of which have not had negative impacts on the building's exterior appearance.

## Relationship to surrounding area

The subject site has historical and physical associations with neighbouring 19th century buildings, such as the semi-detached dwelling near the intersection (5657-5655 Cornwallis Street) and 5653 Cornwallis Street, and the streetscape which helps maintain the neighbourhood's historic character. Historic building forms and heights in the surrounding area are fairly contiguous aside from the modern mid-rise dwelling to the immediate east of the site. Conversely, the brick industrial building also serves as a neighbourhood landmark since it provides contrast along the streetscape, as few examples of 19th century factories exist in Halifax.

## Character-defining elements

- Three-storey, Italinat style building with two-storey wings creating a T-shaped plan;
- Partial above ground rubblestone foundation with granite corners;
- Low gable and flat rooflines;
- Common bond red brick cladding;
- Minimal setbacks from the south and east facade;
- Symmetrical facade and fenestration;
- Segmental arch window openings with solider voussoirs and lug sills; and
- Remnant factory chimney or elevator at the northeast corner of the building.



### 1962 AERIAL PHOTO

The brick factory, painted white at the time, with features like the chimney stack and clerestory additions that were later removed.

Source: Nova Scotia Archives

### 1873-74 MCALPINE'S HALIFAX DIRECTORY

Advertisement in the city directory for the Mayflower Tobacco Factory

Source: Nova Scotia Archives

**1872.**

*The Mayflower Tobacco Factory,*  
**HALIFAX, N.S.**  
ESTABLISHED 1860,  
**TAYLOR & McLACHLAN,**  
**Proprietors,**  
*SUCCESSORS TO JOHN B. CAMPBELL & Co.*  
**OFFICE—BEDFORD ROW.**

The reputation which the Tobaccos of this Factory have steadily enjoyed, under the continuous management of Mr. John McLachlan since its inception, has firmly established the excellence of our manufactures.—Awarded Prize Medal, London, 1862.

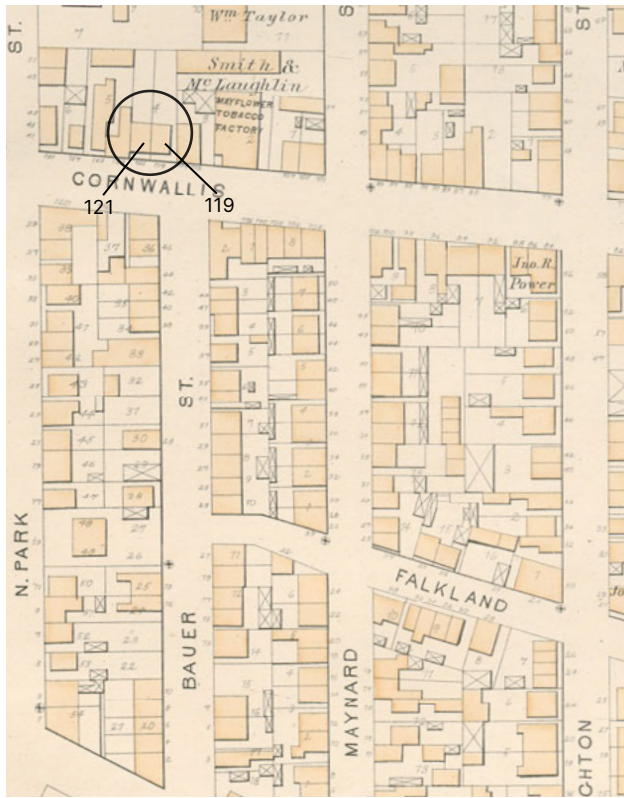
The recent improvements in our manufacturing machinery are calculated to materially increase our products and to impart an improved finish to our respective Brands.

**BRANDS.**—International Exhibition, Mayflower, Plant, International Pathfinder, Twist.

**JOHN TAYLOR.**

**JOHN McLACHLAN.**

# 3.2 — 5673/77 Nora Bernard Street (the Townhouses)



**1878 HOPKINS ATLAS**

Earliest record of whole building footprint at 119-121 Cornwallis Street (now Nora Bernard Street)

Source: Nova Scotia Archives

**Age**

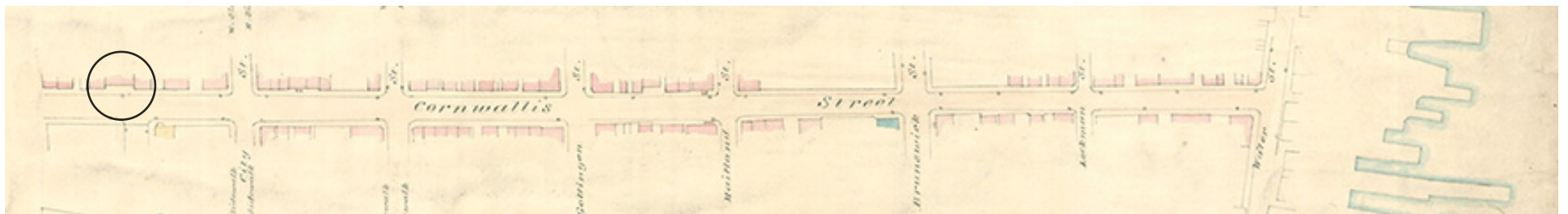
5673 and 5677 Nora Bernard Street, formerly 119 and 121 Cornwallis Street, are located on the north side of Nora Bernard Street between Maynard and North Park Streets. The property, lot 4 of letter C in Maynard’s Division, was sold by Maynard to William Johns in 1838, three years prior to the registration of the subdivision plan. Gossip’s survey in 1858 shows a building footprint in the place of the current buildings, indicating that they may have been built prior to this date. Johns sold a parcel of land to Lawrence Lawlor, carpenter (Book 142, page 609) for £425 in November of 1863, measuring 41’4” by 76’ by 42’ by 72’9”. In April of 1865, Johns sold an adjacent parcel of land to Emily and Anne Walsh for £160 (Book 149, page 106), measuring 50’ by 37’.

It is possible that in both cases, the houses were included in the sale of the lands. However, no evidence was available at the time of writing this report that supports a precise date of construction within the identified time periods.

**1858 WILLIAM GOSSIP SURVEY**

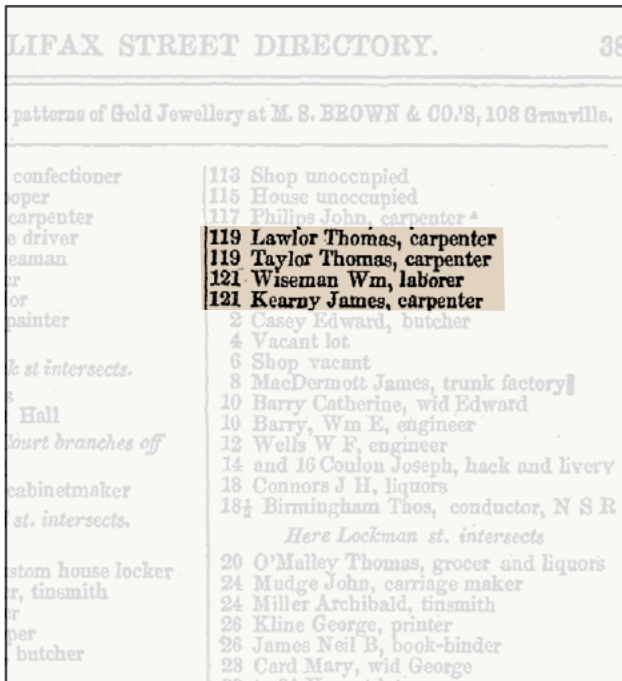
Earliest official record of a building on the townhouses’ site

Source: Nova Scotia Archives



### Historical or architectural importance

The buildings do not appear to have significant relationships to key historical figures at a local, provincial, or national level. Provincial and city directories dating from 1868 to the late 1920s show that both the building and surrounding area had a high turnover rate, with owners and residents changing every few years, sometimes annually. Throughout this period there were often several people listed under each address, many of whom were unrelated—likely indicating that the individuals were renting rooms in the buildings while they worked nearby. Almost all of the residents worked blue-collar jobs for various local companies and industries.



**MCALPLINE'S HALIFAX DIRECTORY, 1871-2**

Many of the people listed at 119-121 Cornwallis Street in directories from 1869 to the 1920s were single, seemingly unrelated, and working-class.

Source: Nova Scotia Archives

### Significance of architect/builder

There is no record of the original architect or builder available at the time of writing this report. However, the buildings have undergone several alterations throughout the years, including renovations to the front facade that took place around 2003 after Hal Forbes' company purchased the buildings. Forbes was a prominent Halifax craftsman, known for his heritage carpentry and restoration work in the Victorian style. He worked on many buildings throughout the city, and in the North End in particular during his career. Forbes passed away in 2018.

### Architectural merit

The original building was an illustrative example of the vernacular style of workers' housing that once lined the streets of the area and that remains the area's dominant form. Architectural elements such as wood cladding, gabled roofs, hipped dormers, and storm porches were common in the immediate area and many of Halifax's older neighbourhoods. The current building is significantly more embellished than the original.

