



Heritage House Notes

& Built Heritage Research Guide





Table of Contents

Introduction	2
Styles	3
Roofs	15
Eaves and Gables	17
Dormers	19
Framing	21
Masonry	25
Wood cladding	27
Doors	30
Windows	32
Resources	36
Glossary	38
Built Heritage Research Guide	40
Printed Sources	41
Web Sites	43
Architectural Drawings and Plans	44
Insurance Minutes and Plans	45
City of Charlottetown Records (PARO, R.G. 20)	46
Business and Telephone Directories	46
Genealogical Sources	46
Maps	46
Aerial Photographs	46
Cadastral Maps / Atlases	47
Land Conveyances	47
Photograph Collections	47
Community Histories	47
General References	47
Recognition of Heritage Places	48
Prince Edward Island Register of Heritage Places Application	49
Prince Edward Island Register of Heritage Places Guidelines	53

Introduction

A building doesn't have to be a stately mansion or quaint farmhouse to be historic and worth preserving. According to the standards of many heritage and preservation bodies, any building over 50 years old qualifies for consideration as a heritage property. For instance, if a bungalow built in the 1950s isn't already considered a heritage building, it soon will be. If this seems absurd, note that many of the buildings we now regard as priceless heritage houses were considered commonplace and ordinary at the time they were built.

Prince Edward Island has a rich variety of buildings from all eras of its history. Individually, many of them are excellent examples of a particular style of architecture. Their styles reflect a wide range of factors – personal taste, general popularity, economic prosperity and the availability of technology.

They do more than remind us of our past; they are a priceless element in our landscape, both urban and rural. They are also a fragile part of our landscape, easily damaged or destroyed by uncaring or uninformed repairs and renovations.

These notes aren't intended to be a how-to manual for restoring your old house or a design guide to historic architecture on Prince Edward Island; instead, they hope to give an introduction to the elements that make up an old house and how they have evolved over the last two centuries.



I can remember how little we had. My God! The old house we lived in, you had to go through a little door to get in and my father and mother had to go through our room to get in their little room. A small little house – knots on the floor that you'd trip over.

Tommy Duncan, b. 1900





Georgian – Late 1700s to 1840s

Georgian style buildings are simple rectangular blocks with carefully balanced facades.

Door and window openings on the facade are always in odd numbers (3, 5, 7), symmetrically located and evenly spaced.

The door is central, often with sidelights and transom panels.

The porch is often a simple overhang or portico large enough to provide an airlock.

Windows are arranged symmetrically, two on each side of the door. Second storey windows are directly above the door and windows below.

Georgian houses sometimes had hip roofs, but usually the roof is gable style with a low pitch. Either style of roof will have a minimal overhang.

Dormers will be gable style.





Greek Revival – 1800 to 1880s

The Greek Revival style is a more dramatic exploration of the principles of symmetry and detail established by Georgian architecture. Based on the proportions of Greek temples, the style was very popular for banks, but the form was easily adapted to houses, ranging from simple farmsteads to formal mansions.

The door is usually central, with sidelights and transom windows.

The porch usually dominates the facade, often with a pedimented roof, columns and pilasters.

Windows are arranged symmetrically, two on each side of the door. Second-storey windows are directly above the porch and windows below.

Greek Revival houses usually have gable roofs with a low pitch, wide overhang and returned eaves. Wide corner boards suggest the gable end of the house is supported by columns.

Dormers are rare, but if present will usually have gabled roofs with eave returns to reflect the main roof style.





Gothic Revival – 1830s to 1880s

The Gothic Revival style emerged as a rebellion against the formality of Georgian and Greek Revival architecture. Based on the proportions of Medieval cathedrals, the Gothic Revival style emphasized verticality – seeking to draw the eye upwards.

Doors can be either central or offset to one side of the facade. They often have pointed panels or windows and a pointed or hooded lintel.

The porch is often a verandah spanning the full width of the facade.

Windows often have a pointed top sash or a hooded cap. Second storey windows are above those below and the center gable features a large window in the center and often a smaller one at the peak.

Gothic Revival houses have steeply-pitched gable roofs with a centre gable and an abundance of decorative woodwork.

Dormers are rare.





Italianate – 1850s to 1890s

Like the Gothic Revival, the Italianate style was a rebellion against the formality of the more formal Georgian and Greek Revival styles. It used rambling, informal Italian villas as a model.

Doors are usually centrally located, sometimes with sidelights and transom window.

The porch is sometimes a verandah that wraps around the front and side facades, but can also be an overhang with an upper storey to suggest a tower.

Windows are usually tall and narrow, topped with an arched cap or a rounded hood.

Italianate houses have a flat or, more commonly, a low-pitched hip roof with wide overhangs supported by elaborate brackets.

Dormers are rare, usually replaced by a square cupola.





Romanesque – 1870s to early 1900s

The emphasis in the Romanesque style is on width, rather than height. The facade usually features a variety of pattern, texture and decorative woodwork.

Doors are usually offset and only rarely feature sidelights or transoms. If the door itself isn't arched, the door frame often is.

Porches, if present, are usually under a rounded arch.

Windows are randomly located, sometimes with arched sashes or under a hooded sill.

The roof on a Romanesque house is broad to emphasize the overall horizontal lines of the house. They are gambrel, gable or a blend of both. A common feature on Prince Edward Island is a snub gable combined with a centre-cross gable, as seen here.

Dormers are sometimes set above a two-storey bay to suggest a tower.





Mansard – 1870s to early 1900s

Sometimes called Second Empire, the Mansard style was named for the designer of its distinctive roof, François Mansard. The height of the roof, combined with dormers, provided a full upper storey of usable space. For this reason, the style became popular for remodeling projects during its era. The style was often combined with Italianate.

Doors can be either central or offset.

The porch can be part of an Italianate-style verandah, the first storey of a projecting front tower or, as seen here, a simple, offset airlock.

Windows are often grouped in bays or towers, if an asymmetrical facade is desired.

All emphasis in a Mansard Style house is on the roof. A very steep lower pitch, often with a gentle inward curve, is capped with a flat or slightly-pitched hip roof.

Dormers sometimes have roofs reflecting the main roof style, but frequently feature shapes borrowed from other styles. Cupolas are often present if the design doesn't feature a front tower.





Queen Anne – 1880s to early 1900s

The Queen Anne style emphasizes asymmetry and intricate ornamentation. The facade usually incorporates a variety of decorative wood and shingle work. Almost all are unique.

Doors are usually offset and often decorated with irregularly placed inserts and multi-paned, sometimes leaded, windows.
May be paired or single.

Porches can be part of a tower, extend into a verandah, capped by a portico – or all of the above!

Windows are irregularly placed and often incorporate coloured glass.

Queen Anne style houses usually have a blend of hip and gable roofs.
A tower, turrets and dormers are often featured.

The style was popular during the silver fox boom of the early 1900s and wealthy fox farmers often celebrated their prosperity by building a new house in the Queen Anne style. As a result, these houses are often nicknamed “Fox Houses.”





Vernacular “Island Ell” – 1870s to early 1900s

Most of the houses on Prince Edward Island were not designed by architects or built from plans. They were fashioned by carpenters who simply built the kind of houses they knew how to build. These adaptations are formally referred to as “vernacular” styles. They were often based on formal architectural styles, and like them, can be associated with certain decades.

Taking its nickname from its L-shaped floor plan, the Island Ell is the classic Prince Edward Island farmhouse. The door to the main house was usually offset – the door to the wing was usually sheltered under a verandah tucked between the wing and the main house. Later renovations often turned the verandah into a sun porch. Windows are sometimes set in a bay (sometimes a two-storey bay) or sometimes in symmetry with the door. Gables and eaves were sometimes dressed with brackets and ornamental shingle work.

The roofs on an Island Ell are gable with a steep pitch. Dormers are rare, but the wing often features a centre gable.



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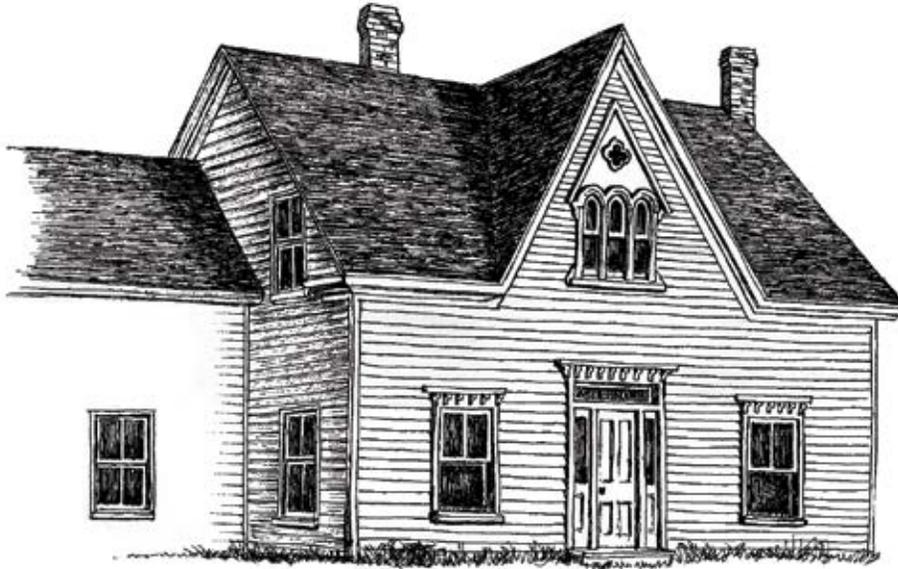


Vernacular "Centre Dormer" – early 1800s to 1840s

This simple design, built around a central chimney, was very common in the Prince Edward Island countryside in the first half of the 1800s. You can see how it was based on the more formal Georgian style.



S T Y L E S



Vernacular "Centre Gable" – 1840s to early 1900s

Larger and roomier than the Centre Dormer style, Centre Gable houses became quite popular in the mid-1800s. You can see how some of the elements were drawn from the Gothic Revival style.





Vernacular “Four Square” – early 1900s to 1930s

This square, hipped-roof style is sometimes called Colonial Revival. It became a popular design – especially for farmhouses – in the early 20th century. The square facade is sometimes symmetrical, sometimes not. The roof often features dormers to allow almost a full third floor of useable space.

The house was built in 1892 and I was the first one born there, in 1907. I can remember the old log cabin in back. It was used as a sheep shed. It was on the end of the barn. They always had to put straw in there for bedding for the sheep. We’d get up in the main part of the barn and we’d just slide down into it! Didn’t take much to amuse children in those days!

Mildred Johnstone, b. 1907



You can radically alter the look of a building without touching the underlying structure. Windows, doors and cladding are a fundamental part of a house's architectural style.

STYLES



Original



Renovated with unsuitable door and windows.

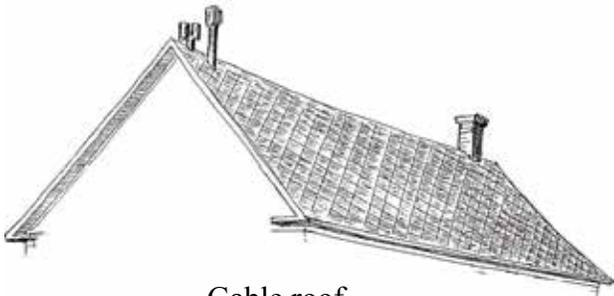


Unsuitable doors, windows and removing corner boards to install new siding.

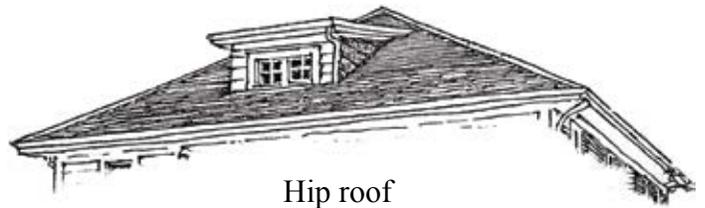


R O O F S

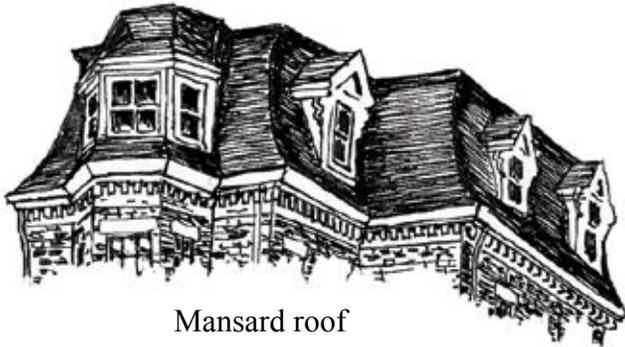
A **gable** roof has two sides that slope down from a central ridge. It's sometimes called a pitched roof. A **gambrel** is a two-sided roof with a double slope. The first slope rises sharply from the eave before changing to a gentler angle before meeting the ridge. Often called a barn roof. A **hip** roof has four sides with all surfaces on the same slope. A **shed** roof has only one pitch. A **flat** roof gives the impression of having no pitch, but usually it has a slight slope to shed water. A **mansard** roof has steep slopes on four sides, topped by a flat or sometimes hipped roof.



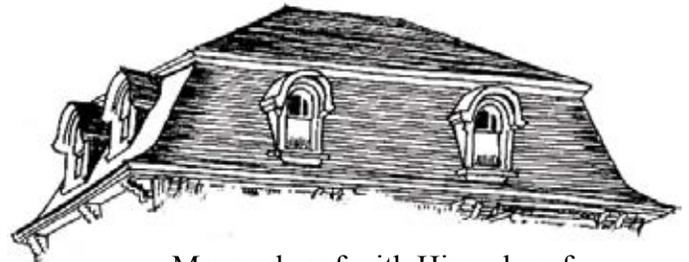
Gable roof



Hip roof



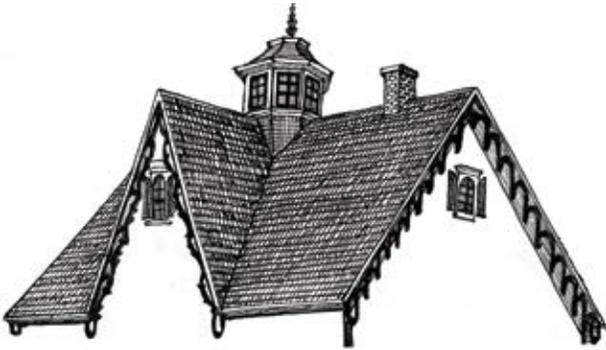
Mansard roof



Mansard roof with Hipped roof



The size, shape and slope of the roof caps a building’s silhouette. Roofing materials contribute to its texture and pattern. Decorative elements like iron cresting and cornices can also add to a roofline’s visual interest. Gutters and downspouts – essential to the structural health of a building – also contribute to the aesthetics of the roof line. A house’s roof design often indicates its architectural style.



Gothic Revival emphasized steeply-pitched gable roofs, usually enlivened by dormers. Lots of decorative bargeboard or “gingerbread.”



Georgian architecture emphasized simple gable roofs with low pitches. On Prince Edward Island a centre dormer was often added.



