

C. BUILDING POLICIES

C. BUILDING POLICIES

There is, and will continue to be, the desire to conserve, restore, re-use and make additions to existing historic buildings, plus construct new compatible buildings within the Heritage Conservation District. The goal is to enhance the historic character of the district by ensuring that future modifications or additions restore and complement the existing historical and/or architecturally significant buildings.

Before starting a building project for a class 'A' building, it is extremely important to thoroughly assess the conditions of the existing building fabric, and to develop a restoration approach or philosophy.

If a particular property is to be added to, or a new building created, in a modern style, then the judgement on "compatibility" and preservation of the overall heritage district ambience, is made on the basis of massing, proportions and size.

3.1 HERITAGE APPROACH

There are basically three ways to approach a project:

i) Restoration (Figure 2)

The accurate reproduction of the missing features should be based on facts and not guesswork. Re-establishment consists of matching existing features detail by detail.

The techniques and materials used to produce the original parts and early repair work should be specified and re-used where possible. Elements should not be made to look old by artificially aging, this will occur naturally.

New materials should be similar to the original in terms of dimensions, proportions and finish, and should not look machined to modern standards.

All restorations and additions to buildings in the A category should be approached this way, where at all possible.

New buildings can be approached on this basis, however, there must be a great deal of care taken to ensure that the reproduction of an entire building is typical of the period without pretending to be original.

ii) Complementary by Approximation (Figure 2)

Approximation requires an understanding of the overall architectural designs, the patterns, massing, urban form etc. within the heritage district, particularly with reference to heritage properties in the surrounding area to find clues to the design or redesign of a building or site.

Renovation and additions to most B type buildings would probably use this approach, thus aiding in creating and conserving the heritage ambience of the district, without requiring homeowners to go to the expense of an exact detailed copy.

The design of new buildings could also be approached in this manner to ensure compatibility with existing heritage stock.

iii) Modern Complementary (Figure 2)

A modern approach in terms of architectural style can be complementary as long as it does not detract from the historical and architectural details of either the original building and site or other significant buildings in the District. There must be a respect and recognition for the patterns and rules that guided the original developments.

This modern architectural approach can be used very effectively to act as a backdrop to the heritage buildings.

"Even the most radical contrasts should acknowledge the feature of the old to which it is related; new elements (must)obey patterns or rules that guided the original and emerge from what exists rather than ignoring it."

(M. Fram "Well-Preserved" P.85).

Any addition or new building must be compatible and in scale with the heritage buildings in the surrounding area. It must respect the significance of the existing historical buildings and thereby further strengthen the visual character of the Historic District.

Such a design must therefore be compatible in terms of scale, rhythm, massing, colours, materials and proportions with the original heritage buildings either abutting, if that is the case, or in the surrounding area.

For convenience and to ease the selection of which approach to take, buildings have been classified into the following types.

BUILDING APPROACH

1.) RESTORATION

- ACCURATE RE-PRODUCTION OF MISSING FEATURES
- MATCH EXISTING FEATURES
- DETAIL BY DETAIL



2.) COMPLEMENTARY BY APPROXIMATION

- UNDERSTAND OVERALL DESIGN: MASSING, URBAN FORM, PATTERN, PENETRATION, DETAILS ETC.
- CONSERVE HERITAGE AMBIANCE.



3 MODERN COMPLEMENTARY

- MODERN APPROACH NOT TO DETRACT FROM HISTORIC DETAIL.
- COMPATIBLE & IN SCALE WITH SURROUNDING AREA
- RESPECT EXIST. HISTORIC BUILDINGS ADJ.



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FIGURE 2

3.2 BUILDING CLASSIFICATION

- TYPE A - Of major importance to the Heritage District.
 - They have historical and architectural value.
 - They are the buildings that give the main heritage character to the district.
- TYPE B - Important in terms of contextual value.
 - They may not be of great historical or architectural value, however, they contribute substantially to the visual character of the townscape.
 - They support and help define the character of the historic district.
- TYPE C - These buildings do not relate to the historical character.
 - They do not reinforce the historical character.
 - Any redevelopment on a lot with this designation will be subject to the policies set out herein and handled in the same manner as a NEW BUILDING.
- TYPE H - Designated under Part 4 of the Heritage Act.
 - They have significant historical and/or architectural value and are covered in detail by the Ontario Heritage Act, (Part IV).
 - Buildings are marked by a plaque near the door.
- NEW BUILDINGS - Should be designed such as to be compatible with and complementary to the existing heritage properties in the district.

3.3 POLICIES: TYPE A BUILDINGS (Figure 3)

These buildings are the most important and visible manifestation of the Heritage Conservation District.

The retention of the historical and/or architectural quality of these buildings is integral to the success of the Heritage District. The intent is therefore to conserve and restore A-Type buildings to their original detailing while retaining the historical fabric, and in accordance with the following criteria:

Proportion

The original shape and size of the building shall be conserved. Any rebuilding should adhere to the original specifications.