### Merit of Hal Forbes Work

Hal Forbes was a prominent figure in the restoration and heritage carpentry community contributing significantly to the visual identity and revitalization of Halifax's North End. His expertise and talent were instrumental in numerous projects that shaped the built environment of the area. Forbes' work has left a lasting legacy, establishing him as an important figure in Halifax's architectural heritage.

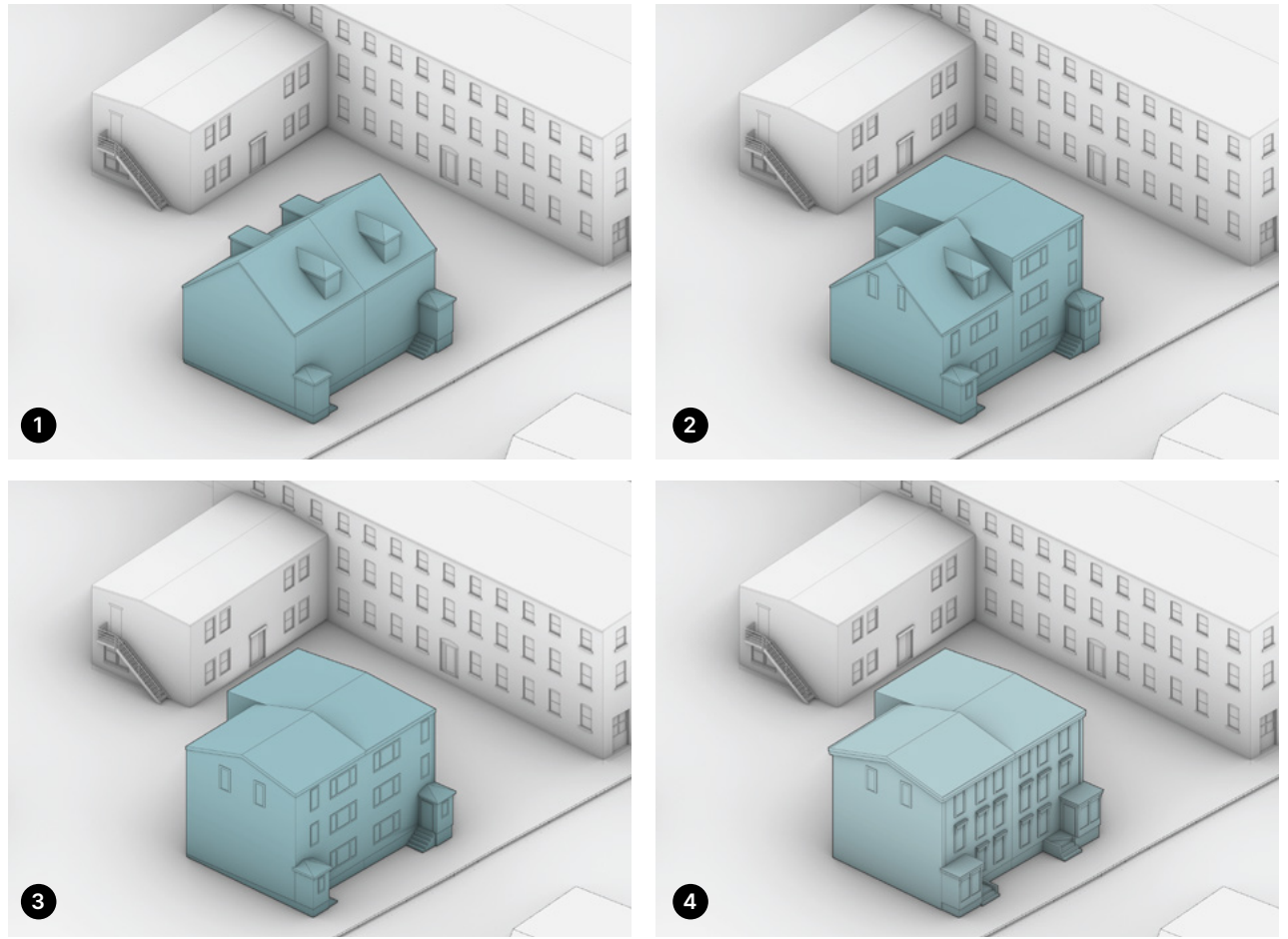
## Architectural integrity

An aerial image of the city from 1962 shows the building had a steeply pitched gable roof with two hipped dormers, one on each side, two brick chimneys and a single storey raised porch on each outer corner.

A photo of the building was captured two years later in 1964 which show many of the aforementioned features however the east half of the building has been altered with a third storey addition, shallow gable roof and larger footprint. Each side of the building appear to have modern windows, including a single rectangular window on the outside and a triple rectangular window on the inside which extends to the third level on the east side. A building permit dated September 5, 1940 describes the scope of the work as reshingling the front, new porches and general repairs. It is possible that the windows were replaced at this time however there is no photographic evidence to confirm. Additionally, is it unclear whether the porches on the back were added at this time or at a later date.

A aerial photo from 1986 show a third storey added to the west half of the building, however the roofline, having a steeper gable, was not altered to match the other side. Forbes Restoration took photos prior to renovations, c.1990s, which show the building more or less in its current form. Based on available images, the scope of the renovation included the replacement and relocation of windows, doors and siding as well as the addition of numerous decorative elements on the front facade.

All of the alterations to the original building, based on available evidence, were completed after 1962. The only remaining original features are the setback from the street, the footprint of the west half and of the front porches.



### THE TOWNHOUSES OVER TIME

1. 1865 - earliest record of buildings' footprint. Assumed to be gabled with asymmetrical hipped dormers and the same simple detailing visible in later photographs.
2. 1962-4 - change of footprint and roofline, windows likely changed on front facade
3. 1983 or later - change of roofline on remaining building
4. 2001 - facade changed to Italianate style with Victorian elements: eave overhang, window pattern, and other details substantially altered



### Relationship to surrounding area

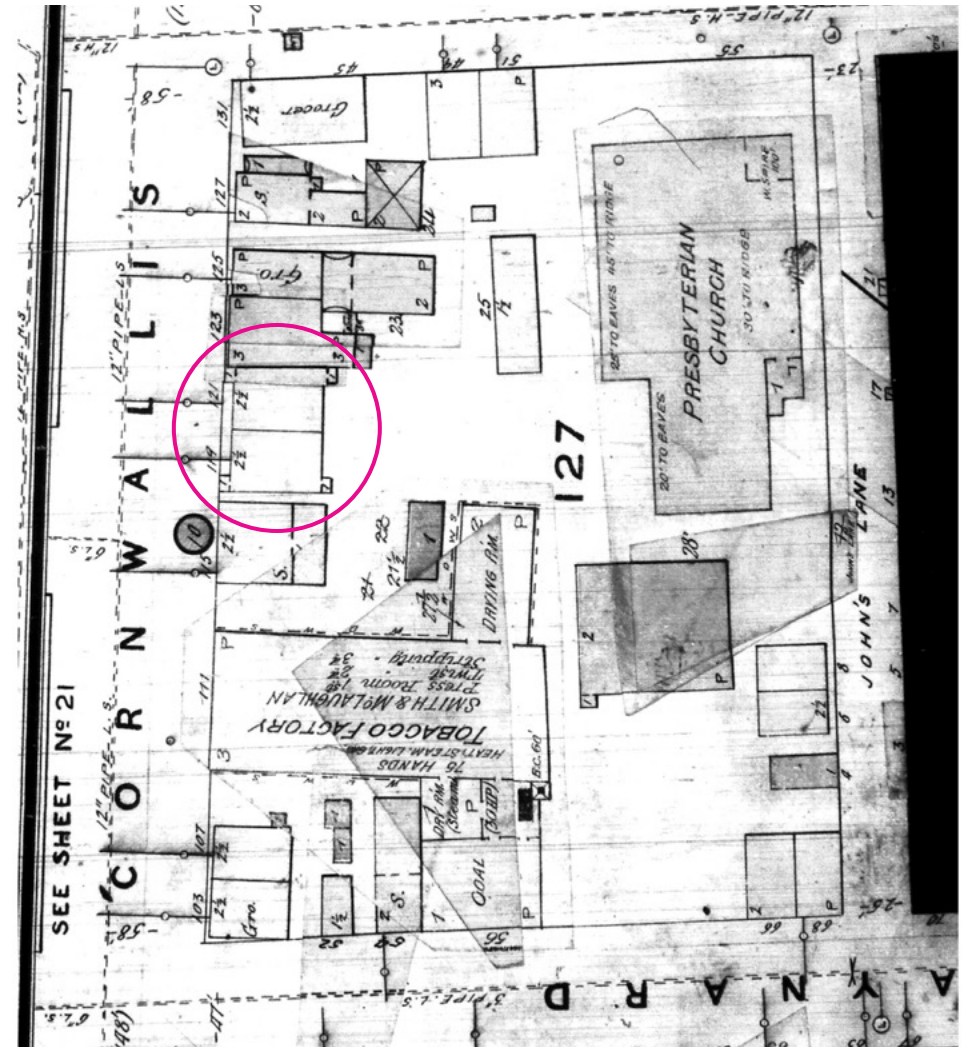
The buildings are some of the few remaining structures on the north side of the street since many were demolished during the urban renewal projects of the 1980s. They exist as an example of the scale of housing that once dominated the street. However, the style of the buildings in their current state does not accurately represent the historic character of the area, which was primarily a working class area featuring simple vernacular two- or three-storey homes, mostly row homes or semi-detached houses.