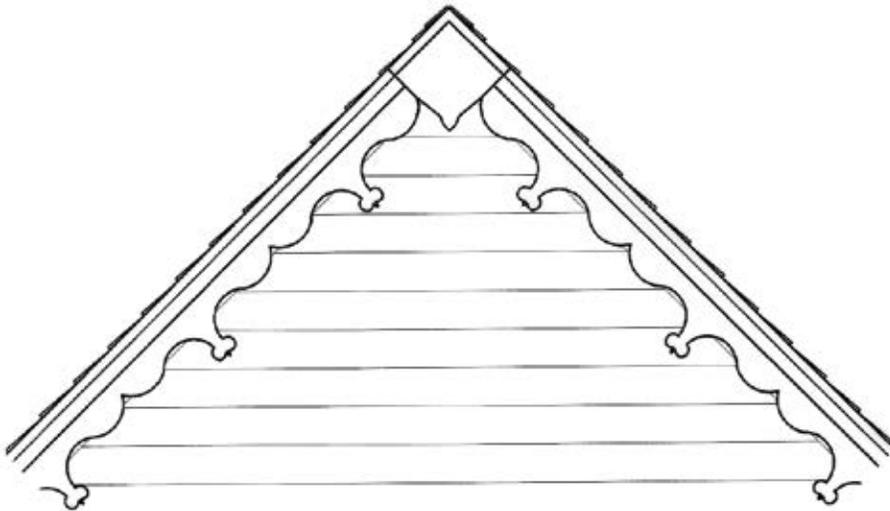
Romanesque houses on Prince Edward Island usually featured snub gables, decorative bargeboard and creative shingle patterns.



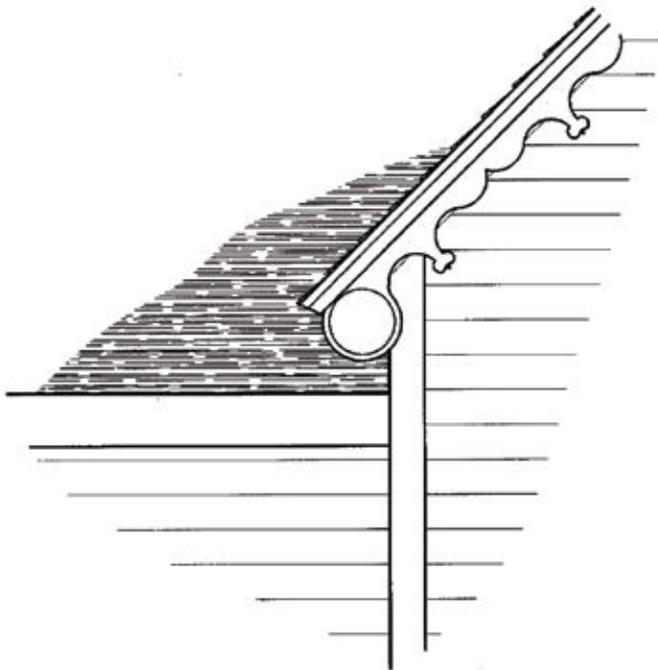
Queen Anne houses featured steep gables and intersecting roofs with dormers, turrets and towers.



E A V E S and G A B L E S



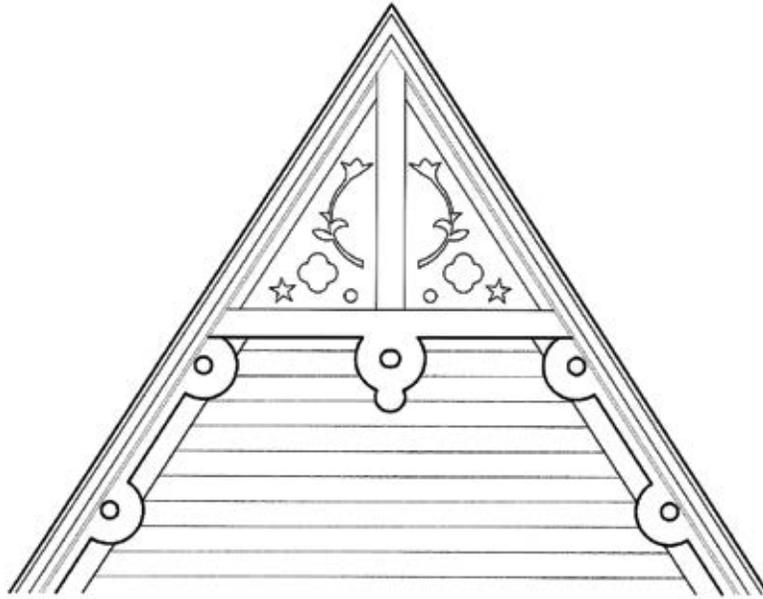
A **gable** is the upper wall under a pitched roof, extending from the eaves to the ridge. Many architectural styles are defined by their roof line, and often the gables are the most distinctive features of a house – even if they aren't green.



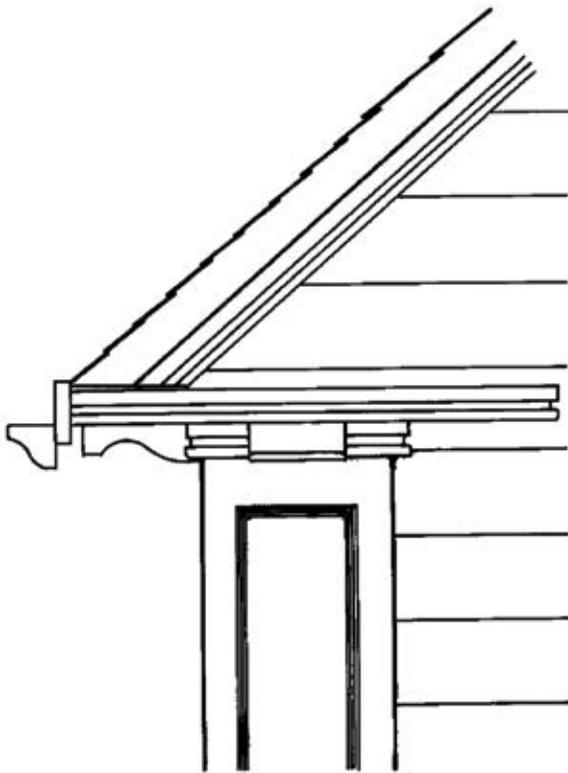
The roof edge that overlaps the wall is called the **eave**. The horizontal edge of the eave is called the **fascia**. The underside is called the **soffit**. On many houses the eaves are elaborated with brackets and mouldings to emphasize the transition between wall and roof. The shape, size and extent of ornament vary considerably according to the style of the building. It is sometimes the dominant feature of the facade. Since more ornate eave treatments are built up with layers of mouldings, they contain more joints and seams and are more prone to deterioration.



E A V E S and G A B L E S



A once-elaborate and beautiful eave or gable design may have been removed during an earlier renovation, especially if vinyl siding was applied. If you are reversing an unsympathetic renovation, you can recreate an authentic eave by studying photos or examples of similar houses.

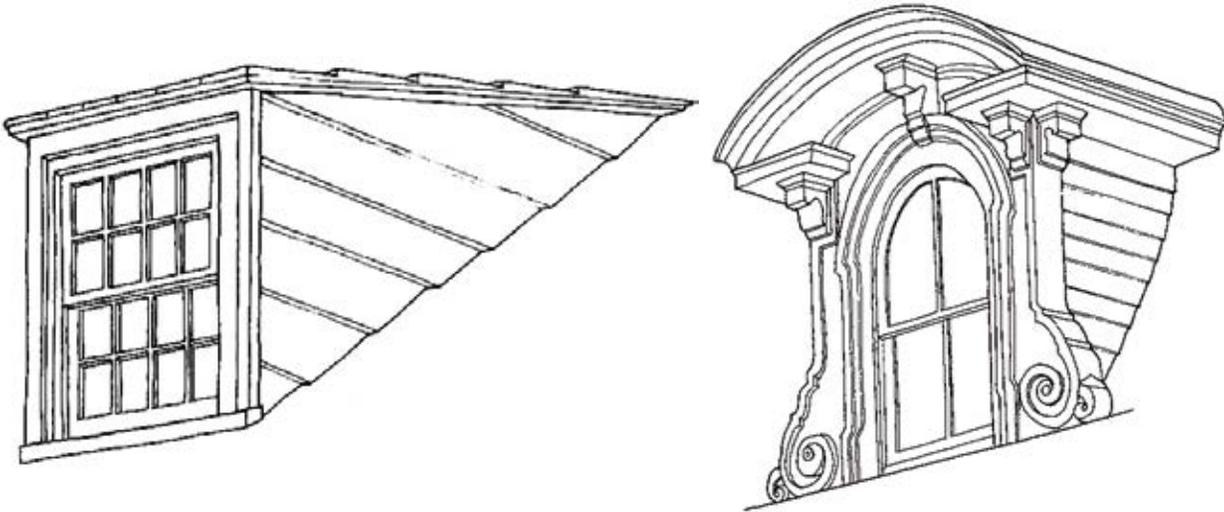


The drainage system – gutters and downspouts – often formed an integral part of the eave and will also require regular maintenance. Gutters were usually shaped not only to collect rainwater but also to form part of the eave's decoration. Downspouts were sometimes fastened with decorative hardware. They were fabricated from wood or copper. In the 20th century, galvanized steel and aluminum became common. If rainware has deteriorated beyond repair, replace it with a duplicate of the original. “Off the shelf” gutters and downspouts are often too small and will be inappropriate to your eave design. If given a sample of the existing rainware a metal shop can duplicate it at reasonable cost. Suppliers also offer “heritage” profiles that, though more expensive, will look much better.



D O R M E R S

A dormer consists of a window, enclosing walls and a roof, breaking out of a roofline. Sometimes it extends below the eaves. Sometimes it is entirely within the roofline. Dormers can be very simple or quite ornate, depending on the style of your house. Shape, size and ornamentation vary considerably, reflecting the architectural style of the house. Dormers were often added to increase light and living space and might not be original to the house.

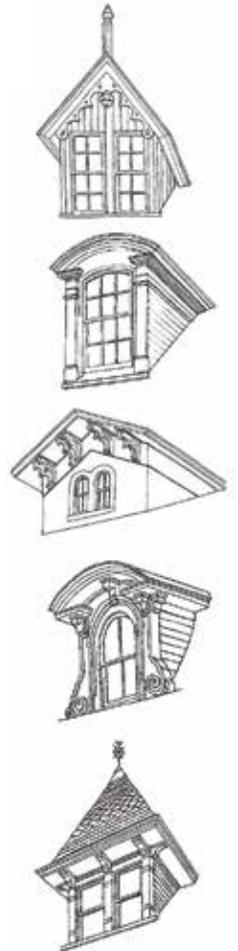


Adding a dormer – If you want to add a dormer, do so in keeping with the style of the house. Consult with an expert before cutting into the roof of your house. A window installed in the gable end or a skylight installed less obtrusively on the rear elevation may be the solution to improving the light and ventilation of an attic space.

Removing a dormer – Never remove or enclose an original dormer – this will significantly alter the character of the house. Later, insensitive dormer additions should be removed or altered to be in keeping with the house’s architectural style. Take care not to create any structural problems.

Replacing a dormer – If your dormer is beyond repair, complete replacement is appropriate. Take careful measurements and documentation before demolition so you can rebuild an exact duplicate.

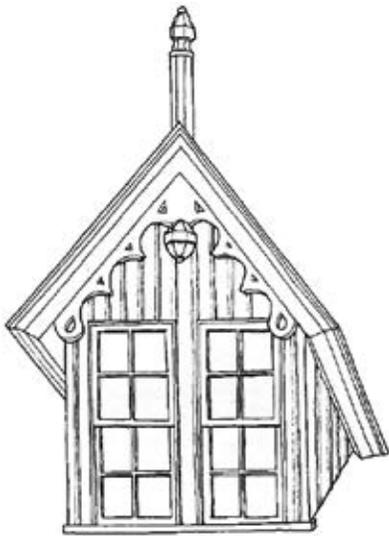
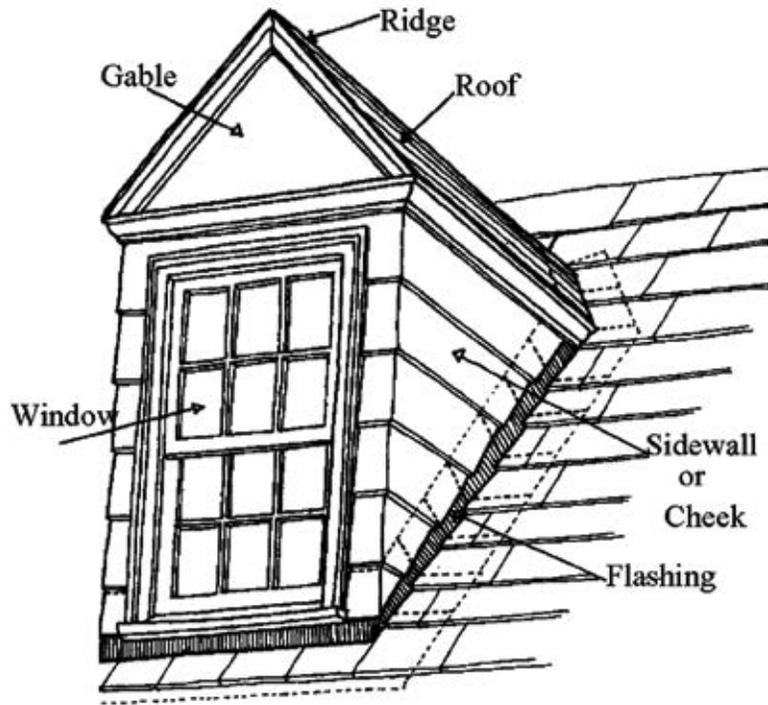
Maintenance – The flashing where the dormer is joined to the roof is weakest point. Check inside for peeling paint, water stains or other signs of leaks.