BUILDING APPROACH

A TYPE BUILDINGS

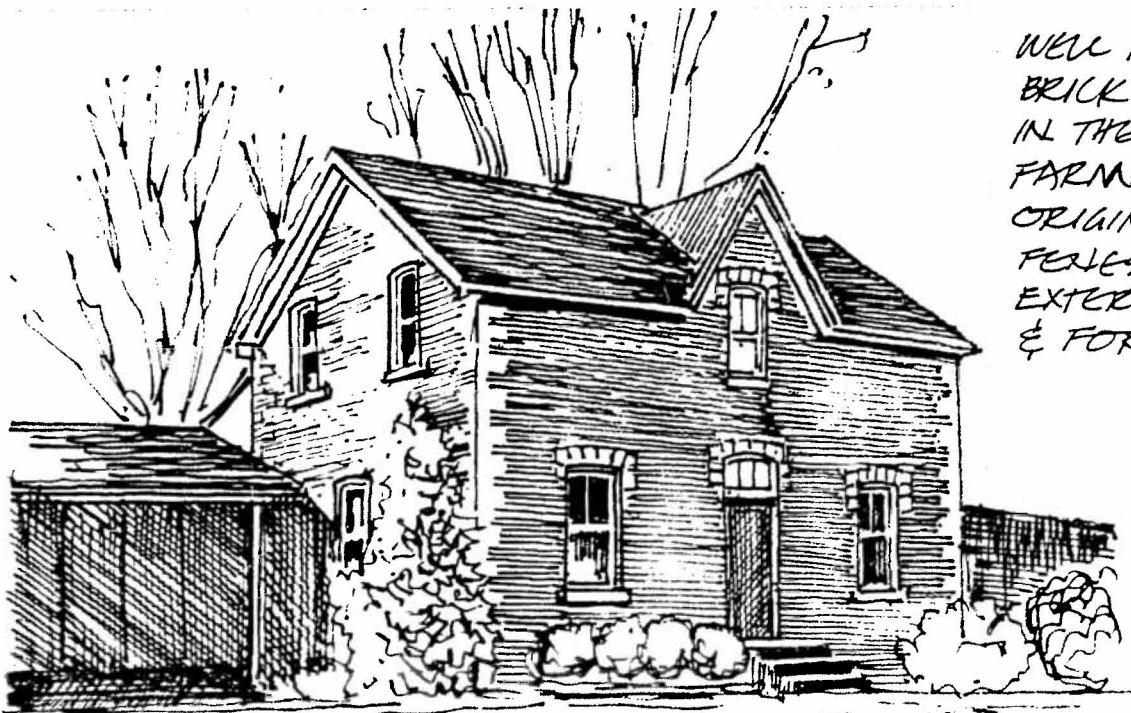
4 ORCHARD ST.
(DESIGNATED UNDER
PART 4. O.H.A.)

PRESENTS AN
EXCELLENT
EXAMPLE IN
LOCAL ARCHITECTURE
WITH GOOD FORM,
FENESTRATION,
EXTERIOR MATERIALS
ALL MAINTAINED
IN EXCELLENT
CONDITION.



30 ALBERT ST.

WELL MAINTAINED
BRICK STRUCTURE
IN THE ONTARIO
FARMHOUSE STYLE
ORIGINAL DETAILS:
FENESTRATION,
EXTERIOR MATERIAL,
& FORM.



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FIGURE 3

Roof

The original fabric of dormers, detailing and materials shall be maintained. Where original roofs are not in place, they should be rebuilt to the original specifications where known.

Fenestration (General)

Original windows and doors shall be conserved. Where these elements are missing, they should be rebuilt in the original style or the same as those of similar buildings on the street or in the district.

Materials

Original materials should be conserved. Where renewal is required, materials and methods shall be used that match the original materials and approximate the same methods used traditionally.

Emphasis should be on natural materials such as brick and wood instead of plastics, metals, stucco or stone.

Colours

Original colours shall be used in the conservation of these buildings. Where new painting is required, then colours that are historically accurate for the period or style of building should be used, (See Section 4.3.4).

Store Fronts (Commercial)

Original store fronts should where possible be conserved or renovated. New store fronts should be historical restorations, or of complementary, sympathetic design.

Demolition

A strong bias against demolition will be adhered to and exceptional measures will be taken to save these buildings where necessary.

Exceptional measures will include delay of issuance of demolition permit in accordance with the Ontario Heritage Act, in order to explore alternative ways to save the building.

3.4 POLICIES: TYPE B BUILDINGS (Figure 4)

These buildings help contribute to the ambience of the heritage district and are therefore considered as an integral and valuable part of the area.

The historical and/or architectural value may not be outstanding, however, the conservation of these buildings should be encouraged, with renovation as necessary.

BUILDING APPROACH

B TYPE BUILDINGS

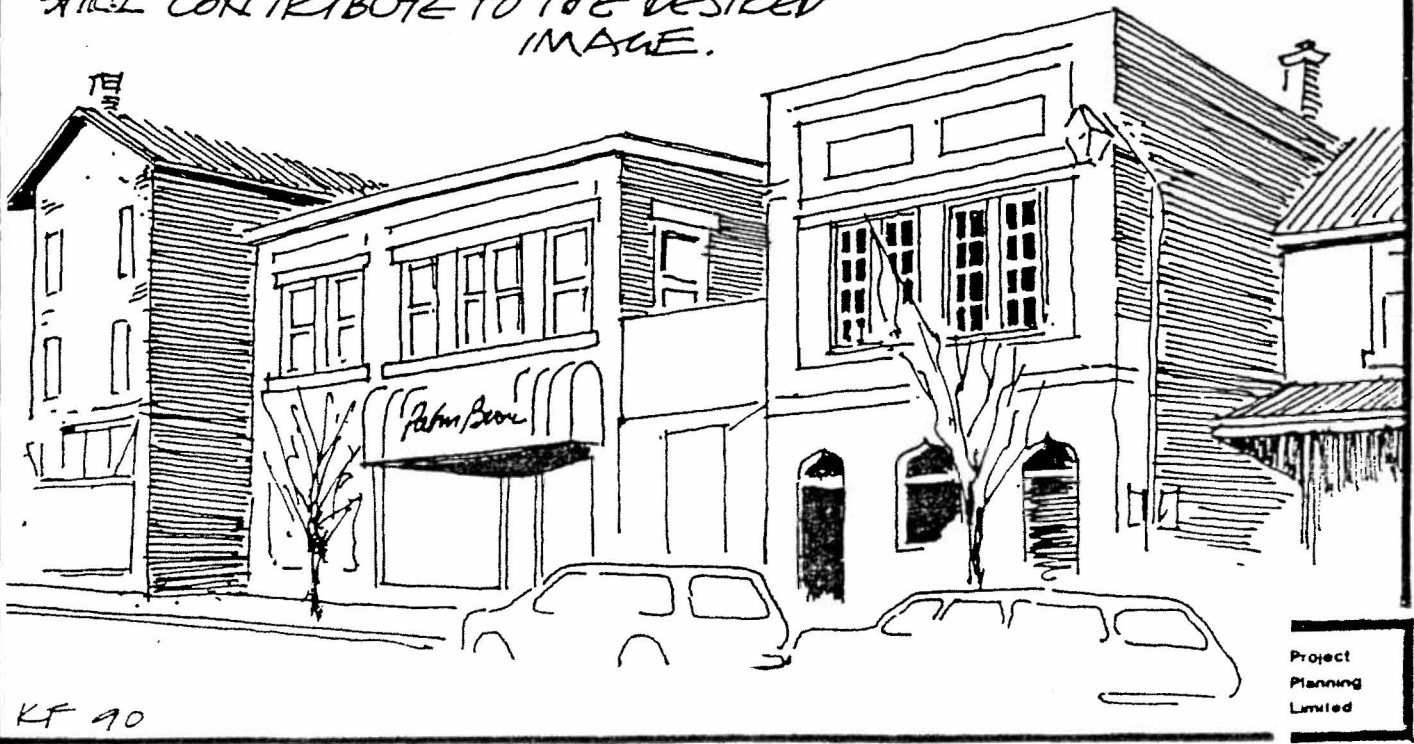
ALBERT ST.