### Character-defining elements

- Semi-detached form divided into 3 bays;
- Asymmetrical window placement\*;
- Two-and-a-half storey mass\*;
- Simple rectangular footprint set back from the street with storm porches\*;
- Brick chimneys\*\*;
- Restrained, simple detailing with minimal ornamentation and zero eave overhangs\*\*;
- Steeply pitched gable roof with hipped dormers\*\*;
- Rubble masonry foundation\*;
- Wood shingle cladding\*;

\*SUBSTANTIALLY ALTERED

\*\*ABSENT



1889 FIRE INSURANCE PLAN

Source: Nova Scotia Archives

### Consideration of Standards and Guidelines

The work completed by Hal Forbes, while beautiful and a part of the buildings’ stories, marks a break in the continuity of their history by adding elements that are inauthentic to their appearance during the era that they represent. During this renovation the building’s exterior, particularly the front façade, was altered significantly and various period-inspired decorative elements were added. This contradicts Standard 4 of the Standards and Guidelines for the Conservation of Historic Places in Canada—which stipulates that alterations must “respect the historic place ... including its contribution to a specific context and to the social history associated with its uses.”

Changes to a building over time may constitute meaningful contributions to its value. Standard 2 states that such changes may be considered character-defining in their own right. However, Standard 2 also argues that these elements should “mark significant changes, or [should be] considered expressions of their time.” In this case, the modern changes may represent an intention to enhance the heritage character of the building and that of the surrounding area, but were done without apparent intent or evidence required to maintain authenticity. Although the building exemplifies Forbes’ craftsmanship, the alterations undermine its contribution to the greater social and historical context as an example of the simplistic vernacular housing that served the working-class people in the area.

Note that although the buildings may merit the score at right, the majority of these points come from their association with Hal Forbes. The low score in Architectural Integrity reflects the compromised or absent character-defining elements.

### 5673-77 Nora Bernard Street (the Townhouses)

Criterion	Highest Possible Score	Score Awarded
Age	25	16
Historical or Architectural Importance	20	10
Significance of Architect or Builder	10	4
Architectural Merit: Construction Type	10	10
Architectural Merit: Style	10	0
Architectural Integrity	15	1
Relationship to Surrounding Area	10	9
<b>TOTAL</b>	<b>100</b>	<b>50</b>

Suggested evaluation criteria for registration of heritage buildings

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## 4.0 Description of proposed development

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## 4.1 — Description of proposed development

The development site includes one municipal heritage property and two semi-detached buildings that are candidates for municipal heritage designation. The Mayflower Factory, which fronts both Nora Bernard and Maynard Streets (PIDs 40456758, 00158014 & 00155986), is currently designated, while the townhouses at 5673 & 5677 Nora Bernard Street (PIDs 00158022 & 00158030) are not currently designated. These properties fall within the study area for the Creighton's Field proposed heritage conservation districts. Together, the properties occupy a site area of 2,091m<sup>2</sup>.

The proposed development includes a new 2 storey mass fronting Maynard Street, and a 4-17 storey portion at the rear of the site. This 17-storey portion is set back 14m or more from Nora Bernard Street and 20m or more from Maynard Street. This massing strategy largely preserves the site's existing streetwall and neighbourhood character, including an open space on Nora Bernard Street (currently used for surface parking).

The proposed building will include approximately 150 residential units, at least 25% of which are will have two or more bedrooms, and will include 375m<sup>2</sup> of ground-floor retail space. It will include 210 m<sup>2</sup> of privately-owned public space on Nora Bernard Street, replacing the existing surface parking there with a landscaped courtyard. The proposed building will include 3 levels of concealed underground parking for 62 vehicles, and 115 class "A" bicycle parking spaces.

### Framework

The proposed development is guided by the following objectives:

1. Conserve as many intact heritage assets as possible while allowing new construction and residential density on the site.
2. Maintain the legibility of the Factory building's Italianate facade and T-shaped plan, both by conserving the "breathing room" around it and maintaining its visibility from 3 sides, and by conserving the entire footprint of the main building, either by conservation in-place or restoration & reconstruction of its exterior walls.
3. Adapt a strategy of minimal intervention and minimal change on the heritage assets that will be retained, through adaptive re-use and sensitive and appropriate repair or reconstruction.
4. Carefully conserve and reinstate the wood detail work of Hal Forbes on the wooden townhouses' facade, and reinstate the mass and appearance of the townhouses as seen from the street. Conduct appropriate restoration or reconstruction of those wooden details where they are deteriorated.
5. Recognize that the articulation and streetwalls on the site contribute meaningful value to the character of the streetscape and neighbourhood. Maintain the streetwall character and hierarchy of articulation in the new development.

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## 5.0 Impact of proposed development

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# 5.1 — Impact assessment

The development proposal described above employs a mixture of strategies for conservation and new construction that seeks to maximally conserve intact heritage assets, amplify their expression, and reinforce the character of the neighbourhood and local streetscape.

The proposal retains significant portions of the Mayflower Factory’s architecture and presence on Nora Bernard and Maynard streets, integrating them with a new residential building behind and above. The proposed development conserves or reinstates the entire main building footprint.

## Overall site strategy

By setting new mass back from the site’s two street frontages, the proposed development will maintain the predominant streetwall height, streetwall scale, and the rhythm of the site and its local neighbourhood context. This includes prioritizing the retention and enhancement of an existing open space on Nora Bernard that is currently used for surface parking.

Much of the Mayflower Factory’s (“the Factory”) character stems from its relationship to its surroundings: minimal setbacks and low-rise scale at the south and east facades express the character of the neighbourhood’s densely-packed 19th century origins. The development proposal aims to conserve this character by leaving the front half of the Factory building largely as-is.

At the same time, the proposal aims to conserve the character and mass of the wooden townhouses on the site by rehabilitating fine wood details and

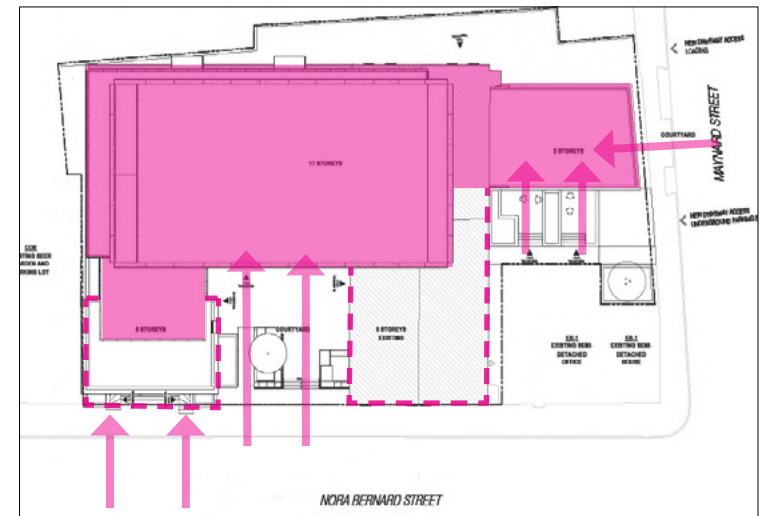
### CURRENT SITE CONFIGURATION

The Factory building fronts Nora Bernard and Maynard Streets at narrow ends, with ample “breathing room” providing visual space from the sides.



### PROPOSED SITE PLAN

New mass is pushed to the rear of the development to maintain the character of the overall site and streetscape. The existing surface parking on Nora Bernard Street is transformed into a public courtyard.



reinstating its three-storey mass and its use as walk-up residential apartments.