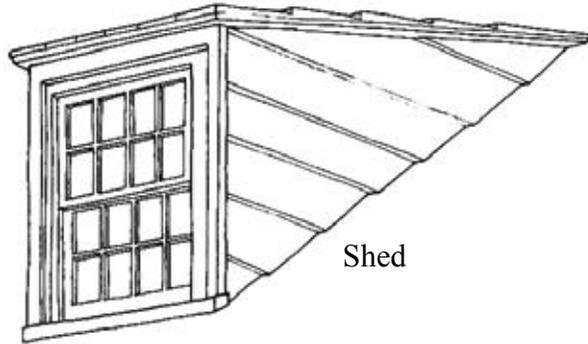
DORMERS



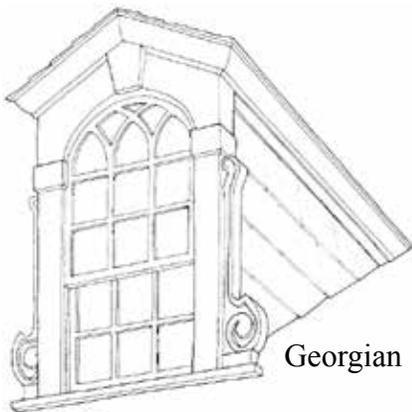
Romanesque



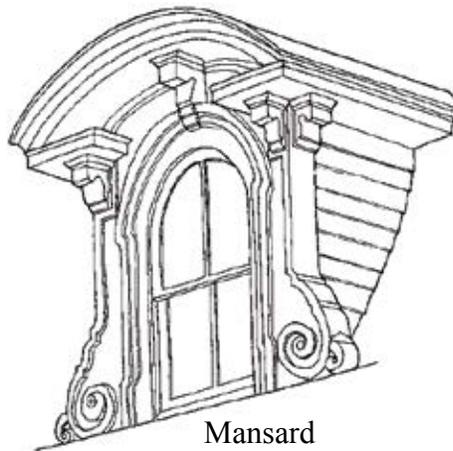
Gothic



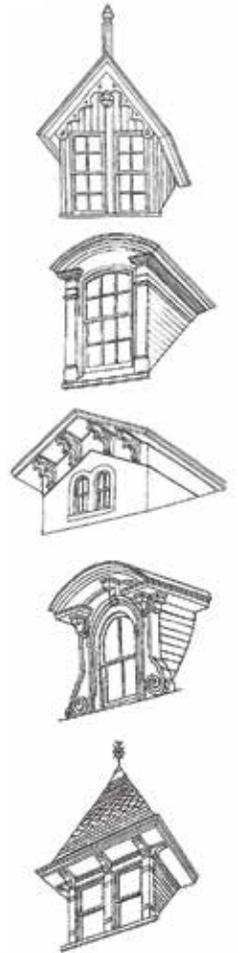
Shed

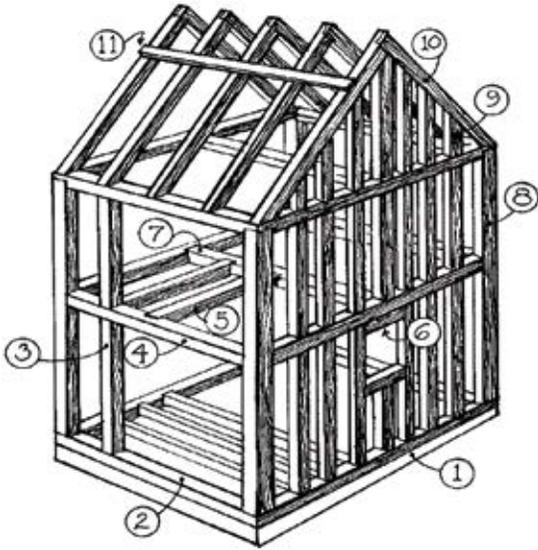


Georgian



Mansard





Parts of a Post and Beam Frame:

1. Foundation
2. Sill
3. Stud
4. Girt
5. Joist
6. Window header
7. Summer beam
8. Post
9. Gable stud
10. Rafter
11. Roof board

Post and beam construction was most popular when large, dimensional lumber was cheap and plentiful and when hardware like nails and spikes were handmade and expensive.

Posts, beams and studs were joined with dovetail and mortise and tenon joints and fastened with wooden pegs called trenails (pronounced “trunnels.”)

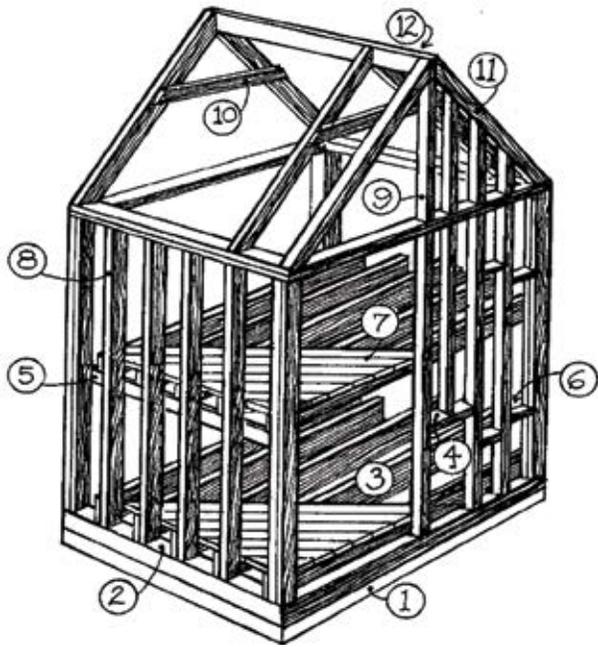
Though post and beam became less common for house building by the early 20th century, it remained in occasional use here.

To build a house in those days was a simple affair. The tools required for a beginning were a chalk-line and black-stick, a narrow axe, a broad axe and a whipsaw. A tree was felled, trimmed of branches, and cut to proper length. A strip of the bark was removed. The line was fixed by a brad-awl or nail at one end. It was blackened by passing it over a black-stick, which was a piece of alder-wood charred over the fire. Then the line was drawn taut along the white strip, lifted in the middle, and let go. A black line was left, by which the log could be hewn to a flat surface. With his axe the workman bit into the log at intervals of a foot. With his broad-axe, which has a short handle set off from the blade for greater freedom, he slashed off the sections between the cuts at a single stroke. The log was turned on the flat, and the process repeated until a squared timber was secured.

Sills, posts, plates, rafters, joists, studs, were hewn from trees of corresponding size. The boards were ripped from the largest logs. A pit like a long grave was dug and skids were laid across. One boy would enter the pit; the other would stand upon the timber, and with a two-handed saw they would rip off the boards, the top sawyer guiding the cut, the bottom sawyer doing most of the work.

Andrew Macphail, b. 1864





Parts of a Balloon Frame:

1. Foundation
2. Floor plate
3. Joist
4. Door header
5. Ledger
6. Fire-stop
7. Sub floor
8. Stud
9. Gable stud
10. Collar beam
11. Rafter
12. Ridgeboard

By the 1830s, mass-produced nails and standardized lumber – the now-familiar 2 x 4, 2 x 8, etc – allowed the development of a new building technique. Instead of heavy posts and beams to carry the weight of a house, builders used lighter two-by-fours, spaced 16 inches apart, stitched together with nails and spikes. The technique went by several nicknames: “light wood framing,” “stick-built,” and “balloon framing” – the latter supposedly because carpenters accustomed to post and beam construction thought the skinny studs and joists would be about as strong as a balloon.

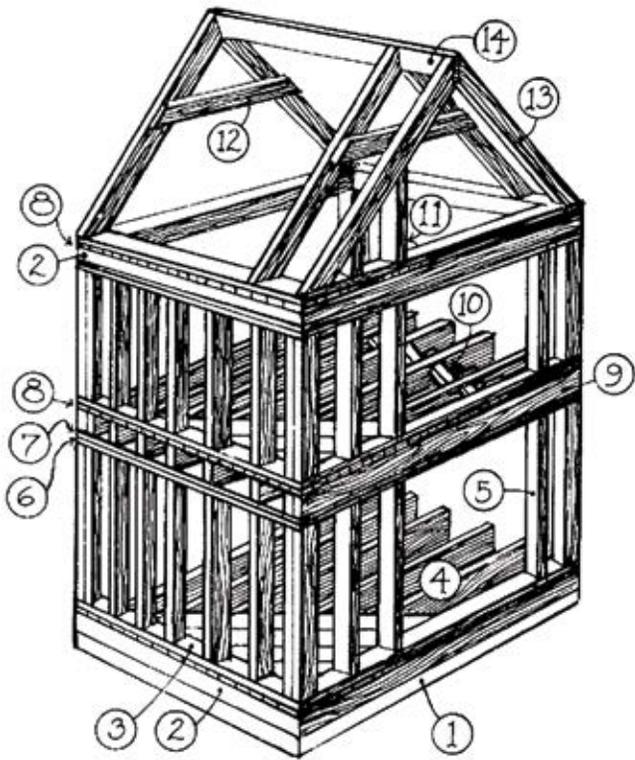
The first balloon frame house is said to have been built in Chicago in the 1830s. It took a long time for the technique to become popular. But they were cheaper and faster to build and when it became apparent that a strong wind wasn’t going to blow them down, balloon frame houses became more common. By the late 1800s, most of the wood frame houses being built in North America were being built with this technique.

Father and my older brothers built a new frame house; it was probably the first frame house built in the settlement. It was a rare occasion when we left the old log house and moved into this fine new one. The floors were smooth and everything looked nice. The new wood smelled sweet and our voices sounded clearer than in the log house.

Henry Mellick, b. 1857



F R A M I N G



The only difference between a balloon and platform framed house is how the joists are attached for a second or third storey. In balloon frames, they are attached to the side of the wall stud, which extends from the foundation to the bottom of the roof rafters. Platform framing treats every storey of a house like a box; multi-storey houses are simply a number of stacked boxes. By the early 20th century, the trees needed to mill 16- and 20-foot-long stud lumber were becoming scarce; and as a result, platform framing became more common.

Parts of a Platform Frame:

1. Foundation
2. Header joists (set on sill, not shown)
3. Floor plate
4. Joists
5. Stud
6. Top plate
7. Cap plate
8. Sub floor
9. Stringer joist
10. Cross bridging
11. Gable stud
12. Collar beam
13. Rafter
14. Ridgeboard

One summer day I found a neighbour in his cellar which was then empty, disclosing its spaciousness and quality; walls thirty feet long, seven feet high, each stone cut to the square and faced with strong, even strokes.

“Who quarried the stone?” I asked.

“I quarried it myself.”

“Who cut the stone?”

“I cut it myself.”

“And who laid them up?”

“I laid them up.”

He looked upon his work, which was merely an incident in his life; he remembered all his other labours, and said, “No wonder I am in my grave.”

Andrew Macphail, b. 1864



Until the early 1800s, most nails were made by hand, one at a time, by a blacksmith. In this era they were so treasured that demolished buildings would be burned so the nails could be sifted out.

Machines for making nails were developed as early as 1600, but didn't become common until the early 1800s. Since they cut the nails out of flat bars of iron, nails made by this process are called cut nails.

By the 1880s, as the quality of steel went up and its price went down, machines were devised to cut nails from different gauges of steel wire. By the early 1900s, 90% of nails being sold were wire nails.

You can get a rough idea of how old a building is by the kinds of nails found in it, but keep in mind that hand-wrought nails were still being used decades after cut nails became available, and that builders used cut nails well into the 20th century.



Hand-wrought nails tend have wide, flat heads and rectangular shanks that taper to a point.



Cut nails taper on only two sides of their shanks, and the cut sides usually show marks from the cutting machine.

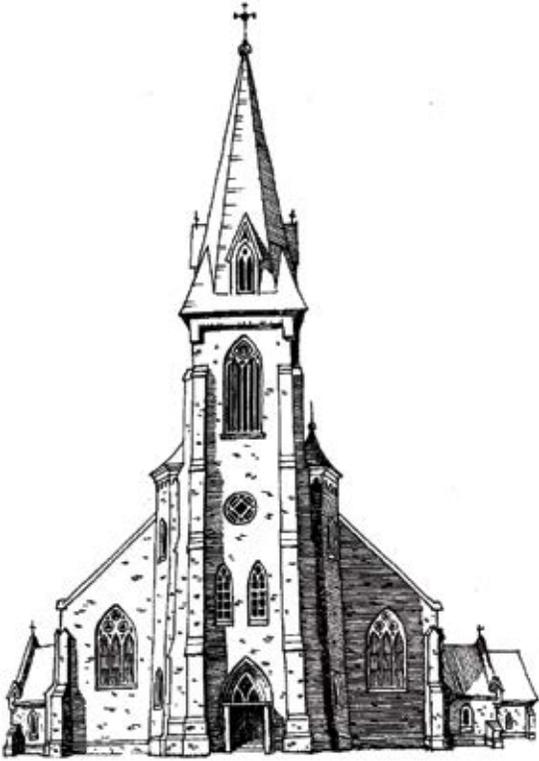


Cheap Cut Nails
From Halifax Nail Works
Three penny lathing and shingling, 4p.
Shingling, 8p and 12p.
Boards for sale, wholesale and retail.
Apply to J. and P. Macgowan.

Royal Gazette, 1832



M A S O N R Y



A masonry wall is made of stone, brick or concrete bonded with mortar. Because of their resistance to fire, masonry buildings have always been encouraged in urban settings. Masonry is sometimes used as the main structure of a building. Sometimes it is applied as a cladding to a wood or steel frame.

Except for foundations, masonry was not a common building material on Prince Edward Island and is found mostly in public buildings. There are a handful of buildings made from Island sandstone, but it is not as durable as other types of sandstone and was usually used only in foundations. Most stone buildings here were made with Nova Scotia or New Brunswick stone.

The traditional mortar mix is three parts sand to one part slaked lime. Lime-based mortars were prevalent until the late 1800s, when portland cement mortars began to be used.

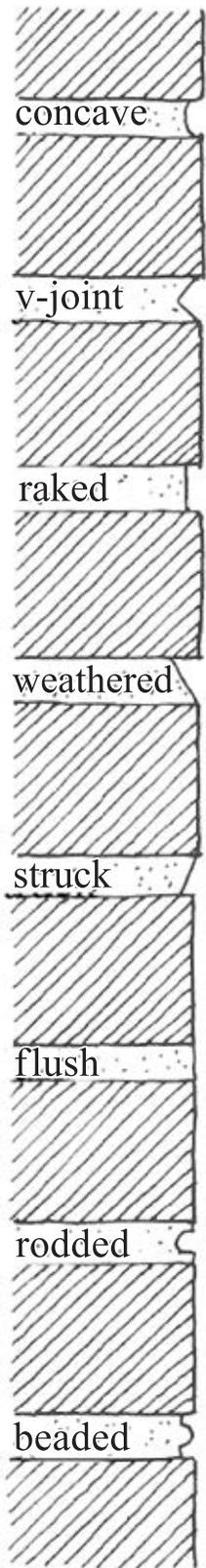
Walls – even masonry walls – move and have to be able to flex. This is especially important to keep in mind when dealing with bricks. Mortar should always be weaker than what it is bonding so that any cracks caused by this movement occurs in the mortar joint, which is easier to repair. Be sure to use the right kind of mortar in repairs. Modern cement mortars are stronger than old, hand-made bricks. As it flexes with changes in humidity, it can crack the surrounding brick.

Persons who may want bricks, of a good quality maybe supplied with one to ten thousand, by making timely application at this office.

Weekly Recorder, 1810



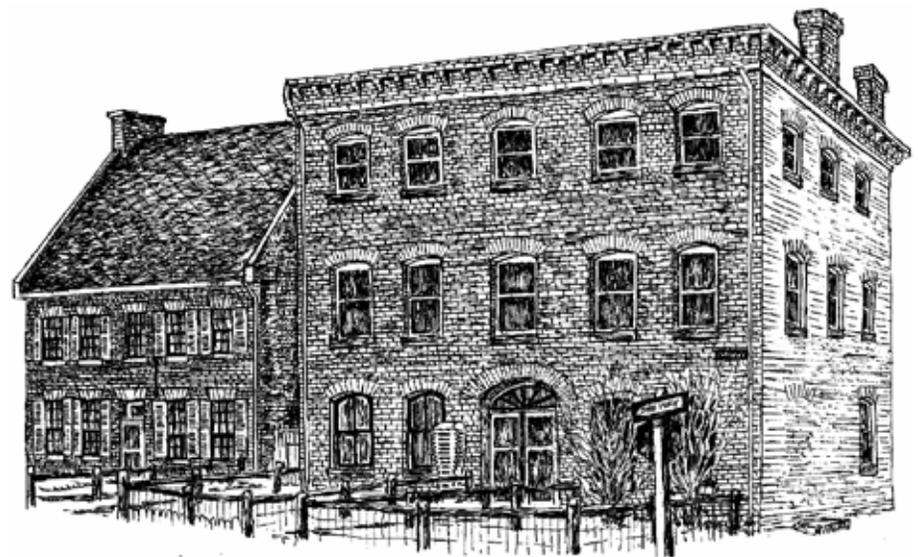
M A S O N R Y



Mortar joints

The most common masonry used here was brick. Brick is manufactured by moulding clay, then baking it in a kiln. The methods used have varied over the years, as have the appearance and quality of the brick.