A RESTORATION OF A RESIDENCE IN A HISTORIC FORM. IN WHICH FORM, SIZE, PENETRATION AND COLOUR CONTRIBUTE TO THE HISTORIC IMAGE OF THE VILLAGE.



MAIN STREET - COMMERCIAL.

WELL MAINTAINED COMMERCIAL BUILDINGS THAT RETAIN THE ORIGINAL SCALE, SHAPE AND PENETRATION. WHILE SOME DETAILS MAY HAVE BEEN ALTERED THEY WILL CONTRIBUTE TO THE DESIRED IMAGE.



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KF 90

FIGURE 4

The intent is therefore to either conserve Type B buildings or encourage renovations in a manner complementary to adjacent properties. This will ensure maintenance of the visual attractiveness and ambience of the streetscape. Modifications should be undertaken in accordance with the following criteria:

Proportion

Conserve the original building size and shape. Any new building proportions should complement the proportions of the surrounding buildings, particularly the heritage buildings.

Roof

Conserve the original roof form, or establish, in the case of new roofs, a complementary shape appropriate for the area.

Fenestration (General)

Conserve original doors and windows. Where renewal is required, the placement and proportion (height to width) should be complementary to the surrounding or similar buildings.

Materials

Materials appropriate and typical to the Heritage District should be used, with an emphasis on natural materials such as wood and brick.

Man-made materials that resemble or complement the original may be acceptable.

Colours

Colours that are historically accurate shall be used where appropriate. In other cases, the colour should complement the heritage buildings in the surrounding area (see Section 4.3.4)

Store Fronts (Commercial)

Conserve the original store front image. Renovations or new construction should be complementary to the scale and proportion of the adjacent building facades or to those found within the surrounding historic district.

Demolition

Generally there will be an opposition to the demolition of B-Type buildings, particularly if the building is deemed to be relatively significant in terms of adding to the overall heritage character of the district.

Any proposed new building should be designed such that it adds to the overall heritage character of the district. This means that the form, height, shape and details such as windows, doors, colour etc. should complement the surrounding "A" class buildings as much as possible.

3.5 POLICIES: TYPE C BUILDINGS (Figure 5)

Buildings of this type may consist of new or relatively recent buildings, and are unrelated to the historical and/or architectural character of the heritage district.

These buildings may have a character in their own right, however, overtime encouragement should be given to further integrate these buildings into the streetscape as a whole.

It is the grouping and relationship of buildings and open spaces that is important in the definition of the heritage district, and a building that destroys this quality should, when possible, be modified or demolished.

Any redevelopment of a given site within the Heritage District should be reviewed in a manner consistent with Section 3.1, entitled "Heritage Approach".

3.6 NEW BUILDINGS

New structures or buildings are not required to look like a restoration of a heritage building. However, new buildings will be judged on compatibility with the adjacent buildings. This will be in terms of massing, proportions and size.

Any infill or new building application should show on the site plan the existing trees and indicate the proposed disposition during and after construction, plus the location and species of new trees. New trees should be those that complement the heritage nature of the area.