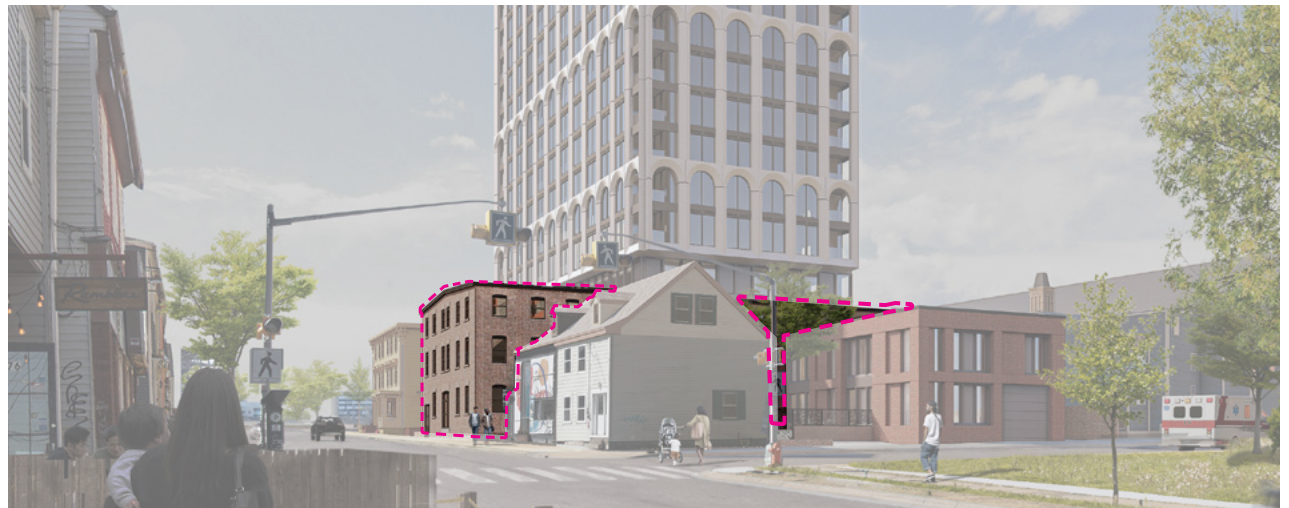
### Impact on site layout & streetscape

The Factory fronts two streets and is visible from several points around the block where it is located. This presence is possible in part thanks to the substantial open space on its west side and to the diminutive size of the two-and-a-half-storey gabled buildings to the east—lending the building enough “breathing room” to be visible from several nearby perspectives. The development proposal aims to conserve these characteristics, while seeking to enhance the open areas that permit it. To achieve this, new mass is strictly limited to the rear of the site, in close approximation of the existing T-shaped plan. Meanwhile, the 2-storey service wing on Maynard Street, which lacks significant character-defining value, will be replaced with a 2-storey residential mass that closely approximates the existing footprint there. The detailing and presence of the townhouses on Nora Bernard Street will remain.

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#### IMPACT ON STREETSCAPE

The Mayflower Factory’s main building will remain visible from the street, and street-fronting mass of the townhouses and on Maynard will reinforce the existing scale and character of the neighbourhood.



### Impact on existing open space

The open space on Nora Bernard Street is currently a gated asphalt parking lot, which also provides the only pedestrian access to the Factory’s main entrance. The proposal transforms this space into an open landscaped courtyard with planting, interpretive sculptural elements, seating, new public-facing retail space, and the new residential development’s primary entrance. Activating this space works to protect the visibility and character of the Factory building, while integrating the building and site more closely into the neighbourhood and streetscape.

New commercial spaces on the ground floor of the proposed development will front onto this new courtyard, providing new activity there.



#### ENHANCED OPEN SPACE

The existing surface parking lot on the site is proposed to be enhanced as a landscaped open courtyard, with new ground-floor retail and the building’s main entrance.

Existing streetwall setbacks would remain largely the same.








### Impact on wider neighbourhood context

The development proposal seeks to add density to the site sensitively within the wider neighbourhood context, which contains a mixture of small- and large-scale buildings and landscapes.

Nearby to the development site are the wide open spaces of the Halifax Common, the vast Halifax Armouries building, and the mid-rise apartment building to the east. At the same time, the development site is with the fine-grained fabric of North End workers' houses and low-rise commercial and industrial buildings—characterized by low-rise forms, consistent streetwalls, and a multiplicity of colour.

The development proposal aims to bridge these scales by providing new density in a midrise building while maintaining or adding human-scaled elements at the streets.

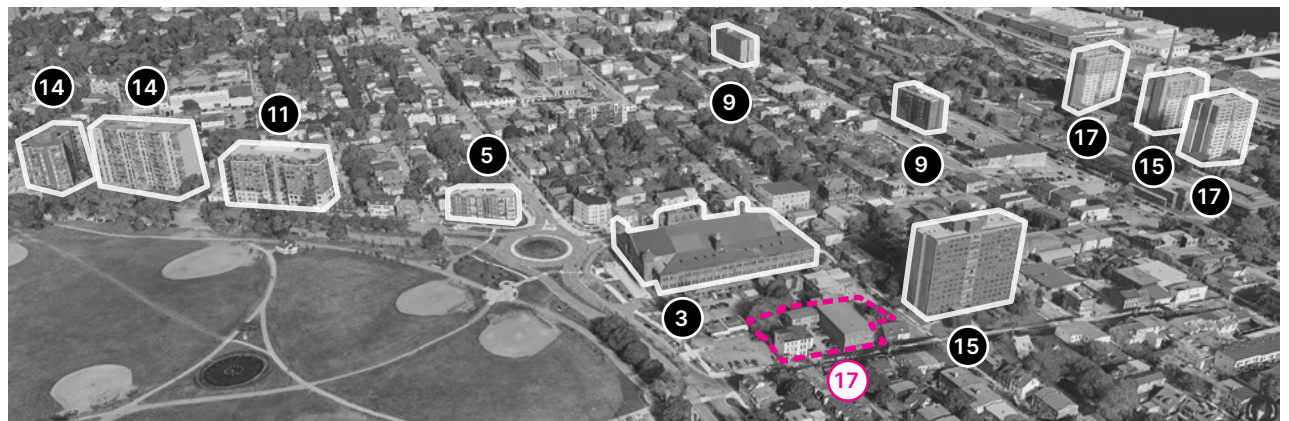


Site	
Existing height (storeys)	
Proposed height (storeys)	

#### NEIGHBOURHOOD SCALE

The neighbourhood hosts several nearby mid-rise buildings, the large institutional Armouries building, and the open Halifax Commons park.

Source: Google Maps



## Impact on architectural integrity: The Factory

The development proposal pursues a conservation strategy that prioritizes minimal intervention.

This proposal aims to conserve and re-use whole portions of the Factory in a largely as-is state, including its original red brick facade, its stone masonry foundation with granite quins, and its heavy timber post-and-beam structure. The proposal will conserve approximately one half of the existing main building's footprint in this manner. The current entry will be conserved for retail or commercial use, and blanked windows will be reinstated.

The remainder of the main building's exterior walls will be carefully and diligently documented, disassembled, and reconstructed as part of its adaptive reuse as residential apartments.

On the townhouses, the character-defining Hal Forbes details will be carefully documented, removed, and stored or restored, before being reinstalled on a rebuilt portion of the proposed development that will contain residential apartments.

### PROPOSED IMPACT

A significant portion of the main Factory building (1) will be conserved and converted to residential dwelling spaces.

The remainder will be carefully disassembled and re-constructed to contain dwellings (2).

The wood details on the Townhouse facade will be carefully removed and re-installed (3).

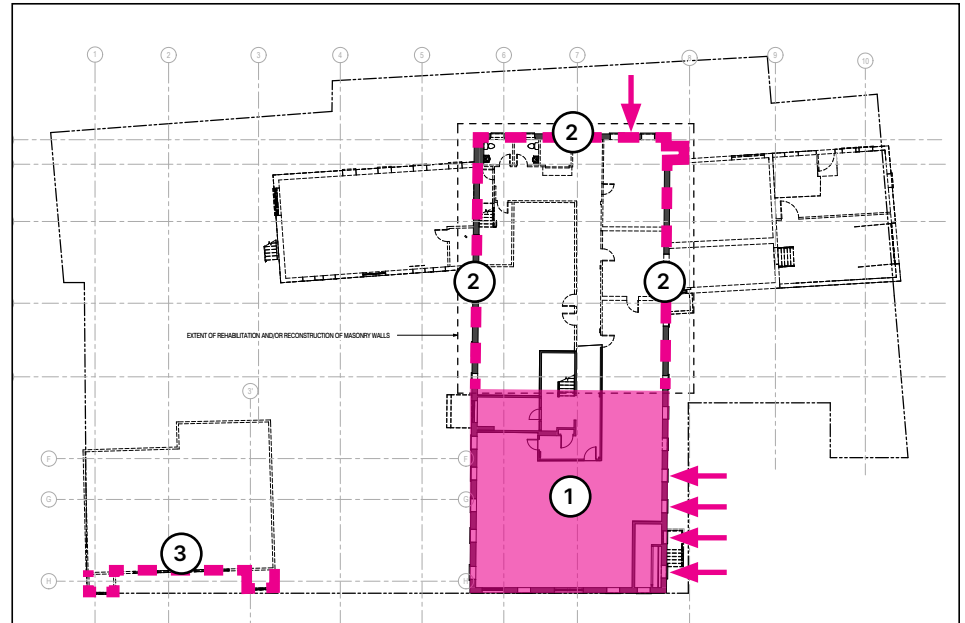
To be conserved



To be disassembled and reconstructed



Window to be rehabilitated



### REINSTATING WINDOWS

Several windows that are currently blanked-in with brick masonry would be opened and replaced in-kind on the main building.

Today at left, proposed at right.



**Impact on architectural integrity:  
The Townhouses**

The townhouse buildings’ charming appearance reflects very little of the history of the buildings or their context. For most of their history, these buildings were simple, 2.5-storey, steeply pitched gable structures that provided dense housing for single, working-class people. The facade as it appears today obscures this history.