Bricks were made manually by tamping clay into a mould that had either been pre-wetted or sprinkled with sand. Bricks produced this way were very irregular. Their surface texture would be sandy or smooth, depending on whether water or sand was used as a mould release.



In the 1870s, dry-presses were introduced and could produce up to 30,000 bricks per day. Moulds were often shaped to create a hollow on one surface for a better bond between brick and mortar. Machine-pressed bricks were much more regular in appearance. Modern bricks are made by extruding the brick clay through a die, then cutting it with a steel wire. The process allows bricks to be made with holes in the core, to lock mortar in place. It also allows for textured surfaces. Standard sizes have varied over the years, which complicates repairs using new brick.

The outer crust of older brick is harder than the inside. This crust serves as the main weather barrier and it's important not to damage it by cleaning by sandblasting or with harsh chemicals. Once this outer, weathered layer is damaged, the rest of the brick will quickly fail.



W O O D C L A D D I N G

The story is told of the two men who got into an argument in Turner's Store in O'Leary as to which was tighter, a clapboarded house or shingled house. Just then Little Harry came in, and the men said: "Let's ask Harry; he'll soon tell us!" They explained their argument. He replied: "Did you ever see a shingled boat?"

From "Little Harry Williams," by Robert Tuck, *The Island Magazine* #43

Though some buildings were clad in a skin of brick or stone, the most common cladding on Prince Edward Island is wood.

Cladding is the element of a facade that has been most commonly altered from its original appearance. Where alterations are out of character – for example, if your 1920s house has vinyl siding – check under the modern cladding to what, if anything, remains of the original. In most cases, you'll find the original cladding underneath. The facade should be renovated in keeping with the original building design.

The three most common wood claddings are shingle, clapboard and board and batten.

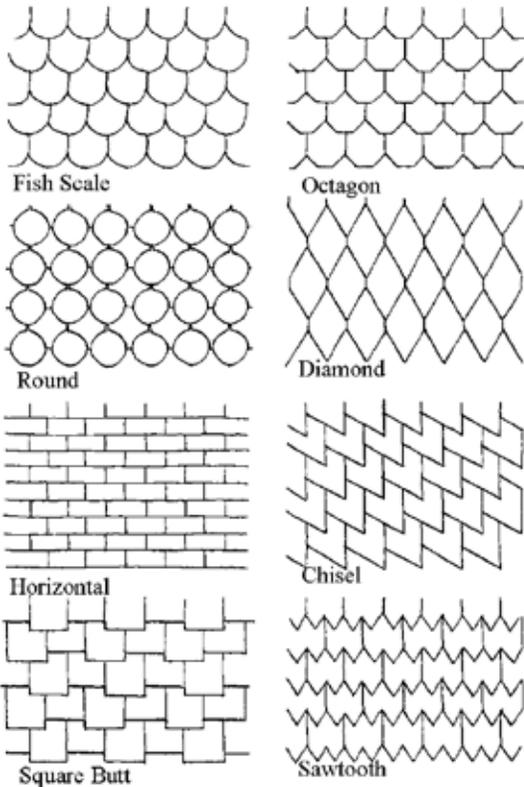


For shingles the log was sawn across in short lengths. The block was split with a wide iron wedge; the pieces were thinned at the end with a draw-knife, and the edges made true with a jack-plane. When the lumber was assembled the building of the house was a mere diversion, and the boys learned their trade as the work progressed.

Andrew Macphail, b. 1864



WOOD CLADDING



Shingles were originally split by hand from blocks of straight-grained wood, such as cedar. By the mid-1800s, mills that could saw thousands of shingles per day were becoming common. Until recent years, there were still dozens of sawmills producing shingles here. Cedar was preferred, but many Island houses also were clad in black spruce. Some house styles use shingles cut in various patterns to create decorative effect.

Today, shingles produced in the Maritimes are made from eastern white cedar. The top grade is “clear,” followed by “second clear” and “extra,” based on the number and location of defects like knots. They are installed with an overlap, or exposure, of 4 to 5 inches and have a life expectancy of 25-30 years.

Wanted by the
Subscribers,
before the 1st of May
100,000 feet of Pine
board and plank
100,000 Shingles
18,000 feet of Scantling
and about 18 tons of
Pine Timber.
All to be of good
merchantable quality.
Payment – cash on
delivery.
Smith and Wright

Royal Gazette, 1832



By the 1920s, some houses were being clad in shingles imported from British Columbia. They are much larger, longer-lasting (and thus more expensive) than eastern shingles. Called “Royals”, they are sawn from western red cedar and are installed with a 10- to 12-inch exposure.





Nailing patterns for clapboards

Clapboards are traditionally made from pine. Usually 8 to 10 feet long, 5 to 8 inches wide, they taper from a half inch bottom to an eighth inch top. Each clapboard laps about one inch over the one below and is nailed through the upper edge, protecting the nail hole from the weather but allowing the board to move with changes in humidity.

Board and Batten cladding was mostly used on outbuildings, but sometimes also for decorative effect on shingled or clapboarded houses. Square-edged planks are applied vertically. The seams between them are then covered by thinner strips called battens. To permit movement, the battens should only be nailed on one side.

There are numerous **composite** materials now offered as cladding options, including vinyl, lightweight concrete, pressed sawdust, etc. These are not suitable for restoration or rehabilitation projects. If your project includes reversing an older, unsympathetic renovation, be aware that asbestos shingles were sometimes used as cladding. Consult your local building inspector before stripping shingles you think might contain asbestos.

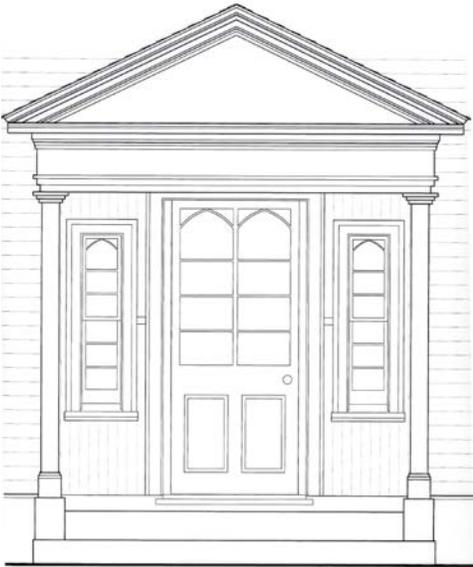


S. Bagnall informs his friends and the public that he has lately imported and now exposes for sale at his store an assortment of general merchandise; terms are cash, bills, fur or country merchantable produce. Locks; hinges; nails, different sorts; carpenter's gimblets, hammers, chissels, files and augurs; window glass; putty; whitewash brushes...

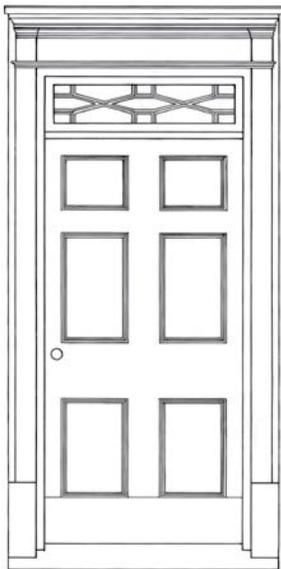
Royal Herald, 1805



D O O R S



A transom window was often installed above the door to let light and air into the entry on the other side. If the entry hall was wide enough, the door could also feature sidelights on either side.

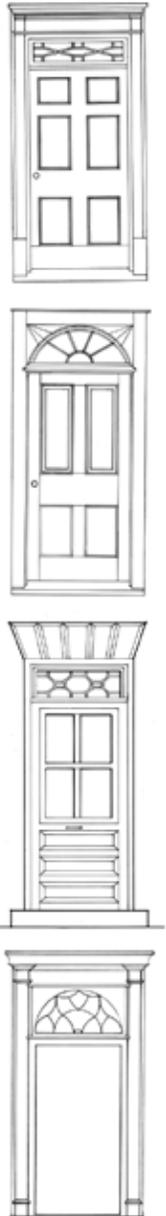
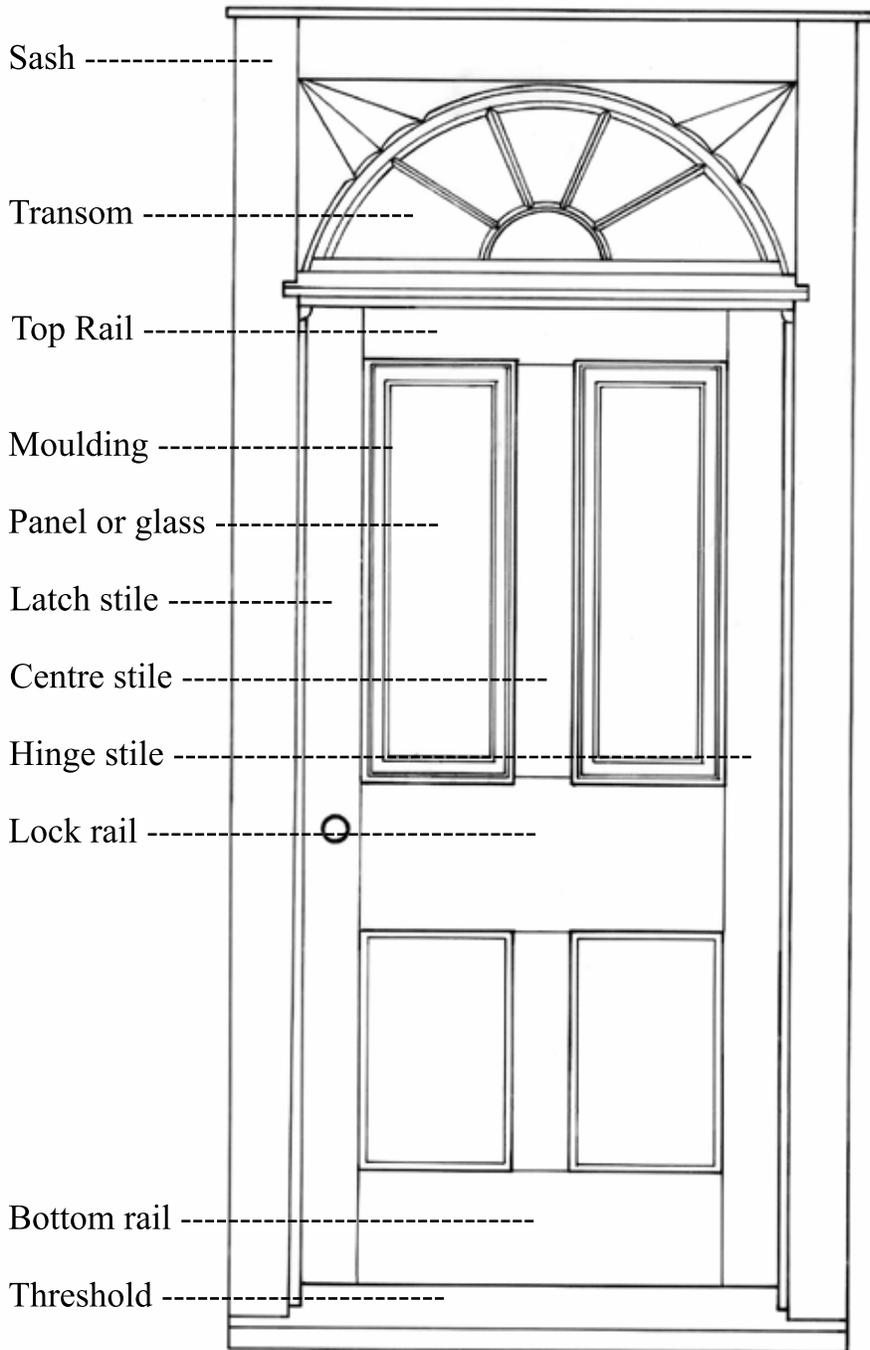


Doors were traditionally made of wood and assembled much like a window. Panels and sometimes window glass were set into a framework of rails and stiles. The resulting door was light but strong and durable. Like windows, the way a door was built made it look like it did.

The most common design featured six panels – two small and four large – arranged symmetrically. One layout that featured the small panels above and the larger panels below was nicknamed the “cross and bible” design.



D O O R S



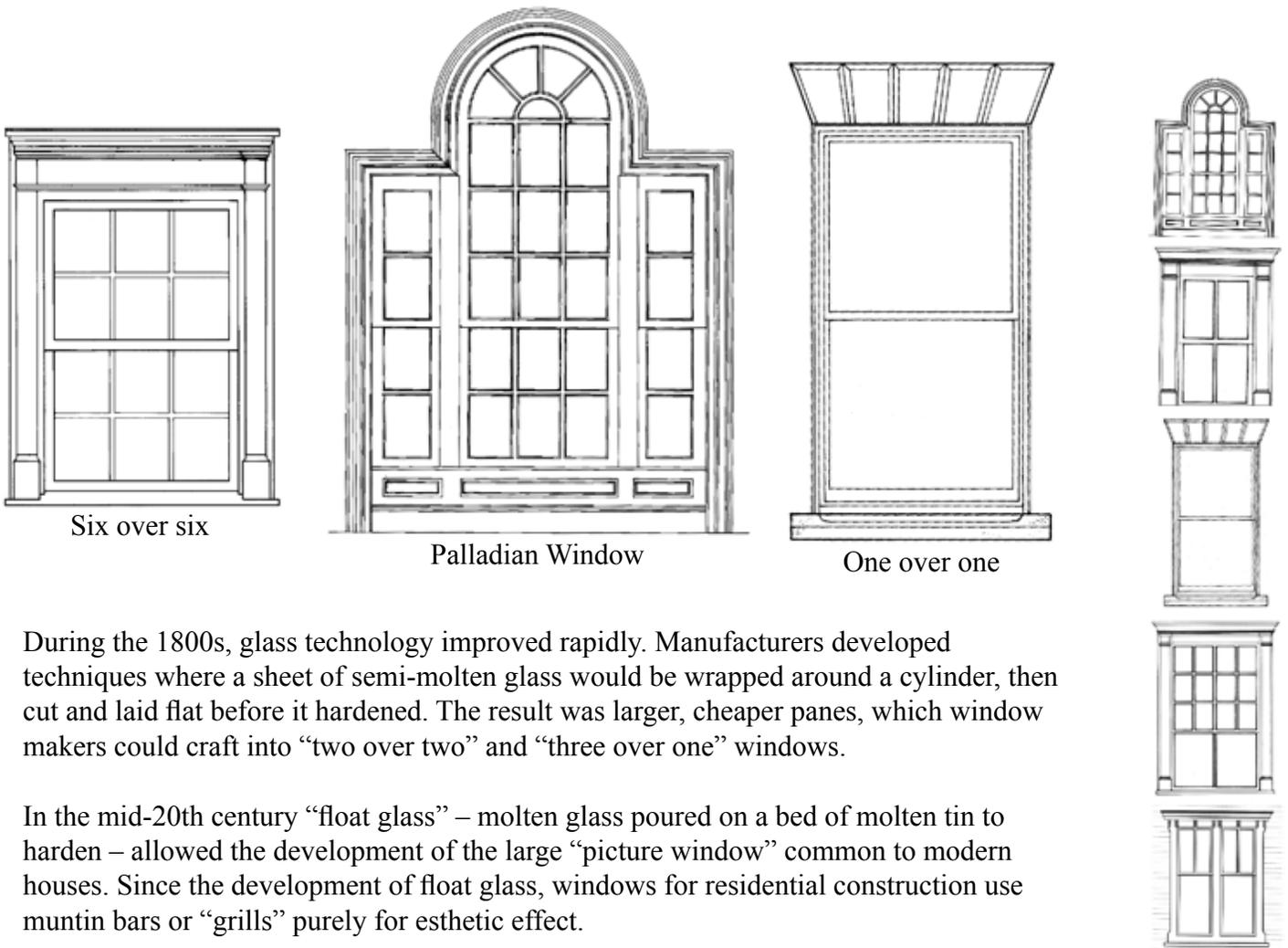
When replacing a door, give some serious thought to having a millwork or woodworking shop build an exact duplicate. It's doubtful that you'll be able to find a new door that exactly fits your existing sash. Installing a factory-built door will, in most cases, mean demolishing existing sash, which in turn means removing and repairing trim and mouldings and, in many cases, exterior sheathing and interior wall finish. A custom-built door can be hung in the existing sash.