Roof

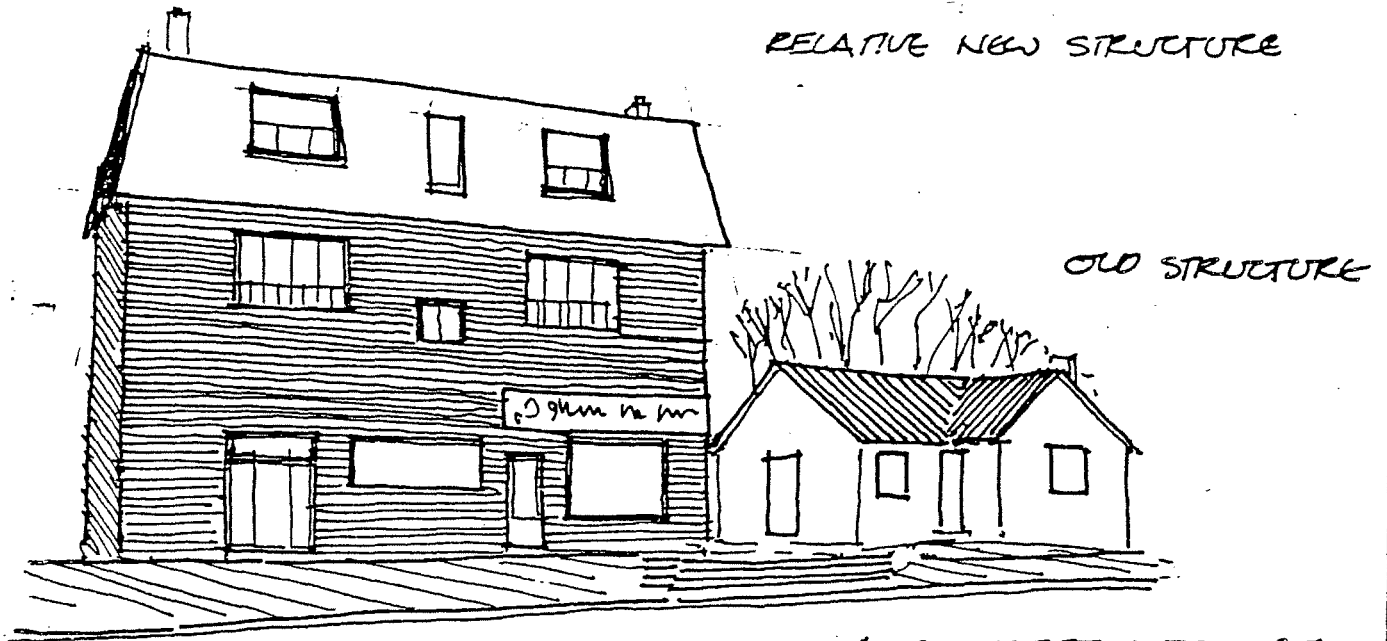
Materials may be chosen from those listed under common elements. The roof shape should complement the dominant roof forms of adjacent buildings.

Fenestration

Windows should generally follow the proportions of heritage type buildings. Picture windows are not desirable for residential buildings.

BUILDING APPROACH

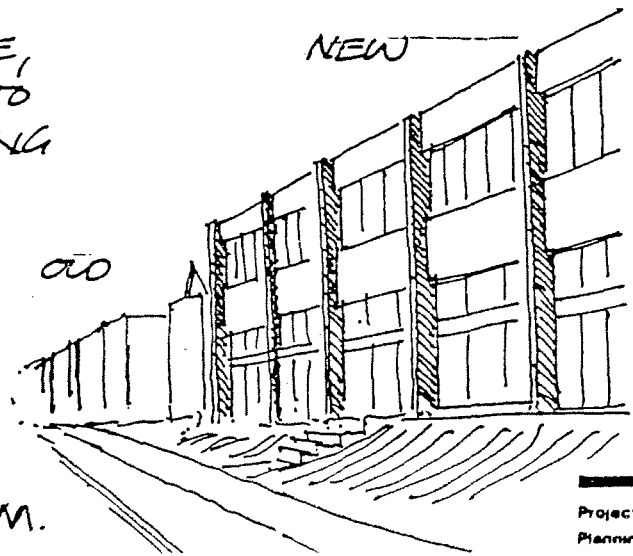
C TYPE BUILDINGS



MAIN STREET - MOON JOY

THESE BUILDINGS MAY HAVE THEIR OWN ARCHITECTURAL CHARACTER, BUT DO NOT CONTRIBUTE TO THE HISTORIC IMAGE AND MAY EVEN DETRACT DUE TO THEIR SCALE, MASS, FENESTRATION ETC.

ANY RE-BUILDING OR RE-DEVELOPMENT OF THESE BUILDINGS WILL BE ENCOURAGED IN A STYLE, SIZE AND PROPORTION TO COMPLEMENT THE EXISTING STREET SCAPE.



- MAINSTREET MARKHAM.

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FIGURE 5

Materials

Exterior materials may be brick masonry or wood siding. Stucco or stone may be acceptable provided the material complements the surroundings.

Colour

Brick colours should not follow fashionable trends unless the particular red or yellow colour is in harmony with those of other buildings. The selection of paint colour for any new construction should be appropriate to the historical period of the district. Colours selected for a new addition to a heritage dwelling shall be similar to the original, but not identical, in order to retain the visual prominence of the heritage structure.

Store Fronts (Commercial)

New store fronts, if part of an adjacent row of stores should follow the proportions, height and rhythm and be of sympathetic design. If the store front is in a single structure then harmony, sense of scale with the building and other components is essential.

**D. BUILDING & SITE
DESIGN GUIDELINES
(PRIVATE SPACE & FACILITIES)**

D. BUILDING AND SITE DESIGN GUIDELINES

This section relates to buildings and sites owned by private individuals and developers. It includes both commercial and residential uses, and established guidelines for renovation and additions to existing properties, and for infill projects and new buildings. The guidelines also relate to the area surrounding the building, be it parking, garden or fence line. If an historical or architecturally significant building is renovated in the same style using original materials, and then fronted by a sea of asphalt, the historical feel of the area is reduced, and thus the goal to create a Heritage District (rather than solely save an historical building) is lost.

4.1 COMMERCIAL CORE

Few commercial streets in Ontario have buildings of one unified style, they all owe their character to the economic and social cycles of the past. The Markham Village core is no different in that it has a variety of styles in terms of buildings and spaces, representative of the several waves of development that have passed and left their mark.

The challenge will be to guide and tie together the conservation of the existing heritage elements with the design of new buildings, such that the whole character and ambience of the commercial area will remain as a vibrant and viable, heritage oriented "village core".

4.1.1 COMMERCIAL: HEIGHTS AND PROPORTIONS (Figure 6)

In spite of the various styles, the buildings in the commercial core have certain common elements which harmonize, to give it a human scale and village character.

Building heights rarely are beyond 2 or 2-1/2 floors. Even buildings in the adjacent residential area to the west may have 7 floors but due to their valley setting are within the perceived common building height limit. The only notable exception may be the Feedmill adjacent to the railroad station. However, its location outside the commercial area and spacious setting make it not only compatible, but an important focal point and node in the Heritage District.