Today, the townhouses are three-storey, shallow pitched buildings, with a cohesive and symmetrical, finely detailed façade, including a prominent bracketed eave, corbeled lintels, corner details and delicate panel motifs, with stained-glass storm porches—all elements that convey grandeur, wealth, and sophistication. As explained above (section 3.2), this new facade possesses a tenuous heritage relationship to these buildings and their context. The work obscures the history of the buildings and the neighbourhood at large: they do not “express [the] cultural, regional, or local heritage” (SMPS, 142) of the North End.

However, the detail work on the townhouses represents an illustrative example of the work of Hal Forbes, create visual interest, and contribute to a human-scaled streetscape. The proposed building would similarly concentrate articulation here, maintaining the existing relationship between

the factory building and the townhouses—with the sparsely detailed yet finely textured patina of the Factory near to the highly decorated townhouses, on opposing sides of the open space on Nora Bernard Street.

This proposal would maintain the Townhouses’ current appearance and presence by conserving their details and massing. During construction, the Forbes details would be carefully documented, removed, stored, and rehabilitated in conjunction with best practices in the Standards and Guidelines for the Conservation of Historic Places in Canada. New construction would replace the badly skeleton of the existing buildings, and the details would be reinstated in-kind.

At the same time, the proposed development reinstates the significant use-value of the townhouses—dense housing for people within a walkable working neighbourhood—by providing the same.



**THE TOWNHOUSES**

Re-instating their size, use, and details will maintain the value the townhouses contribute to the neighbourhood

## 5.2 — Considered alternatives

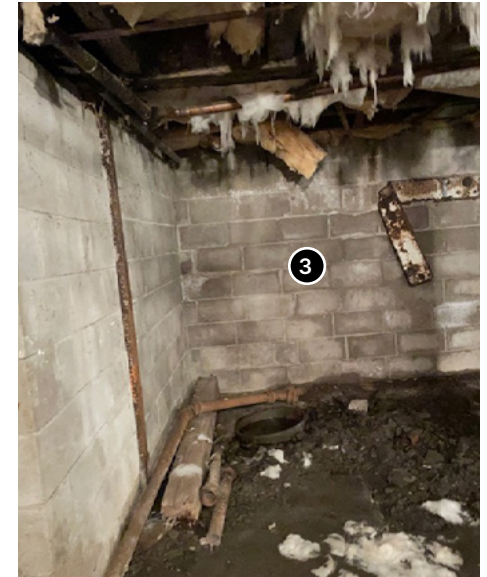
Alternative strategies have been carefully considered in order to reach the preferred development proposal detailed above. These alternatives have not been made part of the design proposal because they would either produce more intensive impacts on heritage assets, on street and neighbourhood character, or are not viable projects.

### Alternative: Conserve, rebuild, and/or move the townhouses

The potential to conserve the Townhouse buildings in place was carefully considered as part of this proposal. Preliminary investigations were performed into the buildings' condition to evaluate the viability of this strategy.

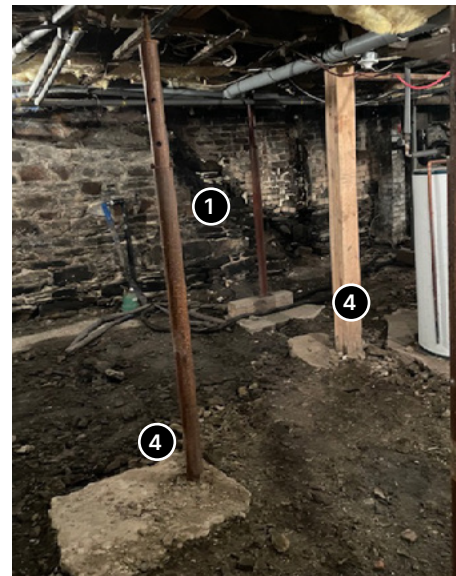
Preliminary investigations revealed the building's wood superstructure, interior finishes, and foundations appear to be in poor or fair condition, indicating that conservation may require the substantial reconstruction of most primary building elements in order to meet minimum standards for life safety and for conservation.

Given the buildings' history of incompatible alteration and their deteriorated condition, one alternative conservation strategy is to rebuild them as a period restoration. However, an appropriate restoration requires adequate documentation of the building's original form, construction, and detailing, and very little evidence has been found to date from the buildings' early lives that could support such a project.



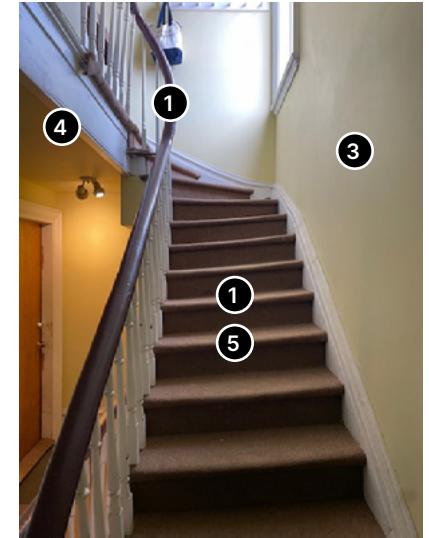
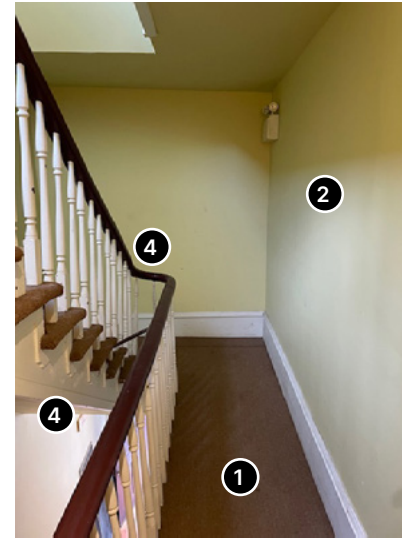
#### PRELIMINARY BUILDING CONDITION ASSESSMENT - COMMON FOUNDATIONS

1. Mixed brick and stone masonry foundations are crumbling in places
2. Brick masonry chimney has collapsed
3. Original foundations outside of original footprint have been replaced with concrete masonry
4. Several steel and new timber jack posts are present on split granite footings, which may have replaced original timbers
5. Timber superstructure is rotten and floating in space



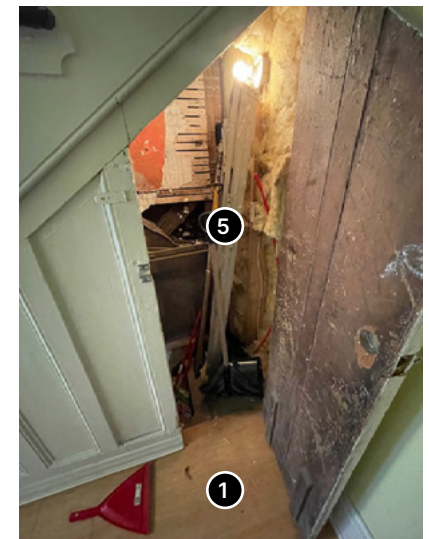
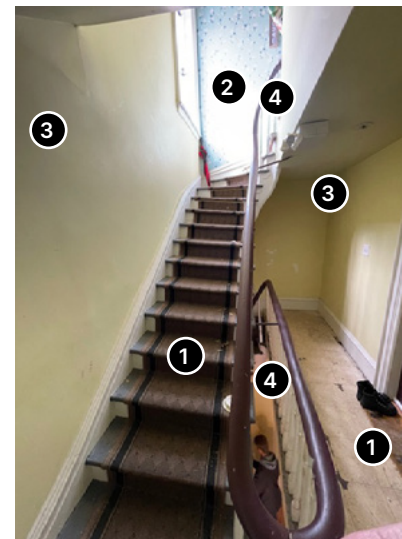
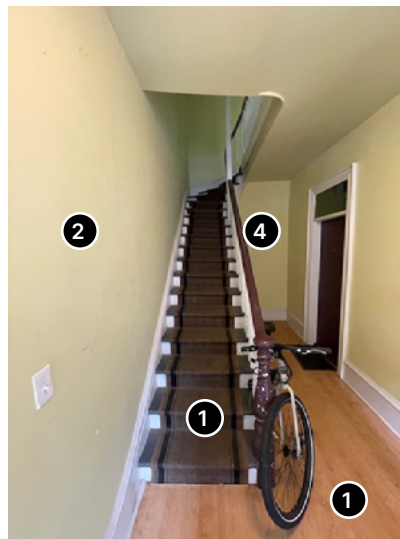
**PRELIMINARY BUILDING CONDITION ASSESSMENT - 5673  
NORA BERNARD STREET**

1. Floor finishes have been replaced with laminates and carpet. Subfloor and original finish condition is unknown. Existing finishes are in fair condition with advanced wear and tear.
2. Painted drywall appears to have replaced original plaster finishes in some locations. Presence or condition of plaster and lath underneath is unknown. Drywall and paint are in fair condition and may require some repair and repainting.
3. Plaster appears to be present in some locations and is experiencing mild to moderate buckling and may require repair.
4. Staircase handrails, baseboard trim, and stringer details are in fair condition, with some details damaged or absent in some locations. Unknown if these elements are original.
5. Stairs are experiencing moderate to severe settling and sagging. This may indicate underlying structural issues and/or relate to the compromised foundation conditions found in basement.