W I N D O W S

Besides providing light, ventilation and views to the outside, windows are an important design element of a building facade. The location, size, shape and style of its windows help establish a viewer's impression of a building. Windows are also the feature of a facade that is most often changed.

Window glass was rare and expensive until the 1800s. Small panes were made by spinning molten glass on a rod to spread as it flattened. The resulting three or four foot circle was then cut into panes. The size of these panes dictated how windows would be constructed. Typically, six panes, held in place by muntin bars, were set in a sash. Two sashes would then be installed in a window frame. The resulting window was described by the number of panes set in its sashes – a “six over six”, for instance. By the 1830s, merchants on Prince Edward Island were selling window glass in 7x9, 8x10, 9x12 and 10x12 inch sizes.



During the 1800s, glass technology improved rapidly. Manufacturers developed techniques where a sheet of semi-molten glass would be wrapped around a cylinder, then cut and laid flat before it hardened. The result was larger, cheaper panes, which window makers could craft into “two over two” and “three over one” windows.

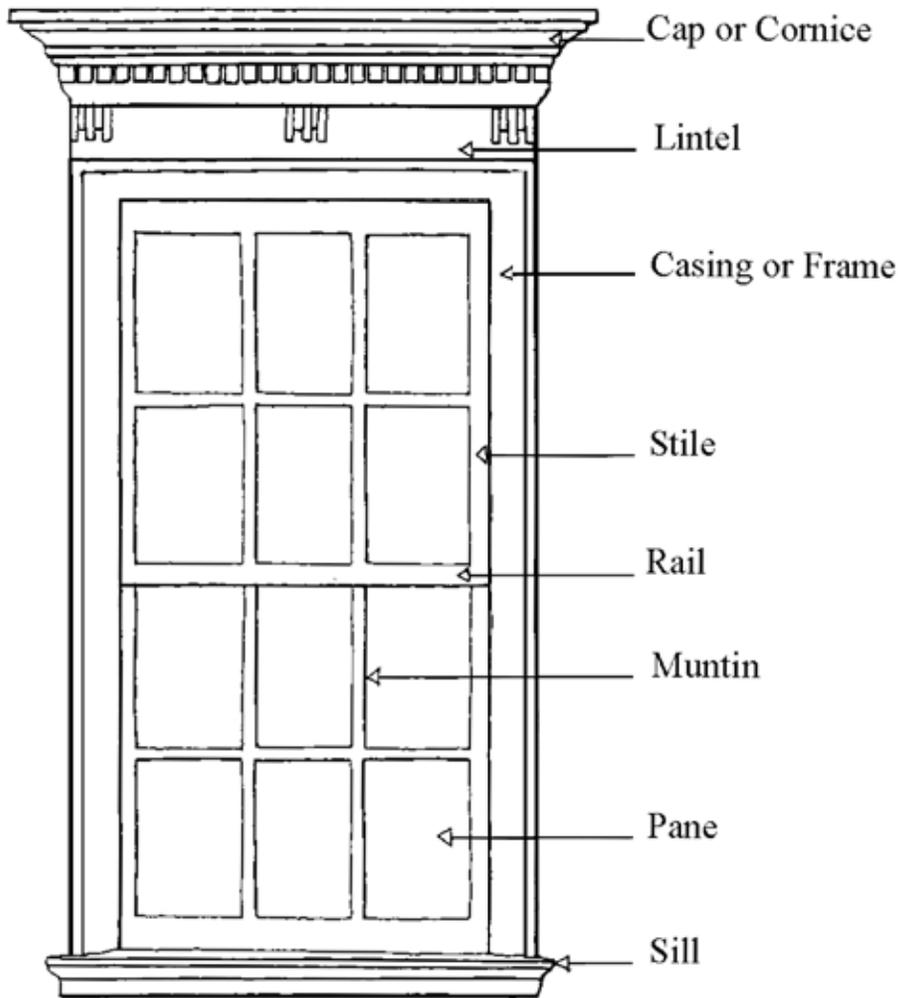
In the mid-20th century “float glass” – molten glass poured on a bed of molten tin to harden – allowed the development of the large “picture window” common to modern houses. Since the development of float glass, windows for residential construction use muntin bars or “grills” purely for esthetic effect.



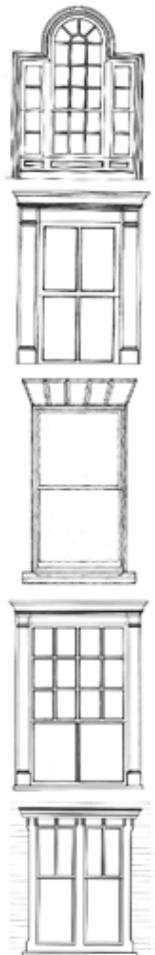
W I N D O W S

On Prince Edward Island, the most common type is the “double-hung” window, made up of two sashes installed vertically. Though sometimes both can be raised and lowered, most double-hung windows have a fixed top sash. Some designs used sash-cords attached to counterweights concealed within the jambs. This counterweight helped raise and lower the window or keep at the desired height. If your jambs have small pulleys near the top of the upper sash, but cord attached to the lower sash, the counterweights may still be inside the window and can be easily retrieved and re-attached.

Much less common was the casement window -- a single sash hinged on one side to open outward like a door.

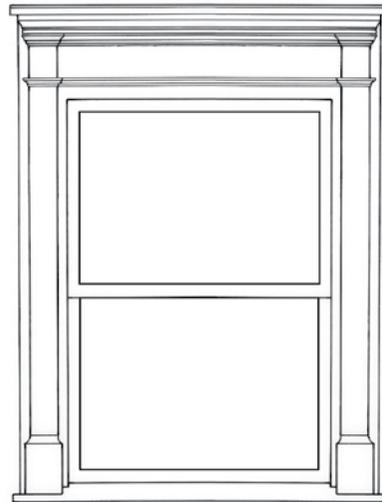
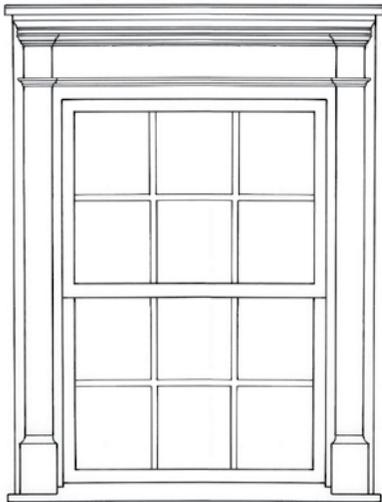


Parts of a window



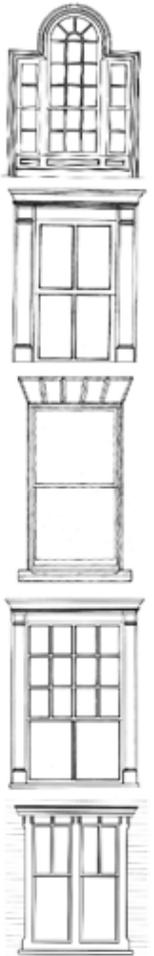
If you decide to replace your windows, be aware that many modern windows, especially those made of vinyl, have thicker rails and stiles than those you are replacing. It's surprising how much even a small change in proportion can alter the look of your windows, and thus your house. Try to replicate the exact proportions of the existing windows. Ask for true-divided lite, as opposed to a window with a glued-on or snap in muntin bars.

W I N D O W S



After picture windows became widely available, many people renovating older homes found them hard to resist. When fitted in a house that wasn't designed for them, picture windows make a facade look unbalanced and lop-sided. If you're thinking of replacing a picture window, consider restoring the original facade with an original-sized replacement.

Consult the City of Charlottetown's *Guidelines for the Repair and Replacement of Historic Windows in Charlottetown, Prince Edward Island* for further information.





The heritage value of any building is a product of its history, architecture and the place it occupies in its landscape or streetscape. The treatment of particular building elements such as windows, doors, roofs and cladding should be considered in relation to the design of the building as a whole.

Recognize buildings as products of their own time and avoid alterations without historic basis or that create an earlier appearance.

Preserve the original historic fabric. Repair, rather than replace, deteriorated features. When replacement is necessary, match the original. Replacement of missing features should be based on historical accuracy.

Don't remove or alter original architectural features.

Recognize that some changes during the history of a building may have significance that should be respected as evidence of the history and development of the building.

For further information on what is recommended or not recommended, consult *The Standards and Guidelines for the Conservation of Historic Places in Canada*.

The first step in any preservation project is to understand the building. Find out as much as you can about its history, style and approximate date of construction. Learn about the materials and methods used to build it.

We lived in five different houses. At last Father had one built for us in which we were very comfortable and happy.... We had large hall stoves which were a great comfort and kept our wooden house very warm -- even up in the garret as the stovepipe ran through the garret. The maids slept up in the garret. We kept a cook, a nurse, a nursery maid, a house parlour maid and a man who looked after the cattle, chickens and drove us about in the carriage or sleigh, as the case might be.

Frances Hale Orlebar, b. 1841



To do it yourself, or not to do it yourself: That is the question.
Whether 'tis nobler in the project to suffer the knots and splinters of second clear shingles
Or find the name of a good contractor, and by checking references, hire them?

At some point your property will need work that you won't be able to do yourself. When this happens, keep in mind the following factors:

List the work you'd like to do. List your priorities and why. Listing Maintenance versus Aesthetics is a good way to rank priorities. A leaky roof can cause more problems than not painting the kitchen. Do the work that will repair or prevent further deterioration of the building first.

List the projects you are able to do yourself. From the list of those you can do yourself, list the ones you would like to do. Rehabilitating a building can be a very time-consuming job. If you have a limited amount of time or a tight deadline, hiring a contractor can get the job done faster. If you don't know how to do a particular job, hiring a professional the first time and watching will allow you to determine whether it is something you can do yourself in future.

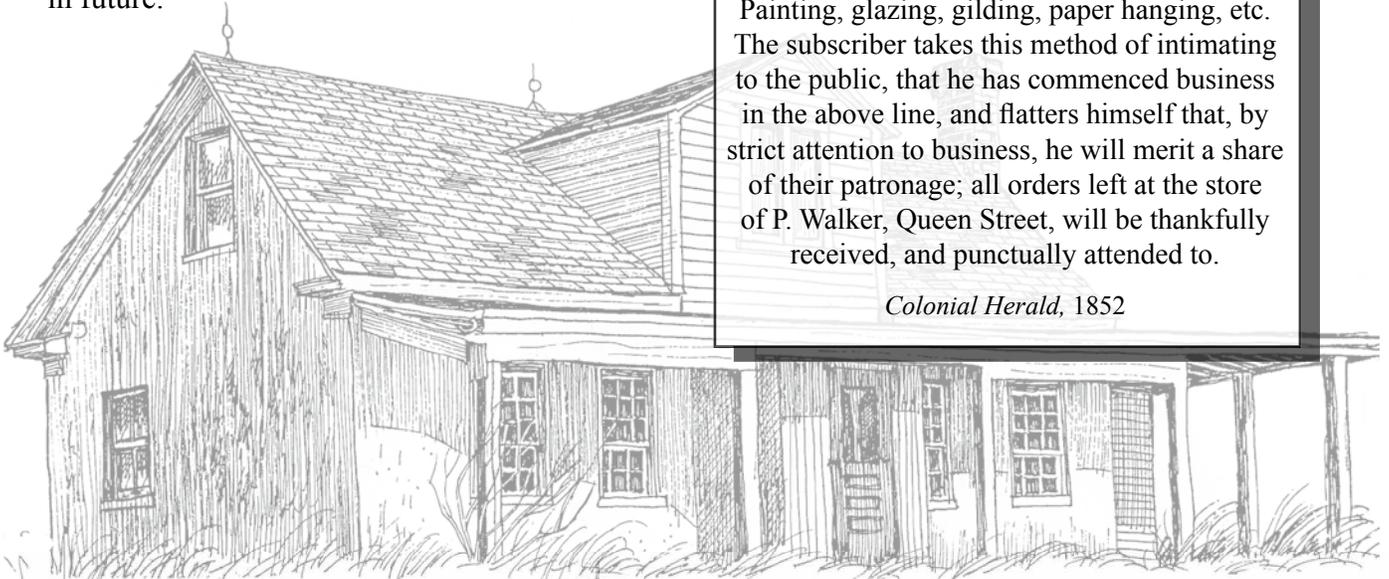
If you decide you need professional help, spend the time to find out who is available and what skills they offer. Some contractors have experience working on older properties, while others are better at new construction. Ensure that your contractor is suitable for your needs, since much of your older building is irreplaceable. You can only be assured of a quality job if your contractor is qualified for the job. Ask friends or other owners of older buildings. Visit rehabilitation projects in progress. If you see good work, ask who is responsible. Before hiring a contractor, ask for references and look at projects they have completed recently.

Holland College in Charlottetown offers a Heritage Retrofit Carpentry course and may be able to direct you to a qualified carpenter.

www.hollandcollege.com

Painting, glazing, gilding, paper hanging, etc. The subscriber takes this method of intimating to the public, that he has commenced business in the above line, and flatters himself that, by strict attention to business, he will merit a share of their patronage; all orders left at the store of P. Walker, Queen Street, will be thankfully received, and punctually attended to.

Colonial Herald, 1852



R E S O U R C E S

INVITATION TO BID

PROJECT DESCRIPTION: _____

OWNER'S NAME _____

ADDRESS _____

DRAWINGS HAVE BEEN PROVIDED SPECIFICATIONS HAVE BEEN PROVIDED

• Are there any special arrangements required – shutting off hydro or water to the premises? Who is responsible? _____

PROJECT START DATE: _____

COMPLETION DATE: _____

• The project supervisor will be – _____

CONTRACTORS NAME _____

• Anyone working on the project will be paid directly by – _____

CONTRACTORS ADDRESS _____

• Insurance for the project will be secured by – _____

• Anyone working on-site will have Workers' Compensation coverage and this will be paid by – _____

PRE-BID TOUR OF SITE IS SCHEDULED FOR: _____

• Materials will be secured by – _____

CLOSING DATE FOR BID SUBMISSION: _____

• Any equipment required for the project (scaffolding etc.) will be secured (including rental costs) by – _____

• Access to the site will be controlled by – _____

• Upon completion of the project site clean-up will be completed by – _____

• The payment schedule for the project will be – _____

OWNER'S SIGNATURE _____ CONTRACTOR'S SIGNATURE _____

Sample tender document

Tenders will be received until Thursday, June 30, at 12 o'clock, from persons who want to supply materials for repairing barracks for one year starting July 1, 1831.