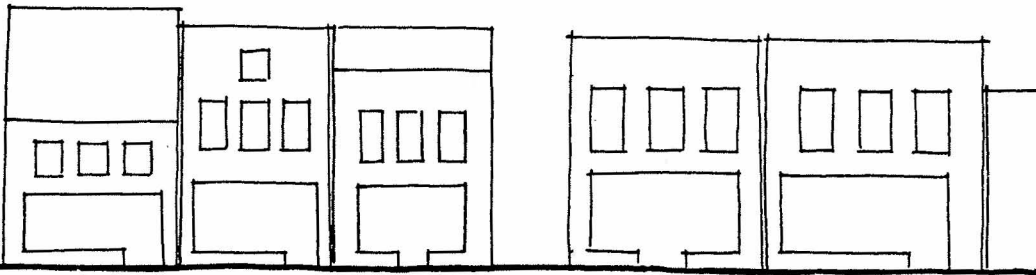
Building blocks, expressed in the form of store fronts, all express a harmonious shape and proportion, usually rectangular and in a 2 by 3 proportion. The proportions of new buildings should also be made to harmonize even though it may take up several adjacent parcels of land.

COMMERCIAL

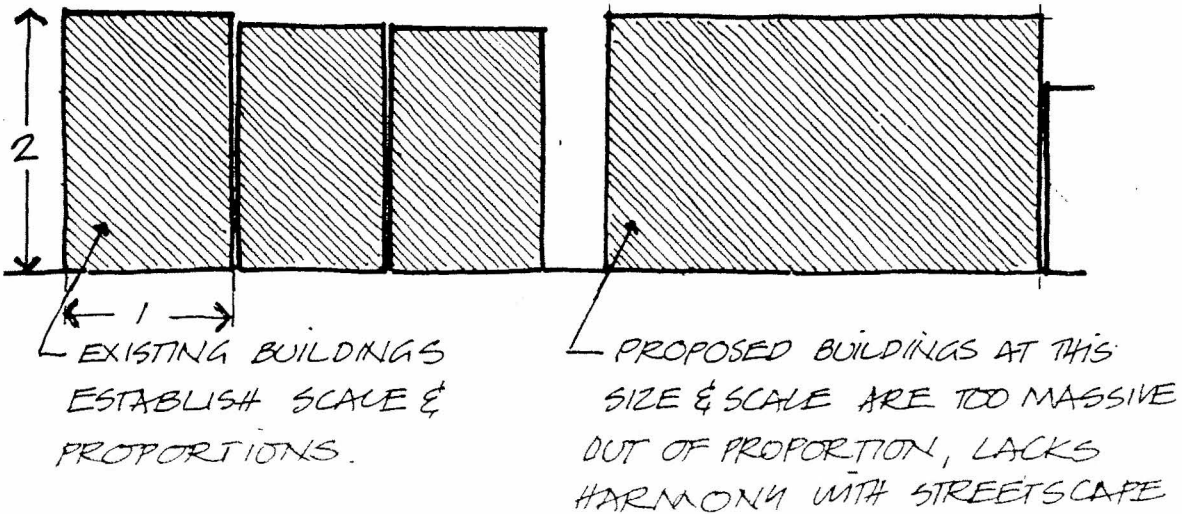
BUILDING PROPORTIONS



EXISTING STREETScape
CONSISTS OF A COLLECTION OF RELATIVE
SMALL BUILDING BLOCKS.



HARMONY IS PRESENT IN THE PROPORTIONS, SIZE
OF BUILDINGS AT THE HUMAN SCALE.



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FIGURE 6

Guidelines (See Figure 6)

1. Maintain the 2 to 2½ storey height limitation. Exception should be made only where the adjacent buildings indicate a 3rd floor in form of dormer facade, or where in the rhythm of development either a taller or shorter building is seen as desirable.
2. Conserve the rectangular 2:3 proportion of the existing buildings (see Figure 6, Diagram 3).
3. In the case of re-development ensure that the proportions of the new building will be complementary and in harmony with those of adjacent buildings.

4.1.2 COMMERCIAL: RHYTHM AND SETBACK (Figure 7)

An essential feature in the character of the commercial core area is the visual rhythm that occurs in the form of spaces between buildings, by building set-backs and heights and the fenestration of the upper and lower sections of the building facades.

Heritage commercial structures almost invariably do not have any set-back from the street line, except in those cases where residences have been converted into commercial ventures.

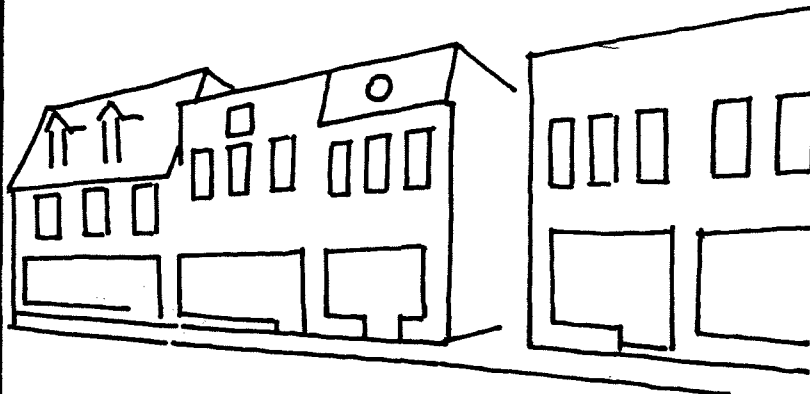
New buildings that are to be considered infill in the commercial core should not obscure and overpower the heritage buildings. In the case of re-development at a street intersection, setbacks of new buildings should be established such that the greater portion of the adjacent heritage building not be obscured.