**PRELIMINARY BUILDING CONDITION ASSESSMENT - 5677  
NORA BERNARD STREET**

1. Floor finishes have been replaced with laminates and tiles. Wood stairs have been painted. Subfloor and original finish condition is unknown. Unknown if tiles are an asbestos risk. Existing finishes and stair runner are in poor condition with advanced wear & tear, except main floor laminate is in fair condition.
2. Painted drywall and wallpaper appear to have replaced original plaster finishes in some locations. Presence or condition of plaster and lath underneath is unknown. Drywall and paint are in fair condition and may require some repair and repainting.
3. Plaster appears to be present in some locations and is experiencing mild to moderate buckling and may require repair.
4. Staircase handrails, baseboard trim, and stringer details are in fair condition, with some details damaged or absent in some locations. Unknown if these elements are original.
5. Finishes and insulation in basement stair are exposed and may require enclosing and/or replacement. Original framing and lath is visible, and some has been replaced with dimensional lumber.



Stabilizing the buildings to move them to another site nearby would similarly require substantial alterations to the buildings in order to stabilize them for transport, and would require the abandonment of the existing foundations—compromising the buildings’ integrity further still.

**Alternative:  
conserve the Factory’s facades**

Another alternative explored as part of this proposal is to conserve more of the Factory’s facades and to place most new building mass behind and above the resulting masonry skin. This strategy, referred to as “facadism,” is often employed where owners wish to expand original building mass, and has taken place elsewhere in Halifax.

This strategy may conserve traces of heritage character such as eaves, cornices, returns, and other details that contribute to exterior appearance, but at the expense of other characteristics such as mass, height, structure (construction), fenestration, entries, and building uses.

In the interest of conserving as much of the original structure and building mass of the Factory at the street as possible, this proposal opts instead to place new building mass at the rear of the site, intervening more minimally on the original building.

**FACADISM IN HALIFAX**

One method of conserving heritage character-defining elements is to preserve facades (often Masonry) while interiors are replaced. Original doors and windows are often abandoned or locked, and original structure is removed.



1. RBC Waterside Centre (source: Wikimedia)

2. The Dillon (source: Mosaik Properties)

**Alternative:  
new building around  
or adjacent to the Factory**

As an additional alternative development strategy, this proposal considered placing all new building mass outside the Factory footprint—next to, behind, or around the Factory and the Townhouses. However, these alternative strategies negatively impact the character of the Factory or of the neighbourhood and streetscape around it, or are unfeasible strategies for adding density to the site.



**Alternative 1:**  
Conserve majority of the Factory as-is. Remove townhouses. Construct two new buildings close to streets.

Pros: Conserves more Factory building. Provides medium amount of new density.

Cons: Creates narrow alleyway and obscures the Factory. Removes 1 of 2 Factory street frontages. Removes townhouses, except for front facade. Compromises streetscape/streetwall scale, rhythm, and character. Compromises Factory “T” shaped plan.

Feasibility considerations: No underground parking is possible in this scheme.



**Alternative 2:**  
Conserve all buildings on site. Construct one point building on remaining area.

Pros: Conserves all buildings on site.

Cons: Provides little new density.

Feasibility considerations: Provides too few units for project to be feasible. Construction access extremely challenging. No underground parking would be possible.



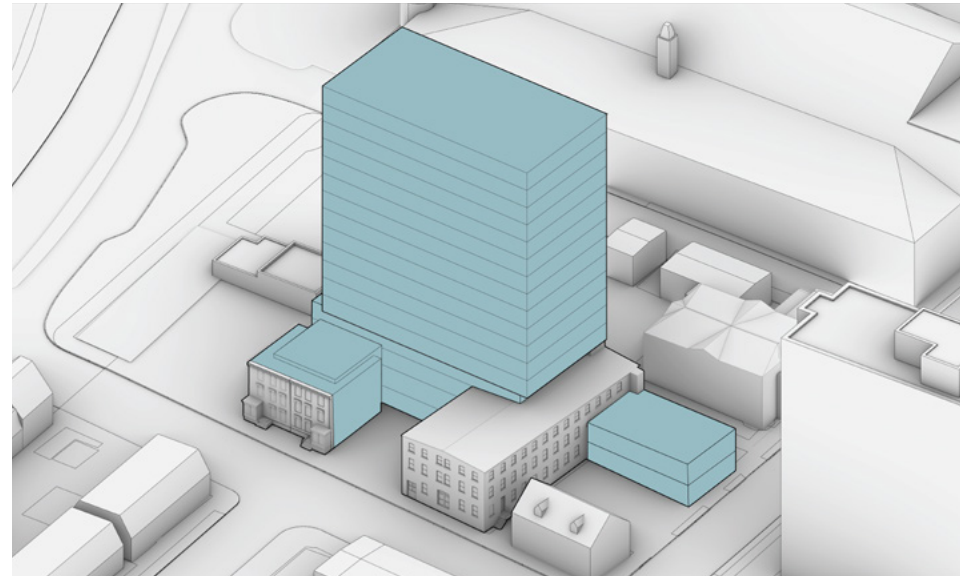
**Alternative 3:**  
Conserve building facades. Remove and replace interiors. Construct new building(s) within existing footprints.

Pros: Conserves large number of exterior details, materials, and windows and doors. Provides plenty of new density.

Cons: Removes all elements inside buildings. Removes 1 of 2 Factory street frontages. Dominates existing buildings and compromises streetscape/streetwall scale, rhythm, and character. Requires expensive and risky underpinning and stabilization work.

Feasibility considerations: This scheme would require underpinning and bracing for facades, making this scheme financially unfeasible. No underground parking would be possible in this scheme.





**PREFERRED OPTION:**

Conserve the entire Mayflower Factory main building footprint and exterior walls, either through retention in-place or rehabilitation & reconstruction. Conserve townhouse facade details and mass. Construct new mass at site rear & at Maynard street.

Pros: Conserves entire main building footprint of Factory. Conserves “breathing room” and courtyard. Conserves “T” shaped plan. Conserves streetscape/streetwall scale, rhythm, and character. Conserves elements of the Townhouses that provide intact heritage value, namely the Forbes details.

Cons: Requires intensive and expensive heritage stabilization and reconstruction.

Feasibility considerations: Provides balance of maximum density, parking, and conservation outcomes.

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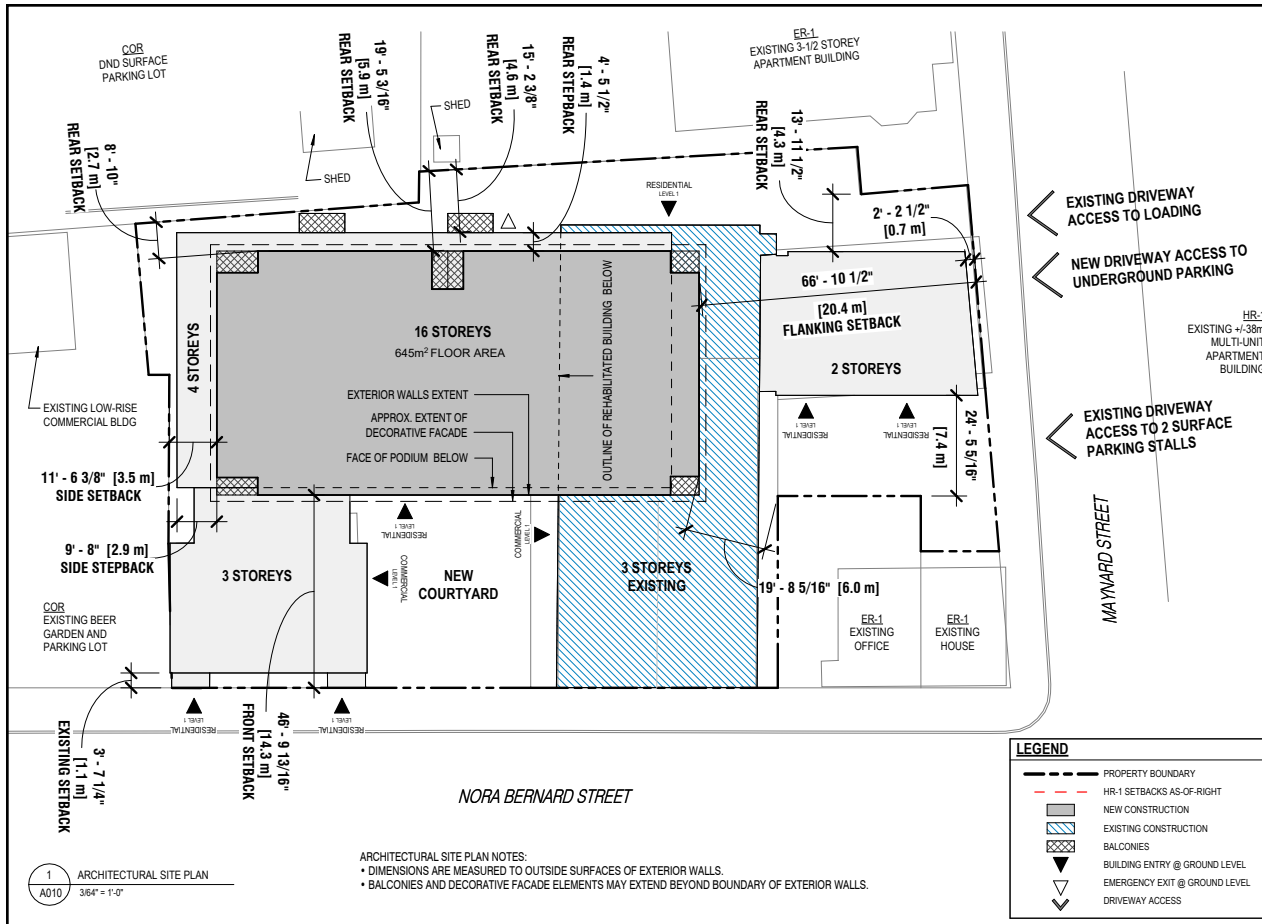
## 6.0 Design rationale