47 pounds yellow ochre
 212 bushels lime
 19 tons building stone
 224 bushels sand
 45000 best pine shingles
 2500 feet ,1 ½ inch pine plank
 14900 feet pine clap boards
 2820 feet common pine
 3250 best laths
 7 gallons linseed oil
 91 pounds spikes
 196 pounds nails
 843 pounds putty
 52 panes glass 7x9, 8x10
 1 barrel tar
 1 barrel pitch
 4 bushels hair
 3500 small bricks

Royal Gazette, 1831



Glossary

R E S O U R C E S

Arch – A curved and sometimes pointed structural element used to span an opening. Arches are classified by architectural style. A series of arches is an Arcade.

Baluster – one of a series of short pillars or other uprights that support a handrail or coping.

Balustrade – A low railing, often used to decorate a roof.

Bay Window – A window that projects from the wall to create a small alcove.

Bedmould – An ornamental moulding wedged into the angle.

Board and batten – A method of wood cladding using narrow strips or battens to cover the joints of vertical boards.

Bracket – Support elements that are found under eaves, doors, windows or overhangs. They can be plain or decorated.

Brick Mold – Trim between cladding and the frame of a door or window.

Came – Specially formed lead strips that hold the pieces of a stained or etched glass window together. Thus the term “leaded window.”

Capital – The top element of a decorative column or pilaster.

Casement – A window hinged at the side to swing open.

Chamfer – A beveled corner. Mostly associated with furniture but also found in door and window mouldings.

Clapboard – A method of wood cladding using overlapping, horizontal boards.

Colonnade – A series of evenly-spaced columns; an open passageway with columns.

Column – A free-standing structural support. Often carved or decorated with mouldings.

Coping – A flat or shaped cap protecting the top of a wall.

Corbel – A stepped-out course of bricks or a carved section at the base of an eave.

Cornice – The point where a roof meets a wall – often heavily ornamented.

Corner Board – Boards placed at the corners of exterior walls to protect the edge of wood siding.

Course – A horizontal row of bricks or shingles.

Dormer – A window projecting out of a roof line.

Double-hung Window – A window made up of two vertical sashes.

Eave – The part of the roof that sticks out beyond the wall.

Eave Return – A decorative extension of the eave and cornice around the corner of a building.

Facade – The front of a building, most seen by the public and usually the most ornate. Other walls are sometimes called facades, but and more properly termed elevations.

Fanlight – An elliptical or semi-circular transom, often glazed, over a front door.

Fascia – The horizontal board along the edge of an eave.

Gable – The space enclosed by the slope of a roof.

Gambrel Roof – A two-sided roof with a double slope.

Hipped Roof – A four-sided roof with all surfaces on the same slope.

Hood Moulding – A projecting ornamental moulding above and part-way down the sides of a window. Also called label.



Glossary

R E S O U R C E S

Jamb – The side post and moulding of a door or window frame.

Lintel – A beam that supports a load over a window or door opening.

Lite – A single piece of glass – also called a pane.

Mansard Roof – A hipped roof with two pitches, the lower steep and the upper shallow or almost flat.

Medallion – A circular decorative panel – usually found in interior plaster work.

Mortice – A rectangular pocket cut to create a socket for a tenon.

Moulding – A decorative band or strip, especially around doors and windows used to cover two joints.

Mullion – The vertical element between two or more windows that are joined together.

Muntin – A thin strip of wood or metal used to hold the panes of a window together. Also called a glazing bar.

Oriel Window – A bay window on an upper storey supported by brackets or corbels.

Panel – A sunken or raised section of a wall, ceiling, mantel or door.

Palladian Window – A window made up of a central, arched sash and a smaller window on either side.

Parapet – A low railing at the edge of a roof or balcony.

Pilaster – A rectangular column attached to a wall – decorative, not structural.

Pitch – The angle of a roof's slope. Often described by the ratio of rise to span. For instance, a slope that rises four inches for every twelve inches it spans is called a 4:12 pitch. Most modern bungalows have roofs with a 4:12 pitch.

Porch – A covered entrance or semi-enclosed space attached to the facade.

Portico – A covered entrance supported by pillars or columns.

Rail – The horizontal parts of a door or window sash, usually attached with mortise and tenon joints to the vertical stiles.

Sash – A window frame made up of glass panes, held in place by muntins and enclosed by stiles and rails. Two sashes usually form one window.

Scarf Joint – Joining two pieces of wood together by notching, lapping, then pinning or gluing the ends together.

Shingle – A method of wood cladding using overlapping courses of small thin boards.

Sidelight – A vertical, fixed sash installed to one or both sides of a door.

Sill – The bottom part of a door or window frame. Refers also to the base timber in frame construction.

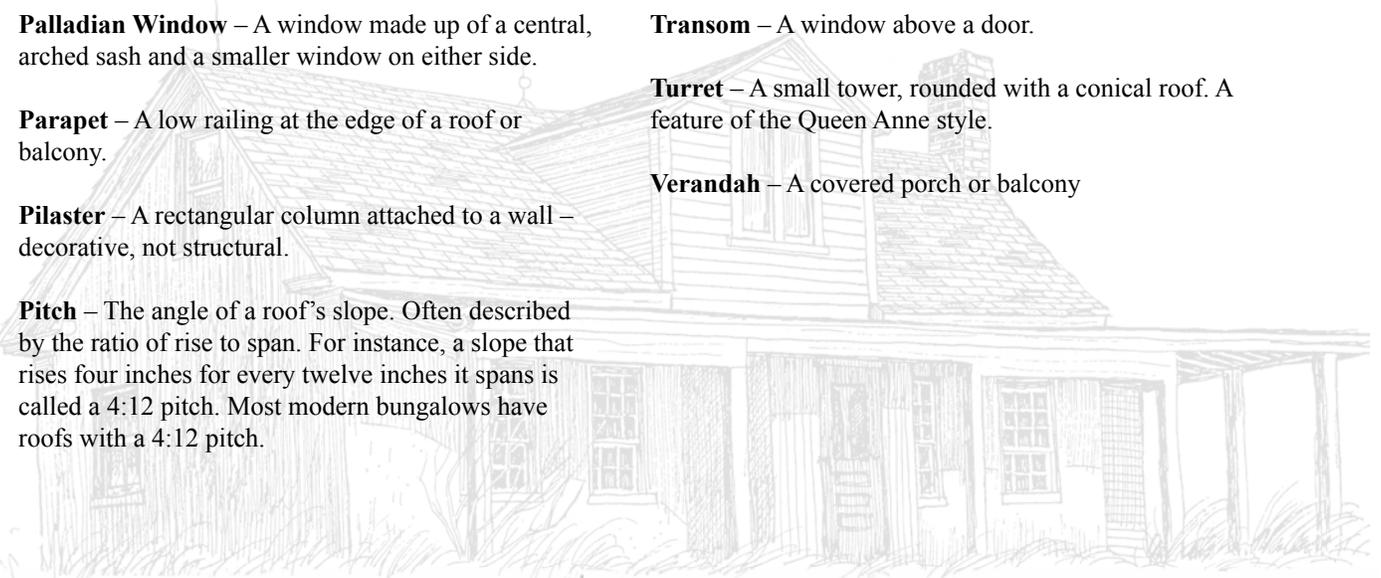
Soffit – The underside of an eave.

Stile – The vertical parts of a door or window sash. In doors and casement windows, often referred to as the hinge stile and latch stile.

Transom – A window above a door.

Turret – A small tower, rounded with a conical roof. A feature of the Queen Anne style.

Verandah – A covered porch or balcony



Built Heritage Research Guide

There are many sources which may be useful in researching an historic home or building in Prince Edward Island. This listing includes references to printed materials on the styles and history of architecture of homes in Prince Edward Island, collections of architectural drawings and papers, insurance maps, fire insurance underwriter minute books, land conveyances, maps and other land documents, business and city directories, community histories, photographic collections, genealogical sources and websites. Sources have been annotated providing geographical areas, dates of material and the type of information the researcher can expect to find within the publication, collection or website.

As very few records of individual houses exist, the researcher must consult many different and varied sources in an attempt to piece together the story of a building and/or its owners or builders. Unfortunately, in some cases there may be no documentation of the house or buildings. It is possible that by researching the individuals who built, owned or occupied the house, one may discover interesting details of the types of activities (business, political, social, etc.) that may have been associated with the residence.

Unfortunately, very few architects' or builders' records exist. Many homes would have been built by local carpenters and tradesmen, seldom keeping any records of construction.

Land documents including conveyances, leases, maps and plans can provide information on when an individual acquired property or appears to be living at a particular place at a certain time; however, these types of documents do not usually provide many specific details concerning buildings.

Interviews with former owners or occupants of the home, neighbours and elderly residents in the area may be helpful in providing clues for research. As with all research, one should consider the reliability and value of the sources consulted.

Most of the records and collections herein mentioned are available for consultation through the PEI Public Library Service and/or at the Public Archives and Records Office of P.E.I. Where possible, library call numbers or Public Archives and Records Office of PEI (PARO) accession numbers are provided. For locations and hours of operation see: www.library.pe.ca or www.gov.pe.ca/archives.



Printed Sources:

The Historic Architecture of Prince Edward Island.
H.M. Scott Smith. SSP Publications Book, 2011.

Updated version of Smith's *The historic houses of Prince Edward Island; The historic churches of Prince Edward Island; A light in the field – lighthouses, fishery buildings, barns and mills of PEI*; with new material on civic, cultural and institutional buildings, schools, halls of justice and railway buildings.

PEI Public Library Service: PEI 720.971 SMI 2011

Charlottetown: The Life in Its Buildings.

Irene L. Rogers. P.E.I. Museum and Heritage Foundation, 1983.

Street by street listing of buildings, domestic and commercial, providing historical details on the building, architect, architectural style, occupants past and present and photographs, where available. Well referenced using land registry records, newspapers, probate records, directories, interviews, PARO Acc. 2713 minute books of the P.E.I. Board of Insurance Underwriters, etc. This book provides references primarily to properties in the 500 lots of the original town, that is, from Euston Street to Water Street.

PEI Public Library Service: PEI 971.75 ROG

Walks in Charlotte Town.

Irene L. Rogers. P.E.I. Heritage Foundation. 1980.

Includes buildings, mostly residences, on: Pownal, Water, Haviland, Richmond, West, Kent, and Euston Streets and Rochford Square. Also Victoria Row, Great George, King, Hillsborough, and Queen Streets. Precursor to *Charlottetown. The life in its buildings.*

PEI Public Library Service: PEI 720.9717 ROG 1980

Charlotte Town: A Walking Tour.

Irene L. Rogers. Drawings by Robert C. Tuck. P.E.I. Museum and Heritage Foundation, ca. 1989.

Reprint of 1980 **Walks in Charlotte Town.**

PEI Public Library Service: PEI 917.175 ROG

Canadian Antiques Collector. A Journal of Antiques and Fine Arts. Vol. 8, Centenary Issue No. 1, 1973. *PEI Public Library Service: PEI 971.7 CAN*

p. 26 "Heritage in building" by Irene L. Rogers. Includes: architectural traditions/styles, typical domestic architecture in use in urban and rural Prince Edward Island; photographs of houses and dates built.

The City of Charlottetown Celebrates Places of Historic Interest: Pen and Ink Drawings of Heritage Homes, Streetscapes and Churches in Commemoration of 150 Years of Incorporation 1885-2005; originally commissioned by Mayor Clifford Lee, City of Charlottetown, Prince Edward Island. Sterling Stratton. Ca. 2005. *PEI Public Library Service: PEI 720.9717 STR 2005.*

The Streets of Charlottetown in 1864. Pen and ink images of Confederation era buildings still standing in 2014 (including the Commons and the Royalties). In celebration of the 150th anniversary of the Charlottetown Conference. Over one hundred buildings with commentary by Sterling Stratton. 2013. *PEI Public Library Service: PEI 720.9717 STR 2013*

The Historic Houses of Prince Edward Island. H.M. Scott Smith. Erin, Ontario: The Boston Mills Press, 1990. PARO Acc. 4242. *PEI Public Library Service: PEI 728 SMI.*

Includes a section on the evolution of domestic architecture in rural P.E.I.; illustrates various building styles in use in the province; notes on 11 architects who worked on P.E.I.; photographs and histories of individual houses, and information on known builders, owners, current occupants, etc. Also includes rectory, presbytery and manse architecture.

Heritage Houses of Prince Edward Island: Two Hundred Years of Domestic Architecture. James MacNutt, Robert Tuck. Halifax: Formac Publishing Co. Ltd, 2006. *PEI Public Library Service: PEI 728 MCN 2006.*

Inside Island Heritage Homes: Two Hundred Years of Domestic Architecture on Prince Edward Island. James W. MacNutt. Halifax: Formac Publishing Co. Ltd, 2008. *PEI Public Library Service: PEI 728 MCN 2008.*

The Cavendish Collection of Prince Edward Island Homes, Inns and Cottages. Heritage Designs, Carter W. Jeffery, editor and consultant. 1993. PARO Acc. 4348. *PEI Public Library Service: PEI 728 JEF*

Provides floor plans for typical rural housing styles, and suggestions for decorative verandah trims, shingle patterns, and traditional colours for homes, inns, and cottages.



The landscapes of Confederation: Charlottetown 1864. Catherine Hennessey, David Keenlyside, Edward MacDonald. Charlottetown: PEI Museum and Heritage Foundation, 2010. *PEI Public Library Service: PEI 971.7 HEN 2010*
Provides a section on the architectural landscape including a listing of the Confederation era buildings in 21st century Charlottetown in the original five hundred town lots, and Commons and Royalties.

If Buildings Could Talk -- What Would They Say? Book one, Eastern PEI. Sterling Stratton. 2008. *PEI Public Library Service: PEI 726 STR 2008.*

If Buildings Could Talk -- What Would They Say? Book two, Western PEI. Sterling Stratton. 2010. *PEI Public Library Service: PEI 726 STR 2010.*

Gothic Dreams: The Life and Times of A Canadian Architect, William Critchlow Harris 1854-1913. Robert C. Tuck. 1978. ISBN 0-919679-31-8. PARO Acc. 4289. *PEI Public Library Service: PEI 921 HAR.*

Appendix I - "Buildings designed by William Harris and built" lists those existing in 1978 with name of building, date and address and a list of buildings in which Harris was associated with architect David Stirling.