Guidelines

1. Retain the existing spaces between buildings in the commercial core whenever possible, such that they may be used for small gardens or rest areas, or as a roadway, where necessary, to access parking at the rear.
2. New buildings should be situated such that the overall rhythm of visual space created by the existing heritage properties is not interrupted. In this regard, setbacks should only be used where the space created at the front enhances and emphasizes the historic and/or architectural elements of adjacent properties.
3. Where an existing heritage property is to be part of a mini-mall type development, then the rhythm and massing should be such as to strengthen the historical elements of the property. This should be achieved by means of setbacks with respect to the new buildings, and spaces between buildings to emphasize the distinctive qualities of the old structures.

COMMERCIAL

VISUAL INTEGRITY (INFILL)



- COMPATIBLE RHYTHM REQUIRED
IN ROOF LINE, UPPER
& LOWER FACADE

CURRENT SITUATION



- INCOMPATIBLE
ROOF LINE

- INCOMPATIBLE UPPER
ROOF LINE.

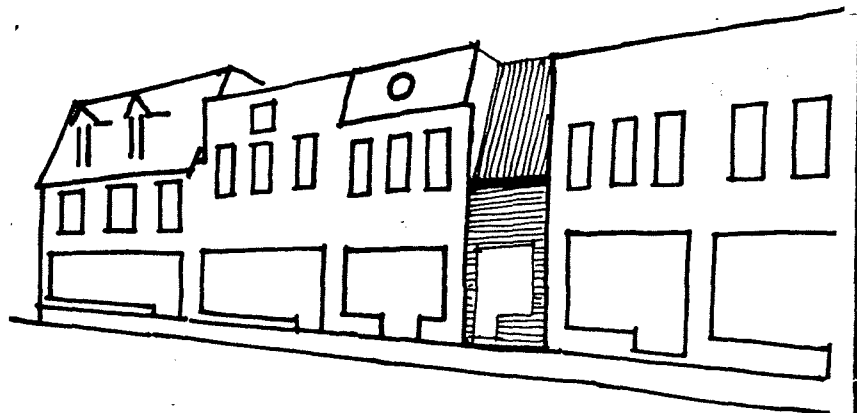
UNDESIREABLE



- ROOF LINE
TOO LOW.

- INCOMPATIBLE LOWER
FACADE

UNDESIREABLE



- VISUAL RHYTHM IS ACHIEVED
AND INFILL IS COMPATIBLE
WITH ADJACENT BUILDINGS.

DESIREABLE

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FIGURE 7

4.1.3 COMMERCIAL: FACADES AND FENESTRATION (Figures 8 and 9)

Store fronts, including the upper storey windows of the commercial buildings, are an integral part of the visual rhythm and character of the streetscape. Store fronts generally consist of large dominating plate glass windows at the street level which change with the fast and ever changing styles of retail displays. Upper facades have windows that are stable in style and create a rhythm by their small upright proportions and symmetry.

Basic criteria for the evaluation of store fronts is as follows:-

Guidelines:

1. Physically sound store fronts, compatible with other historical building facades by design, detail and proportions should be maintained and renovated rather than replaced. Maintain the heritage character, including the removal of additions and elements that detract, such as fluorescent signs.
2. Store fronts, including fenestration, that do not harmonize with the heritage character of the commercial area, should be replaced. New installations should be compatible with adjacent buildings and emphasize the historical character of the area.
3. Use old photographs or prints to establish the style and type of facade consistent with the period of the building. Do not make a storefront of one period when the building is of another. Modern fenestration should enhance the heritage character, and the visual rhythm of the building within the overall streetscape of the commercial core.

4.1.4 COMMERCIAL: PARKING

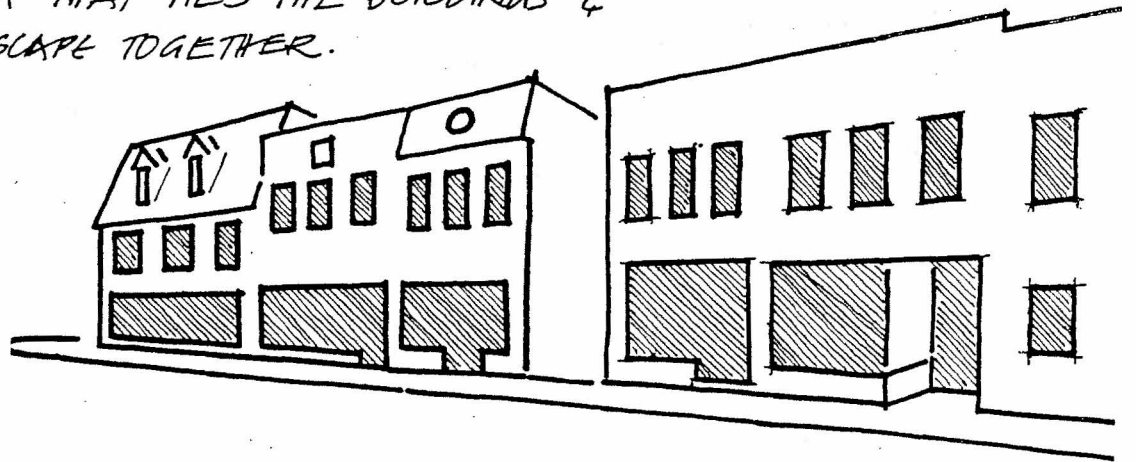
Parking for automobiles and trucks, including delivery areas, is a very necessary, but space consuming use of the land in commercial areas. Parking areas can also be detrimental in creating unsightly spaces within an urban area, and this is particularly true with respect to a Heritage District. Parking lots must therefore be designed, sited and screened to minimize any negative impacts on the heritage character of the area. Preferably the design will be such that the screening will enhance the adjacent older properties, either by contrast and acting as a backdrop to a heritage building, or through the use of compatible materials and scale.