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## 6.1 — Project brief

This development proposal aims to bring residential density to the Mayflower Factory site in a manner that is sensitive to its heritage and to the neighbourhood context, and that references the materials and architectural language that contribute to its character. The development should exhibit densely layered interpretive characteristics as part of its architecture, going beyond signage and interpretive plaques. The architecture should uncover and celebrate the site's history rather than obscure it, while fitting into the wider contemporary urban context of Halifax with high quality materials and construction. Meanwhile, the proposed new construction should remain a background for the Factory building by carefully creating a hierarchy of articulation, material selection, and detailing that celebrates the Factory as the main character in the site's nearly 200-year story.

# 6.2 — Planning and land use



The existing land use by-law context under Centre Plan and through Housing Accelerator Fund amendments is for ER-2 zoning on the lots that comprise the site. Note that the Factory building would not be permitted here if proposed today. Centre Plan stipulates a maximum building height of 8m. Neighbouring lot zoning varies, with two COR lots adjacent and three ER-1 lots, one of which contains a non-compliant 4-storey apartment building. The mid-rise apartment building across the street is zoned HR-1, with a maximum height of 38.0m or 14 storeys.

This proposal is seeking to develop the site under new land use by-law regulations as part of a Heritage Development Agreement. The proposal approximates the built form that would be permitted under HR-1 zoning, with some modifications to permit a building that achieves a balance of density and heritage conservation:

- Side and rear setbacks of 4.3 and 4.6m at ER-1;
- Streetwall setbacks of 13.2m on Nora Bernard Street and 19.7m on Maynard Street;
- Side and rear setback reductions;
- Building height limited by Halifax Citadel Ramparts
- Building typology modification (tall mid-rise height limit increase)

## 6.3 — Design strategy

The proposed design is rooted in a framework that aims to retain or enhance heritage elements while contributing high-quality urban design and new dwelling spaces to the vibrant neighbourhood of North End Halifax.

Framework:

- Celebrate the form, siting, detailing, and architectural style of the Factory building by referencing or alluding to it, while not obscuring the original.
- Maintain an architectural hierarchy that is subordinate to the Factory building, through careful choices of massing, detailing, and articulation.  
With new construction, maintain the hierarchy of articulation provided by the relationship between the Townhouses and the Factory.
- Use high quality materials that reinforce this hierarchy, and contribute positively to the urban landscape of the city.
- Acknowledge and reference the architecture and scale of other nearby buildings.
- Interpret the site’s history as pre- and post-industrial site and as part of a workers’ neighbourhood, through architectural elements such as details and hardware and through interpretive work & building naming.
- Activate the open space on Nora Bernard Street, transforming it from parking lot to a vibrant public plaza.

### Celebrating heritage

Allowing the Factory to remain prominent on the site is a critical gesture toward celebrating its character. To achieve this, nearly all of the proposed new building mass is pushed to the rear of the site, made possible partly by the side/rear setback and stepback reductions requested above (see section 6.2). This massing strategy maintains the Factory’s roofline and shallow pitched gable 14.3m (45 feet) or more deep into the site, and contributes to maintaining the small-scale character of the streetwall by keeping new building mass far from streets.

The configuration of the new building mass coincides with the character-defining T-shaped plan of the Factory — a characteristic that contributes to its presence through the block (see sections 3.1 and 5.1). The decision to place new mass here deliberately speaks to this existing condition, rather than choosing to reinvent the site’s general configuration.

#### CONSERVING THE T-SHAPED PLAN

The form and siting of the Factory building are characterized by a T-shaped plan that bridges Nora Bernard and Maynard Streets. The proposed development celebrates and conserves this character.

Existing



Proposed



Conserved



Existing divisions of uses, access points, and site circulation would be largely maintained in the new development. The site’s main access point has been Nora Bernard Street, while its Mayard Street access and service wing was historically used for receiving goods and fuel, and as a secondary pedestrian entrance. This use pattern will be maintained, with back-of-house functions such as loading and garage entries and a secondary resident entry located on Maynard Street. The service wing is in poor condition and hosts few of the building’s character-defining elements, so this proposal replaces that mass with a 2-storey mass on a similar footprint, containing a garage entrance and residential walkup apartments with front terraces.

The Italianate-style features of the Factory help define its character: its low-sloped roofline, symmetrical facade, and shallow arched windows arranged in regular repeating bays contribute to its charming simplicity, and make subtle references to classical architecture. The proposed new development continues this narrative by employing a language of regular and repeated window bays, and with arched facade elements that allude to classical forms. While the Factory’s windows are defined by the fine grain of individual bricks in lug (angled brick) sills and soldier-coursed voussoirs (arched lintels), the arches in the new development maintain a quiet uniformity with monolithic materials.

Finally, the proposed development is designed to remain subordinate and distinguishable from the heritage of the Factory building in several ways. Floor elevations have been selected to avoid clashes with the Factory’s, by closely matching the existing ten-foot floor-to-floor heights, while also achieving barrier-free access throughout the ground floor. At level 3,

additional floor-to-floor height provides relief around the Factory building’s roofline. As much as possible, the new development carries the horizontal datums of the Factory to reinforce the composition of its windows and its form, and to avoid visual clashes.

The reconstruction of the Townhouses on Nora Bernard Street recreates its massing, height, and articulation, and reinstates the wood details created by Hal Forbes (see above, section 5.1). This ensures the new mass maintains the effect of thje existing townhouses’ scale and character on the streetscape.

### Maintaining hierarchy

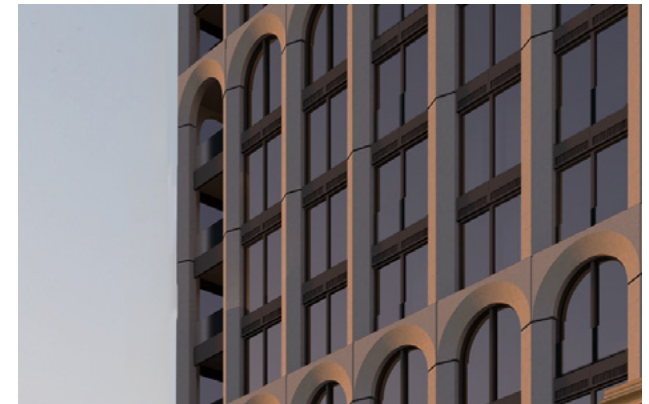
The Factory building, while minimally detailed, should remain the most finely textured portion of the new development as a whole. At the same time, this proposal seeks to retain moments of visual interest provided by the highly detailed wooden townhouses today. To achieve these aims, the proposed new mass on Maynard Street is composed with a regular rhythm of alternating recesses. Red brick masonry, arranged in varied types of brick coursing, provides a high level of human-scaled visual interest. So while the townhouses feature fine wooden details in a rhythmic, symmetrical, Victorian-esque style as part of its 2002 facade, and is otherwise clad in wood clapboard, the material and articulation strategy of the new development is designed to achieve similar effects with brick while remaining entirely distinct from the existing Factory masonry.

The choice of red brick for the new mass at Maynard Street is a clear reference to the red brick of the Factory building, and is designed to complement that material and contribute to a site-wide material language. However, this material remains distinct from the highly weathered masonry of the factory, through



#### REFERENCES TO CLASSICAL FEATURES: FACTORY

Shallow arched lintels repeat in a regular pattern on the Factory, characteristic of its Italiante architectural style. They are formed with soldier-coursed (upright) bricks, creating a fine-grained texture.



#### REFERENCES TO CLASSICAL FEATURES: PROPOSED

Arched facade elements on the proposed building refer to the classical composition of the Factory, but are minimally detailed to leave the finest textures to the Factory.

the use of finely finished brick units and matching red mortar, creating more uniform surfaces that fade into a visual background.