Alberton and area. A pictorial experience through time. Alberton Millennium Committee. Edited by Betty M. Jeffery, Allan J. MacRae, Lorraine Warren. 2000. ISBN 0-9687757-0-5. *PEI Public Library Service: PEI 971.71 ALB 2000.*

Heritage Walking Tour: Summerside Prince Edward Island. City of Summerside. 2000. PARO Acc. 4733. *PEI Public Library Service: PEI 917.171 HER 2000.* Also available online www.city.summerside.pe.ca/about/walktour

Historic Summerside: 1900-1970. Fred Horne. ca. 2002. Nimbus Publishing, co-published by the City of Summerside and Wyatt Heritage Properties. ISBN 1551093855. *PEI Public Library Service: PEI 971.71 HOR 2002*

Architecture of Early Prince Edward Island Farmhouses. Lucy Clayton. PARO Acc. 2353/534. *PEI Public Library Service: PEI 728.6 CLA.*

A Light in the Field: Lighthouses, Fishery Buildings, Barns and Mills of Prince Edward Island. H.M. Scott Smith. 1997. Goose Lane Editions. ISBN 0864922264. *PEI Public Library Service: PEI 720.971 SMI*

The Historic Churches of Prince Edward Island. H.M. Scott Smith. ca. 1986. Boston Mills Press. ISBN 0919783252. *PEI Public Library Service: PEI 726 SMI*

The Historic Churches of Prince Edward Island. H.M. Scott Smith. Ca. 2004. Updated, 2nd edition. SSP Publications. ISBN 0968680380. *PEI Public Library Service: PEI 726 SMI 2004*

The Year 2000: Island Churches at the Turn of the Century. Book two: Summerside and Prince County. Pen and ink images by artist Sterling Stratton. 2005. *PEI Public Library Service: PEI 726 STR 2005, v.2*

Pride in Small Places: A Photographic Remembrance of Rural Prince Edward Island 1900-1960. David Weale. 2004. Tangle Lane. ISBN 0-9733792-1-9. *PEI Public Library Service: PEI 971.7 WEA 2004*

UPEI Memories: The Transformation of the Campus at the University of Prince Edward Island: Pen and Ink Sketches of Buildings Constructed During the Period 1854 to 2006. Sterling Stratton. 2006. *PEI Public Library Service: PEI 378.717 STR 2006*

Atlantic Modern: The Architecture of the Atlantic Provinces 1950-2000. Edited by Steven Mannell. 2004. TUNS Press and Faculty of Architecture and Planning, Dalhousie University. ISBN 0-929112-47-4. *PEI Public Library Service: PEI 720.9715 ATL 2004*

Houses of Nova Scotia: An Illustrated Guide to Architectural Style Recognition. Allen Penney. 1989. Formac Publishing Company and The Nova Scotia Museum. ISBN 0-88780-072-6. *PEI Public Library Service: 728 PEN*

Building for Democracy. James W. MacNutt. 2010. ISBN 9780887809309. *PEI Public Library Service: PEI 725.1 MCN 2010*

Series of newspaper articles dated circa 1950s to 1970s regarding PEI church histories. PARO Acc. 4211/29 oversize.



The Island Magazine, published by the P.E.I. Museum and Heritage Foundation, includes several articles relating to Prince Edward Island architecture:

“Island homes” by Irene Rogers, (#1)

A series by Robert Tuck regarding communities and their architecture:

Alberton (#24), Bedeque (#5), Cardigan (#29), Georgetown (#4), Guernsey Cove (#8), St. Eleanor’s (#18), Souris (#16), Tignish (#6), and Victoria (#7).

“The changing face of Fanning Bank” by C.W.J. Eliot and Reginald Porter in No. 29, includes architectural analysis of Fanning Bank, the residence of the Lieutenant Governor, as well as insets on the verandah, the architectural influences of John Plaw, and references to “Charlottetown fifty years ago” column series in the *P.E.I. Magazine*.

“D.R. Morrison: Island builder” by J. Clinton Morrison, Jr. in No. 20. Morrison (1886-1930) was a builder for the P.E.I. Railway and had several private homes and public buildings to his credit.

“Looking back: St. Peters Bay.” by Marian Bruce, illustrations by Robert Tuck in No. 50.

“Little Harry Williams” by Robert Tuck in No. 43.

“Painting a history: the story of Holland Grove” by Catherine Hennessey in No. 46.

Web Sites

Canada’s Historic Places/Lieux patrimoniaux du Canada. **The Canadian Register of Historic Places** is a work in progress and is a searchable database containing information about recognized historic places of local, provincial, territorial and national significance. www.historicplaces.ca

Historic Places of Prince Edward Island. The Prince Edward Island Register of Heritage Places is a listing of properties that have been recognized by the Province of Prince Edward Island, City of Charlottetown, or the City of Summerside under the Heritage Places Protection Act, or City by-laws as heritage resources. The site also provides links to resources for property owners interested in having their property considered for heritage recognition. Also on this site: biographies of historic PEI architects, heritage house notes, heritage trading cards and posters, L.M. Montgomery historic places and other educational resources. www.peihistoricplaces.ca

The Story of Charlottetown Project on the City of Charlottetown’s web site www.city.charlottetown.pe.ca. This is a searchable database found under Heritage – Search a Property and includes residences, churches, as well as parks and other heritage resources. Some properties have been designated as heritage resources, however, not all have. Record sources include, but are not limited to: newspapers, land records, fire insurance plans, maps, photographs and *Charlottetown: the life in its buildings* by Irene Rogers. Also found on the City of Charlottetown website under Planning and Heritage: *Design Guidelines for the Preservation of Historic Resources in Charlottetown, Prince Edward Island*, by Tom Ward for the City of Charlottetown Planning Department, 1992 and *Guidelines for the Repair and Replacement of Historic Windows in Charlottetown, Prince Edward Island*, by Darrin Dunsford for the City of Charlottetown Planning Department, 2007.

Public Archives and Records Office of PEI. Includes research guides, genealogy information, online exhibits, online searchable databases, selected digitized architectural plans and links to other archival sources. www.gov.pe.ca/archives

Archives Council of PEI. A searchable database of archival records in Prince Edward Island repositories. www.archives.pe.ca

IslandArchives.ca Digitized collections of Prince Edward Island history hosted by the University of Prince Edward Island. Includes: IslandLives.ca – local community histories; IslandImagined.ca – 1000+ digitized PEI maps, plans and atlases; IslandVoices.ca – audio archive of Dutch Thompson interview collection recalling 1920s - 1940s PEI. The site also includes digitized versions of *The Island Magazine* and *Prince Edward Island Magazine*.

Island Narratives. Digital collections of local history information on the following communities: Afton, Cardigan, Cornwall, Grand Tracadie, Eastern Kings, Kensington : Heritage Homes, Kensington: Veteran’s Memorial, Kinkora, Morell-St. Peters, Murray Harbour-Murray River, North Shore, O’Leary, Souris and Tignish. vre2.upei.ca/cap

Institute for Architectural Studies & Conservation. Includes events, lectures, workshops, legacy tours and Prince Edward Island architecture. www.iascpei.wordpress.com

Vintage Charlottetown. Includes an online blog that shares vintage pictures and postcards of Charlottetown from the last 100 years or so. www.vintagecharlottetown.com. Vintage Charlottetown can also be found on Facebook and Twitter by searching Vintage Charlottetown.



Vintage Summerside. Includes historic photos and stories about Summerside, Prince Edward Island. This site can be accessed through Facebook by searching Vintage Summerside or from www.facebook.com/vintagesummerside

Historic PEI. Includes historic photos from Prince Edward Island and its viewers' personal memories. This site can be accessed through Facebook by searching Historic PEI or from www.facebook.com/HistoricPEI

P.E.I. Heritage Buildings. A blog that informs and exhibits architectural heritage of Prince Edward Island. Includes a reference to architectural elements, P.E.I. heritage properties for sale, historic photos, and biographies from heritage property owners. www.peiheritagebuildings.blogspot.ca

Lighthouses of Prince Edward Island – Beacons of Light. 2007. Community Museums Association of PEI. Includes lighthouse overview, maps, architecture, terms, stories and folklore pertaining to the province's lighthouses. www.museevirtuel-virtualmuseum.ca/sgc-cms/expositions-exhibitions/phares-lighthouses/English/Main/index.html

Architectural Drawings and Plans

Historic Places of PEI – www.peihistoricplaces.ca Includes biographies of historic PEI architects and links to recognized heritage places. References to: John Plaw, Isaac Smith, Thomas Alley, David Stirling, W.C. Harris, Charles B. Chappell, John M. Hunter, E.S. Blanchard, James E. Harris, and George Edwin Baker.

Public Archives and Records Office of PEI – www.gov.pe.ca/archives Includes selected digitized architectural plans featuring: C.B. Chappell, W.C. Harris, J.M. Hunter, J.L. Phillips, and Isaac Smith.

The following records may be consulted at the Public Archives and Records Office of PEI:

K.A. Hunt House architectural plans 1876 PARO Acc. 3466/HF73.102 Items 2,3, 5-22

The Hunt House, located in Summerside was designed by P.E.I. architect William C. Harris. This accession includes architectural drawings for verandah, bay window, moldings, entrance, roof, gable, and garden and landscaping details.

Chappell/Hunter collection of architectural plans Ca. 1890s - 1940s PARO Acc. 3607

Charles Benjamin Chappell (1857-1931) of the firm Chappell and Phillips, architect of Zion Presbyterian Church and the Charlottetown City Hall and John Marshall Hunter (1881-1942), a native of Scotland, and architect of the St. Dunstan's Basilica, formed a partnership after 1912.

The collection includes more than 1100 plans and drawings of many churches, commercial buildings, and some residences in Charlottetown, Summerside, Montague, and Souris. Includes parochial residences in Grand Tracadie, and St. Margaret's.

William Maynard fonds. - ca. 1910. PARO Acc. 4280

Collection includes specifications, elevations and floor plans for six homes and cottages in O'Leary, Port Hill, Tyne Valley, Alberton, and Halifax by builder and architect William Maynard (1884-1963) of Port Hill.

James F. Toombs architectural fonds, 1917-1995 PARO Acc. 4458 Digitized at www.islandimagined.ca.

Toombs designed many commercial, and some residential buildings and some churches. Many renovations/conversions are also included in the fonds. Residential collection: includes plans, estimates, correspondence, blueprints, time sheets, etc. dating largely from the 1950s through 1980s. These records are filed by individual's name eg. "L. Monahan residence". The fonds also includes the **Goad insurance plans of 1881, updated to 1910** which includes numerous small communities and villages as well as Charlottetown and Summerside.

Papers and architectural drawings of E.S. Blanchard 1920s - 1950s PARO Acc. 3680

This collection includes 160 files of architectural drawings and papers of numerous Charlottetown and area residences and commercial buildings designed by architect E.S. Blanchard. Finding aid listing provides name of owner or client and street. Files include: sketches, elevations, floor plans, details, etc.

For further information on E.S. Blanchard, see *Prince Edward Island architects: Edward Sterling Blanchard, 1885-1963: The Georgian style revisited: neoclassicism and Edward Sterling Blanchard* by James W. MacNutt. *PEI Public Library Service: PEI 921 BLA 2000 (non-circulating).*



Alfred Hennessey architectural plans. 1959-1984. PARO Acc. 3827.

This collection includes 56 files of architectural plans of which 5 are for private residences.

McNeill architectural plans. 1955-1978. PARO Acc. 3731.

This collection includes numerous files of architectural plans of schools, churches, recreation centres, commercial buildings in Prince Edward Island and Nova Scotia. Does not include any private residences.

Lowe, Stramberg family fonds. 1830-1950, 2001. PARO Acc. 4720.

This collection includes specifications, correspondence, invoices, receipts, work diaries and other associated papers for various building projects undertaken by Charlottetown builder and contractor William Lowe and his sons Henry and Samuel Lowe.

Insurance Minutes and Plans

Board of Fire Underwriters minute books 1883-1967. PARO Acc. 2713

The minutes of the Board of Fire Underwriters provide a listing of new houses, owners' names, a short description of the house, location and rate of insurance. Includes other commercial buildings and their uses. Chronological, therefore, the researcher should have an idea of an approximate year of construction.

The Insurance Plan of Summerside, PEI. 1884, revised to October 1888. PARO Acc. 3151, microfilm

Goad Insurance plans of Prince Edward Island. 1888-1910. PARO Acc. 4458, Series 6.

Insurance plans of several P.E.I. communities updated to 1910 including the following: Alberton, Cardigan, Charlottetown, Coleman, Crapaud, Georgetown, Hunter River, Kensington, Montague Bridge, Mount Stewart, Murray Harbour South, Murray River South, O'Leary, St. Peters Bay, Souris East, Tignish, Summerside, Tyne Valley, and Victoria. Digitized version on *IslandImagined.ca*.

Goad Insurance plan of Tignish. 1897. Map 0,394.

Goad Insurance plans of Summerside. 1917. Map 0,393.

Goad Insurance plans of Charlottetown. 1917. Map 0,395.

Insurance plans of Charlottetown. Underwriters' Survey Bureau Ltd., Montreal and Toronto. Nov. 1919, revised to 1922. PARO Acc. 3303/1 microfilm

Listed block by block, plans show locations of buildings, dwellings, businesses, schools, warehouses, hotels, etc. Provides street numbers, block numbers and number of stories of buildings. The map includes an index to streets, under various headings: asylums, hospitals, banks, churches, colleges, convents, schools, factories, firms and warehouses, hotels, public buildings, theatres, halls, railway station, shops, wharves, docks, piers. This map also provides a key to construction materials, roofing, walls, doors and windows, elevator shafts and stairways, power, waterworks, sprinkler and alarm system, etc.

Insurance plans of the Town of Alberton, P.E.I. 2 plans. 1919, revised to 1947. PARO Acc. 4537.

Insurer's Advisory Organization of Toronto Fire Insurance Plans. 2 plans, 1919, 1937. PARO Acc. 4121.

Two fire insurance plans of Tyne Valley dated 1919 and one of Breadalbane dated 1919 and updated to 1937.

Insurance plan of Georgetown, PEI 1919, revised to 1937. Acc. 4745.

Insurance plans of Montague. 2 plans. 1922, revised to 1937. PARO Acc. 4538.

Insurance maps of Charlottetown and other communities PARO Acc. 0,618 - 0,635. Indexed in map index under heading "Cities, towns, villages, royalties." 1956. Also see PARO Acc. 3466/XHF83.70.107

Includes: Alberton, Borden, Charlottetown, Crapaud, Georgetown, Hunter River, Kensington, Montague, Morell, Mount Stewart, Murray Harbour, Murray River, O'Leary, St. Peter's Bay, Souris East, Summerside, Tignish, Victoria.

Insurance plan of the city of Charlottetown, PEI. June 1956. Underwriters' Survey Bureau Ltd. Toronto and Montreal. PARO Acc. 3466/XHF83.70.109.



Insurance plan of the city of Charlottetown, PEI including villages of Parkdale and Sherwood. June 1956, partially revised and reprinted July 1963. Underwriters' Survey Bureau, Ltd. Toronto. PARO Acc. 3466/XHF83.70.108.

An introduction to Prince Edward Island fire insurance plans can be found in *The Island Magazine*, No. 58, Fall/Winter 2005, pp. 23-27, "The best laid plans: fire insurance mapping on Prince Edward Island" by John Boylan. Available online at: www.islandimagined.ca/articles/fire-insurance

City of Charlottetown Records (PARO, R.G. 20)

Building permits Vol. 60

One volume of application forms for building permits for proposed new buildings or renovations or alterations to existing buildings in Charlottetown for the period 1945-1958. Provides date of application, owner's name, address and signature, estimated cost of new building or alterations, builder's name and address, purpose of the building (apartment, single dwelling, warehouse, etc.) and location.

Notifications of building permit required, Vol. 54

One volume covering 1911 through 1935, partially used, providing a record of notices sent to individuals in the midst of erecting or renovating a building, within Charlottetown, without a building permit. Information recorded includes date notice was sent, and to whom sent giving name, address and type of building.

Valuation rolls, Vols. 178-192

Fifteen volumes, spanning 1882 to 1936, of Charlottetown valuation rolls recording assessments on real estate and personal property of individuals. Information provided includes: name of owners or occupant, occupation, street address, ward and block numbers, location of taxed property, type of real estate (house, land, commercial, brick structure, out buildings, etc.), civic assessment valuation and amount of poll and school taxes paid.