COMMERCIAL

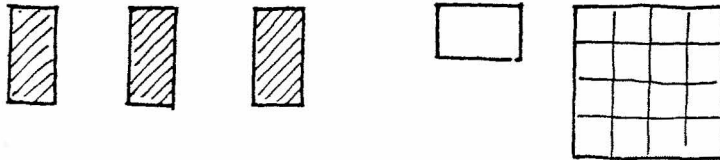
SPATIAL RHYTHM



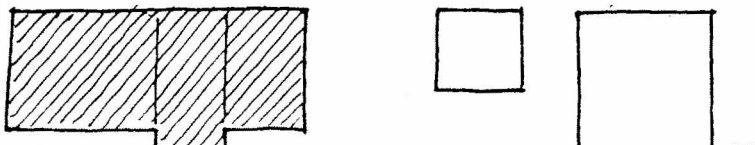
IN ADDITION TO THE BUILDING PROPORTIONS A STRONG VISUAL RELATIONSHIP EXISTS IN THE FACADE THROUGH WINDOWS CREATING A RHYTHM THAT TIES THE BUILDINGS & STREETScape TOGETHER.



UPPER FACADE



LOWER FACADE



DESIREABLE

UNDESIREABLE

MAINTAIN SPATIAL RHYTHM BY RETENTION OF WINDOW SIZE, SHAPE AND PLACEMENT IN FACADE.

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FIGURE 8

COMMERCIAL

STORE FRONTS

AWNINGS ARE APPROPRIATE IN THE COMMERCIAL TO CREATE SHADE AND SHELTERED OUTDOOR SPACE.

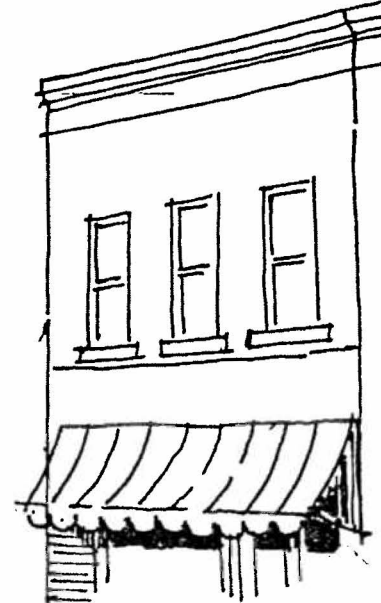
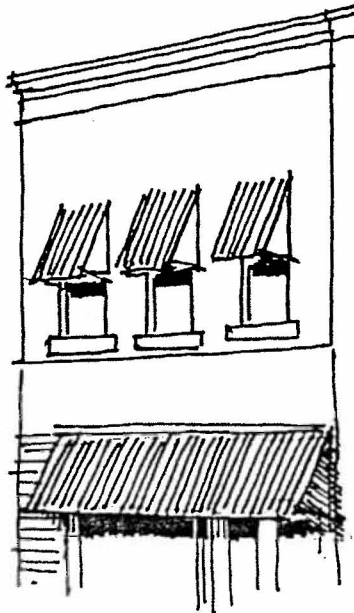
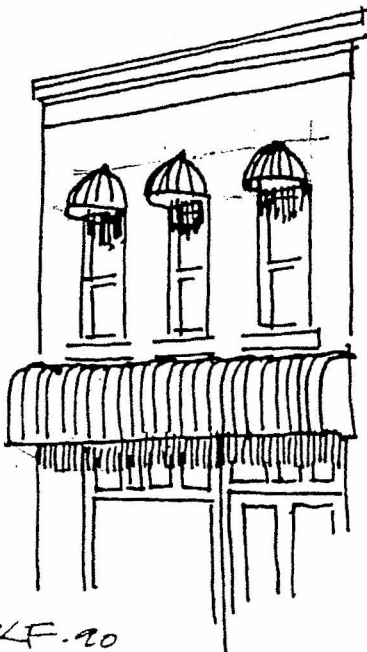
CARE MUST BE TAKEN TO SELECT THE PROPER DESIGN AND PATTERN.



AVOID ROUNDED AWNINGS.
-POOR FIT

AWNINGS SHOULD BE ATTRACTIVE AND FUNCTIONAL.

FOR BEST RESULTS - SELECT BEST DESIGN, SHAPE AND PATTERN.



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FIGURE 9

Parking lots should be established only in areas recommended in the Parking Plan (see Section B (1.5) – Parking lots). Private properties should also adhere to the following guidelines.

Guidelines

1. Screening of parking areas should be created such as to:-
 - a) retain the privacy of the adjacent property;
 - b) provide a clean visual appearance from the roadway or adjacent properties; and
 - c) direct pedestrian access to the parking areas in a short, convenient and well marked direction.
2. Screening of parking areas should be appropriate to the heritage character of the street or surrounding area, and may be in the form of:
 - a) shrub vegetation, i.e. evergreen hedges if space is available;
 - b) picket fences 3 to 4 ft. (1m – 1.5m) in height constructed in wood and painted in a colour compatible with the adjacent buildings; or
 - c) brick, masonry, or wrought iron where this is appropriate to the style of abutting properties.

4.1.5 COMMERCIAL: SIGNAGE (Figures 10, 11)

Signs are a means of communication, and in any community there are signs installed by all levels of government, plus businesses. They are regulatory (e.g. No Parking), directional (e.g. Hwy 7 West) and informational (e.g. David Street). They include shop signs (Joe's Market) and advertisements ("Buy Clean Soap"), and come in all shapes, sizes and colours. Signs are attached to poles, painted on walls and above store entrances. There are garish neon flashing signs and very trendy wooden pictographs. In short, signage is a visually intrusive yet essential element in the urban landscape. Signs are not a modern phenomenon, and early photographs of Main Street, Markham show many signs on the stores – these were individually designed and painted. There were also larger advertisements painted on the side walls, and some shops had hanging signs so that pedestrians could see the name of the shop as they walked along the road.