Elsewhere on the new development, detail and ornamentation is sparse and articulation is regular. The effect overall is that the Factory and Townhouse details should remain the focus of the site.

### High-quality materials

The new development is designed to contribute positively to the material landscape of the North End, while achieving the above goals of highlighting heritage and keeping the Factory as the focus of the block.

At points where people interact directly with the building from the street, brick masonry is present, maintaining the material’s status in the neighbourhood and broadening its presence from the Factory. Brick at the new Maynard mass is detailed with coursing and depth variations—not with texture and fine detail. The uniformity of new brick with red mortar contrasts with the layered patina of the original warehouse brick.

At the building’s podium, the four main portions of the overall development converge: the Factory intersects it, the new brick mass sits adjacent to it, the Townhouses rest against it, and new tall mid-rise sits on top. As the connective tissue for these different masses, this portion of the development should remain as a warm, neutral backdrop. Clad in bronze-coloured metal and minimally detailed, the podium here joins the new masses with the old, and serves as a quiet, rhythmic background to the entire development.

In the tall mid-rise form above, the arches formed by precast concrete or concrete panels lend formality to the primary new building mass. This material choice

#### MATERIAL PALETTE

Examples of the proposed materials shown in combination.



#### DARK METAL

Smooth  
Muted  
Backdrop

#### PRECAST CONCRETE PANELS

Natural  
Smooth  
Bright

#### BRONZE METAL

Warm  
Elegant  
Contemporary

#### THE TOWNHOUSE FACADE

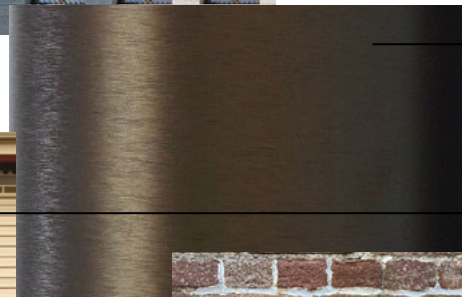
Detailed  
Ornate  
Contrasting

#### THE FACTORY FACADE

Textured  
Weathered  
Fine-grained

#### RED BRICK W/ RED MORTAR

Uniform  
Human-scaled  
Relationship to Factory





**VIEW OF PROPOSED DEVELOPMENT FROM BAUER STREET**

The new 3-storey mass on the left mimics the mass of the existing townhouses, and activates a new enhanced public courtyard facing Nora Bernard Street.



acts as a partner to the heavy robustness of brick on the lower masses, and is a nod to the machinery and industry historically found here. At the same time, its light tones and fine texture contrast with the Factory's aged brick, and evoke a durability that is appropriate for this storied site. That same simplicity and restrained material variation provide for dynamic interactions with daylight.



**PERFORATED METAL SCULPTURE  
AS INTERPRETIVE ARCHITECTURE**

Custom cut steel or iron elements in select locations of the new development act as interpretations of the site's first industrial tenant: the Halifax Foundry, which produced wrought iron hearths, fences, gravestones, and other items.

Source: dreamideamachine.com  
Artist: Cal Lane, *Shovel* (2004).

**Acknowledging contemporary context**

Alongside efforts to incorporate the proposed development into the local site, the development will also belong to the wider neighbourhood context of contemporary Halifax. The scale of nearby buildings ranges from the low-rise workers' housing of the North End, to the many mid-rise buildings surrounding the Halifax Common, to the vast open spaces of the Common and the Citadel nearby. The new development bridges these contexts, reaching across the street and outward for cues in scale and style.

For example, the 15-storey apartment building across the street will appear as a sibling building to the proposed development of 17 storeys. And nearby, the enormous Halifax Armouries temper the scale of this new development. Material and stylistic elements of both these buildings appear in the new building: repeated arch forms, brilliant metal, and the mosaic of coloured house paint, among others.

**Interpreting site history through  
architecture and landscape architecture**

The development site has played host to many overlapping narratives that are woven tightly into the history of Halifax, its residents, and its material culture. The proposed development aims to fit these stories into its built fabric, interpreting them through material choices and details.

While roughly half the main Factory building will be reconstructed, its brick masonry will be conserved and re-used as part of the rehabilitation of the central courtyard, and as wall facing in the rear yard. Brick rubble is anticipated to be made during the building's disassembly, and will be re-used in gabion baskets in the new front plaza, arranged as piles of boxes as if



**WILLIAM JOHNS FIREPLACE COVER (DETAIL)**

An item produced on the site before the current Factory building was constructed. Floral motifs dominate Johns’ work, which remains intact in some buildings and cemeteries in Halifax.

(Steven Archibald, Halifax Bloggers)



**METAL DETAILS ON THE PROPOSED DEVELOPMENT**

As interpretive moments to explain the history of the site, metal screens will be introduced at select locations. These artistic elements will reference the early history of the Halifax Foundry and the Mayflower Factory’s name today, and will communicate the proposed development’s new name and visual identity.



marshaled during shipping and receiving of Factory goods. Similarly, conserved whole bricks will clad the new privacy and retaining wall at the site’s rear.

The people who have inhabited this site over the years also serve as the basis for interpretive material and detail choices. As explored in section 2 of this report, a significant number of women worked at the Factory, drawn by wage labour work in a time when there were few opportunities for single women to work. Similarly, the neighbourhood nearby, and especially the Townhouses, hosted many single women in the site’s early days—living in communal or shared rental arrangements and working nearby after leaving home, being widowed, or otherwise unmarried. This history helped formulate the basis for the anticipated branding of the building and its renaming, which focus on flower elements as representative of both the Mayflower name and the femininity of the site’s many women workers and residents.

Another noteworthy period of the site’s history was the presence of the Halifax Foundry, which predates the Mayflower Factory’s construction. The Halifax Foundry was one of the first buildings on the block. Built and operated by William Johns, his operation produced wrought iron items from summer fireplace covers, gates and fences, Franklin stoves, and headstones. Some of these items may still be present in Halifax’s cemeteries and South End homes.

By blending Flower motifs and the heavy, sculptural material of iron or steel in select locations, the new development provides several moments of interpretive value that speak to some of these noteworthy periods




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**EXISTING PARKING LOT**

Today, the central courtyard hosts the blank side wall of the Townhouses, and a gated surface parking lot.

in the site's history, and reach beyond the history of the Mayflower Factory building on its own.

**Activating the open space**

The open space on Nora Bernard Street is currently a gated asphalt parking lot, which also provides the only pedestrian access to the Factory's main entrance. The proposal transforms this space into an open landscaped courtyard with planting, interpretive sculptural elements, seating, new public-facing retail space, and the new residential development's primary entrance. Activating this space works to protect the visibility and character of the Factory building, while integrating the building and site more closely into the neighbourhood and streetscape.




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**ENHANCED PUBLIC COURTYARD**

A barrier-free public courtyard will be created with planting, sculptural seating elements, and human-scaled ground textures. The space will be further activated with new ground-floor retail and the building's main entry.

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7.0 **Conservation strategy/  
mitigation measures**

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# 7.1 — Proposed conservation strategy

## Mayflower Factory

The proposal maintains a large portion of the brick factory building, about 55 feet of depth, as well as a portion of the 1 storey brick mass fronting onto Maynard Street. The following mitigation measures are recommended:

- Thorough photographic and architectural documentation should be completed prior to any alterations;
- A conservation expert, with CAHP designation, should be engaged and consulted throughout the demolition and construction process to advise on best practices;
- Avoidance measures should be put in place and may include but are not limited to: erecting temporary fencing, establishing buffer zones, weather protection, and structural monitoring, especially during high-risk phases;
- Salvage building materials during demolition, store safely throughout construction and, wherever possible, reuse to repair any damages that occur elsewhere on site;
- As per Standard 10, repair rather than replace character-defining elements. Where there is not sufficient evidence to inform replacement, new work should be compatible with the heritage character;
- If salvaged bricks are not suitable for reuse, new masonry work should be visually and physically compatible with the existing masonry, and be done using compatible materials;
- As per Standard 11, new work should be physically and visually compatible with, subordinate to and distinguishable from the historic fabric; and
- A detailed condition assessment should be prepared prior to demolition. Working with a structural engineer, this will help to inform the extent of stabilization and reinforcement required based on current conditions.

## The Townhouses

The proposal conserves the scale, height, and details of the townhouse buildings through a process of disassembly and rehabilitation, in order to maintain their contribution to the site's visual interest and human-scaled streetscape, and in recognition of their illustration of Hal Forbes' work. The following mitigation measures are recommended:

- Thorough photographic and architectural documentation should be completed prior to any alterations;
- A conservation expert, with CAHP designation, should be engaged and consulted throughout the demolition and construction process to advise on best practices;
- Exterior architectural elements will be documented, stored, salvaged and reused for the rehabilitation project; and
- The new mass should preserve the form and scale of the existing building to provide a positive contribution to the heritage character of the adjacent Mayflower Factory and surrounding area.

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## 8.0 Bibliography

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