Business and Telephone Directories

City directories provide street addresses and names of residents. Directories can be useful for tracing previous owners of a property and the first occurrence of a street/house number. Telephone directories can also be useful in tracing occupancy. Transcriptions of many are available on www.islandregister.com

Genealogical Sources

Tracing the history of the people who lived in the house can add interesting social history details to the buildings. Many indexed genealogical sources are available on www.islandregister.com. There are several genealogical sources available at the Public Archives and Records Office including the Master Name Index which includes references to census returns, newspaper and marriage references, some newspaper advertisements, etc. There are also family file folders of compiled information which may include biographical details and provide family connections

Maps

A collection of digitized maps, plans and atlases can be found at: IslandImagined.ca

Manuscript maps in the Public Archives and Record Office collection are indexed by Lot and filed chronologically. It is possible to compare these records which can provide to clues leading to land conveyances, leases, township ledgers and government deeds. Also included in the PARO collection are panoramic views or bird's eye views of Charlottetown (0,396) and Summerside (0,293) dated 1878. These maps provide names of buildings: residential, commercial, industrial, and some features of buildings. (See also "Panorama for sale: the bird's eye views of Prince Edward Island by H.T. Holman in *The Island Magazine* No. 24, Fall/Winter 1988.) For Charlottetown properties, see JoDee Samuelson's circa 2005 map featuring the oldest houses in the downtown area. The map includes public buildings, churches and houses. This map is in the PEI collection of the Confederation Centre Public Library *PEI 971.75 SAM 2005*.



Aerial Photographs

Aerial photographs for 1935, 1958, 1974, 1990 and 2000 are available on the PEI Government website www.gov.pe.ca. The Public Archives and Records Office also has a large collection of aerial photographs. There are series available for the following years, however, not all are complete: 1935, 1958, 1968, 1969, 1970, 1973 and 1976.

Cadastral Maps/Atlases

Cadastral maps including the 1863 Lake Map, Meacham's 1880 Atlas, and the Cummins Atlas dated circa 1928 are good starting points in positioning your house or property to trace ownership. The Lake Map has been digitized and is available on the Island Register website www.islandregister.com. Meacham's Atlas and the Cummins Atlas are digitized on IslandImagined.ca

Land Conveyances

Land conveyances usually do not provide many details of structures on a property, but can provide clues as to when property was sold or purchased, divided or developed, and possibly when buildings were erected. The researcher must know names of owners of the property. The Public Archives and Records Office holds Prince Edward Island land records prior to 1900. For more recent land records, consult the Land Registry Offices in either Charlottetown (for Queens and Kings Counties) or Summerside (for Prince County records).

Photographic Collections

There are numerous photographic collections at the PARO, some of which are indexed. Many photographs however, are unidentified as to street. Some houses which were named (Edgewater, Watermere, Beaconsfield for example) may be indexed by the name, some may be indexed by the owner or builder's name. There are many streetscapes of Charlottetown, Souris, and Summerside. Historic photographs can provide clues as to original architectural features and landscaping as well as approximate dates. The Public Archives and Records Office of PEI also holds the records of the Canadian Inventory of Historic Buildings created in the 1970s. See also photograph collections listed under the Website section.

Community Histories

Most community histories include genealogies of families in the area, and some may include maps or listings of individual farms or homes and current and past residents. Some community histories may include lists of individuals and their occupations - house builder, mason, carpenter, etc. Many community histories have been digitized and can be accessed at IslandLives.ca.

General References:

Preserving and Maintaining the Older Home. Shirley Hanson and Nancy Hubby. Toronto: McGraw-Hill Book Company, 1983

So You Want to Fix Up an Old House. Peter Hotton. Toronto: Little, Brown and Company, 1979

Restoring Old Houses. Nigel Hutchins. Toronto: Van Nostrand Reinhold Company, 1980

Salvaged Treasures: Designing and Building with Architectural Salvage. Michael Litchfield and Rosemarie Hauser. Toronto: Van Nostrand Reinhold Company, 1983

Building with Wood and other aspects of nineteenth-century building in central Canada. John I. Rempel. Toronto: University of Toronto Press, 1980

Standards and Guidelines for the Conservation of Historic Places in Canada. 2nd ed. Ottawa: Queen's Printer, 2010.

This Old House: Restoring, Rehabilitating and Renovating an Older House. Bob Vila with Jane Davison. Boston: WGBH Educational Foundation, 1980



Recognition of Heritage Places:

Places that are deemed to be of historic significance may be formally recognized by the federal government of Canada through the *Historic Sites and Monuments Act*, the provincial *Heritage Places Protection Act*, or by heritage by-laws of the municipalities of either Charlottetown or Summerside.

For more information on National Historic Designation of sites, persons or events, see: www.pc.gc.ca/clmhc-hsmbc/index.aspx

Further information on the PEI Provincial Heritage Places Recognition Program is found at www.peihistoricplaces.ca, or under “Heritage” on the Department of Tourism and Culture website: www.gov.pe.ca/tourism and in our *PEI Provincial Heritage Places Recognition Program: a guide for heritage property owners*, available in pdf or print format.

Please contact the City of Charlottetown’s Heritage Officer or Wyatt Heritage Properties in Summerside for information on heritage recognition in those municipalities.

Illustrations by Robert Tuck.

Front cover : *Victoria Village Inn, 1870* by Henry Dunsmore, 2006 Island Art Collection





Personal information on this form is collected in compliance with the *Prince Edward Island Freedom of Information and Protection of Privacy Act* and will be used to respond to your request. Questions on the collection and use of this information can be directed to the Freedom of Information and Privacy Co-ordinator for Tourism and Culture at (902) 368-5874.

Section A – Information on Property

Current name of property:	
Original name of property:	
Property number: (see property assessment) _____	Lot number: (see deed) _____
City/town/village:	Civic address:
	Postal code:
Federal riding:	Provincial electoral district:
Choose one of the following options – Designated or Registered (See the attached Guidelines sheet for an explanation of the terms)	
Designated (which offers legal protection) <input type="checkbox"/>	Registered (which involves fewer restrictions) <input type="checkbox"/>

Section B – Owner Identification

Who owns the site (location of historic event, cemetery) or structure (building, bridge, etc.) ?	
Name:	
Address:	
	Postal code:
Tel: (residential) _____ (business) _____	Fax:
Is the owner aware that you are applying to the Register of Heritage Places?	Yes <input type="checkbox"/> No <input type="checkbox"/>

Why do you think that this specific site or structure should be included in the PEI Register of Heritage Places?

Section C – Historical Importance

1. Is this site or structure associated with a significant individual(s) or a special event(s)? If yes, were they of local, regional, provincial or national importance? If so, explain.

2. Is this site or structure associated with broad patterns of cultural, social, political, military, economic or industrial history? If so, explain.

Section D – Integrity

What is the general condition of the site or structure?

Excellent (original landscape or architectural elements are intact)

Good (minor alterations, replaced windows, etc.)

Poor (major structural problems which require attention)

Is there any threat to this site or structure such as impending demolition or damage? If so, explain the nature of the threat. This might include demolition, vandalism, deterioration, alterations to the structure, removal from the original site or encroachment by development.

If the proposed heritage place is a site, has it been altered? If yes, give details.

If the proposed heritage place is a structure, please complete sections E and F.

Section E – Architectural Importance

A structure may be an important heritage resource because it is a significant or rare example of a particular style, design, technique, material or type. If a structure is a good example of the above characteristics, it may be *significant*. If a structure is one of few examples ever built or standing, it may be *rare*.

- 1. Is the structure a fine example of a style (Queen Anne Revival, Gothic, Victorian, etc.), construction technique, material or building type? Yes No
- 2. Is it a *significant* example? Yes No Is it a *rare* example? Yes No
- 3. Has it survived largely unaltered? Yes No
- 4. If the structure has been moved, state its original site and date of relocation. (If you can only provide estimated dates, add **E** e.g., 1950**E**.)

- 5. If the structure has been added to or altered including replacement of windows, doors and finish material, please briefly describe and give dates.

	Date:
	Date:
	Date:

- 6. Construction
 - Original Architect(s)? _____
 - Builder(s)? _____
 - Date of Construction? _____

7. Construction Materials

Foundation:

- Brick
- Stone
- Other

Roof:

- Shingles
- Slate
- Other

Exterior:

- Stone
- Brick
- Shingle
- Wood Frame
- Plaster/Stucco
- Other

Section F – Supporting Material/Sources

You must include at least two current exterior photographs of the structure showing both front and side elevations, or clear photographs of the site showing points of interest. These can also be digital images sent by e-mail. Include date and origin of the photo. Please attach copies of all documentation relating to this property or list any sources of information (e.g., local histories, newspaper articles, deeds, early maps, etc.) **Materials submitted will not be returned.**

Section G – Applicant Information

Name:		
Address:		
		Postal code:
Tel: (Res) _____	(Bus) _____	Fax: _____ E-mail: _____
Association with site:		
What organization do you represent?		
Your title:	Signature:	Date:

Mail to:

Heritage Officer

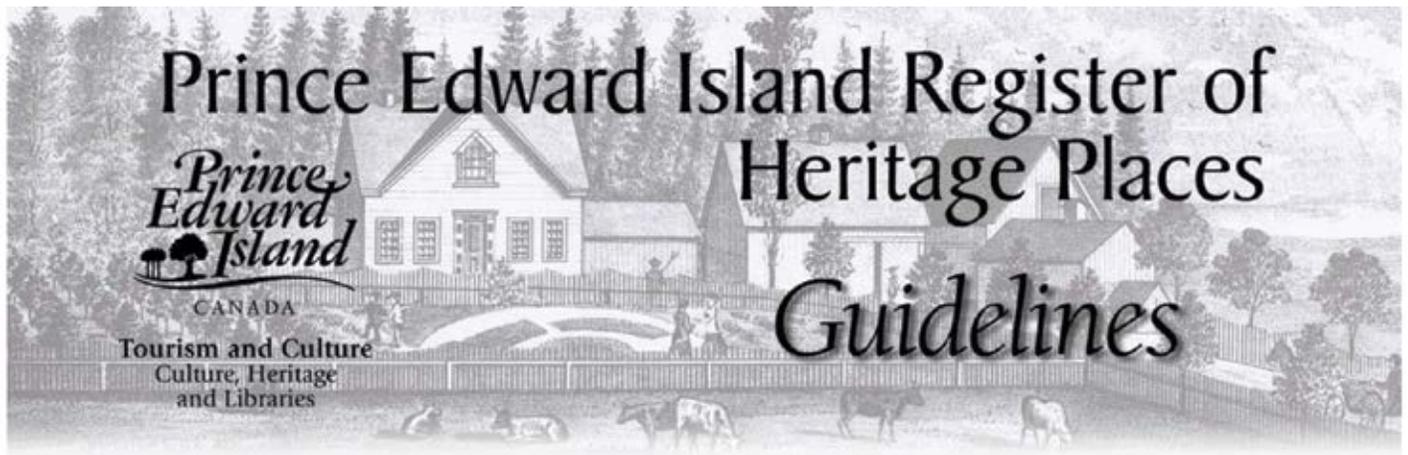
Culture, Heritage and Libraries Division
Tourism and Culture
PO Box 2000
Charlottetown, PE C1A 7N8

For more information, please contact the Culture, Heritage and Libraries Division at:

Tel: (902) 368-5940
Fax: (902) 368-4663
E-mail: heritageplaces@gov.pe.ca

All designated or registered historic places in Prince Edward Island are eligible for inclusion in the PEI Register of Heritage Places, www.peihistoricplaces.ca, and in the Canadian Register of Historic Places, www.historicplaces.ca.

10CU15-25712



The Province of Prince Edward Island has developed a register of heritage places in Prince Edward Island. Any site or structure important to the history and culture of Prince Edward Island is eligible. If the site or structure meets the criteria for historical and architectural assessment, it can be placed in the register according to the *Heritage Places Protection Act*.

What is the *Heritage Places Protection Act*?

The purpose of the act is to protect all classes of historic resources, interpret and enhance historic resources and to create an informed and involved public.

What does the Heritage Places Advisory Board do?

The board advises and assists the minister on all matters relating to the protection of heritage places.

Who is the minister responsible for heritage?

The minister of Tourism and Culture is responsible for the administration of the *Heritage Places Protection Act*.

What is a heritage place?

It is a place in the province which includes or is comprised of a heritage resource primarily of value for its paleontological, archaeological, prehistoric, historic, cultural, natural, scientific or aesthetic interest.

What is a registered heritage place?

Any site or structure that has been researched and meets certain criteria is eligible to appear on the register. This level of specification does not provide legal protection for the place.

What is a designated heritage place?

A designated heritage place is a protected place subject to the provisions of the *Heritage Places Protection Act* and regulations. This level of specification has legal restrictions on any changes to the landscape of the place or to the architectural character defining elements of the place. A place may not be designated without the approval of the minister responsible for heritage. For more information, contact the Culture, Heritage and Libraries Division. A designated place is eligible to receive a blue plaque to indicate its status as a protected heritage place.

Who can apply to have a structure or site placed on the register?

Any interested person who can supply the necessary information may apply.

Does the owner of the property have to be informed?

No, but informing the owner that you are nominating his or her property is a normal courtesy.

What if I can't supply all the information requested on the form?

Please try to provide all pertinent details. Lack of data will slow processing of your application. If data is unavailable to you, please say so in the space provided.

Why should I go to the trouble of applying to have a structure/site added to the register?

For many years, Islanders have recognized the need for a register of our valuable historical resources. However, keeping a list is not enough. To preserve what exists today, concerned Islanders must act promptly to identify, maintain and cherish the reflections of our past. What is destroyed is gone forever. What is preserved is a gift to future generations. Establishing an accurate register is a vital first step in the preservation of Prince Edward Island's rich heritage.

What sort of structure could qualify for the register?

Any building constructed for the following purposes: religious, commercial, industrial, educational, agricultural, recreational, navigational, military, and marine. Eligible structures include houses, churches and barns.

What sort of site could qualify for the register?

Any site reflecting our natural heritage or traditional use of natural areas. Eligible sites include parks, roads, wetlands, shorelines, vistas and harbours.

What are the criteria used to assess applications for the register?

Sites or structures nominated for the register will be assessed using the following criteria, as appropriate: age; style or historical period; design; architect or builder; streetscape; integrity; construction methods; exterior condition; landmark; historical or site context; event, person or activity connected with the site; and its context as an institution.

Who decides if my property qualifies for the register?

The minister responsible for heritage with the assistance of the Heritage Places Advisory Board.

Does a registered or designated place qualify for government grants of any kind?

Yes, designated places may qualify for assistance under the Provincial Heritage Incentive Program.

Can I make changes to my property?

Yes. A registered property is not a designated property. However, it is hoped that owners of registered properties will use good judgement in the care of their properties. Designated properties have more controlled restrictions.

Do I have to pay an application fee to register my property?

No.

Where can I get more application forms?

Electronic forms are available online at www.gov.pe.ca/go/heritageplaces. Forms are also available by contacting the Culture, Heritage and Libraries Division.

Where do I send this form?

You may use the following address and mail it to:

Heritage Officer
Tourism and Culture
Culture, Heritage and Libraries Division
PO Box 2000
Charlottetown, PE C1A 7N8

For more information, please contact the Culture, Heritage and Libraries Division at:

Tel: (902) 368-5940

Fax: (902) 368-4663

E-mail: heritageplaces@gov.pe.ca

All designated or registered historic places in Prince Edward Island are eligible for inclusion in the PEI Register of Heritage Places, www.peihistoricplaces.ca, and in the Canadian Register of Historic Places, www.historicplaces.ca.



Tourism and Culture

Tel: (902) 368 5940

Email: heritageplaces@gov.pe.ca

www.peihistoricplaces.ca



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Fax: (902) 368 6608

Email: mhpei@gov.pe.ca

www.peimuseum.com