COMMERCIAL

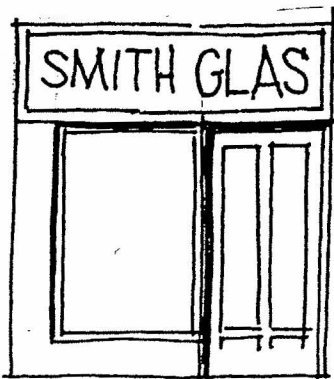
SIGN LOCATION

TOO MANY SIGNS
LOCATED RANDOMLY
OVER A FACADE
DESTROYS VISUAL
APPEARANCE

LOCATE SIGNS
IN TRADITIONAL
FACIA - ABOVE
STORE FRONT



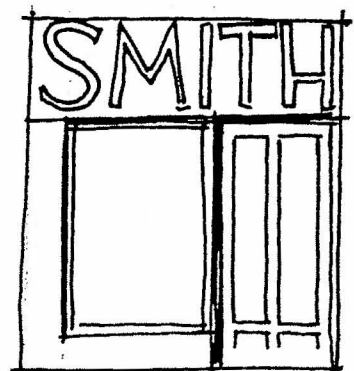
EXAMPLES OF
SIGN LOCATIONS



- CORRECT LOCATION
- GOOD SIZE
- HARMONIOUS.



- INAPPROPRIATE &
WRONG LOCATION
AS WELL AS SIZE



- TOO LARGE,
BOISTEROUS

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FIGURE 10

COMMON ELEMENTS

GRAPHICS, SIGNAGE

1.) CLARENDON STYLE (AKAS)

E1 a E1 a

abcdefghijklmnopqrstuvwxy^z

ABCDEFGHIJKLMN^{OP}QRSTU^{VW}XYZ

1234567890 B &?!£\$(,;:)

2.) EGYPTIAN STYLE OUTLINE / BOLD

E1 E1 E1 E1 E1 a E1 a E1

abcdefghijklmnopqrstuvwxy^z

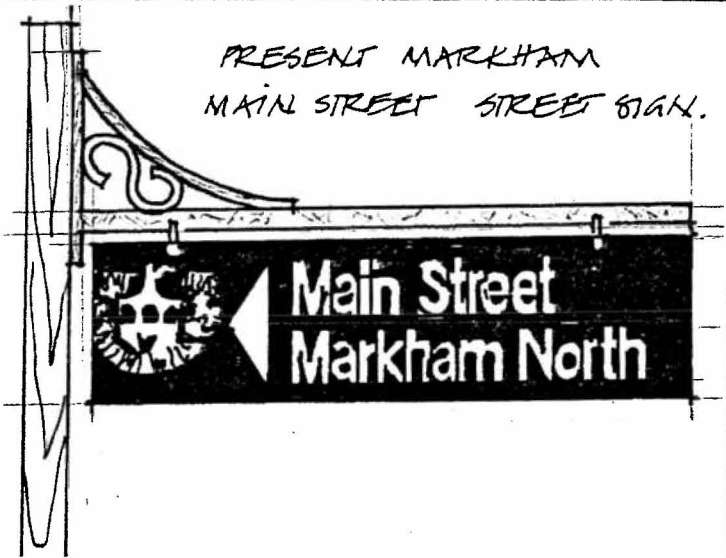
ABCDEFGHIJKLMN^{OP}QRSTU^{VW}XYZ

1234567890 B &?!£\$(,;:)

4.) SANS SERIF STYLE (SHADING AS SHOWN NOT ESSENTIAL)

ABCDEFGHIJKLMN^{OP}QRSTU^{VW}

1234567890 &?!£\$(,;:;) XYZ



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FIGURE 11

Current trends in signage tend on the one hand to be bigger and brighter, larger and more obtrusive to get people's attention, whereas on the other side there is the move to conformity with neutral or natural colours, the use of wood, pictographs, and to be unobtrusive.

In order to help retain and enhance the heritage character of the district and particularly the commercial core, the signage should complement the buildings and streetscape. In this regard, the number of signs should be reduced and those signs that detract from heritage buildings should be removed or modified. Encouragement should be given for businesses to recreate older, individual and distinctive, traditional signs such that they enhance the heritage buildings.

Guidelines

1. Sign By-Law:
 - a) All signage will be subject to the Special Sign District provisions detailed in Section 11 of the Town of Markham's Sign By-law.

2. Sign Placement:
 - a) Signs should not block architectural features such as windows and ornamentation and should be attached such as to do the least amount of damage to the facade.

 - b) Buildings and business external identification signs should be limited to the traditional location above the storefront.

3. Sign Design:
 - a) Traditional materials such as wood, brass or bronze are most appropriate on historical structures or in historic areas.

 - b) Letter styles appropriate to the period of the structure will be encouraged. Historically – appropriate letter styles such as Roman, Clarendon, Egyptian and sans serif styles will be encouraged. Typeface or lettering should project the image of the particular business, reflect the building itself and harmonize with the style of the structure.

 - c) Capital letters are generally more legible than lower case letters and the total message, including letterforms and designs, should not occupy more than two-thirds of the total sign area.

- d) Fluorescent or very bright sign colours are not considered appropriate. The heritage palette of colours described in Section 4.3.4 are recommended. Uncomplicated colour schemes are also preferred.
- e) Symbols are often more recognizable than lettering and good design often includes both.

4. Sign Types:

- a) The following signs are permitted in the District subject to the provisions of the Town of Markham's Sign By-Law: canopy sign, ground sign, projecting sign, soffit sign, wall sign, directory sign and window sign.
- b) The following signs are not permitted in the District: animated sign, billboard, internally illuminated sign, outdoor neon sign, portable sign, roof sign, sign painted directly onto a wall surface, strings of lights (except Christmas decorations) and temporary signs such as banners, spinners, pennants and streamers.
- c) Inappropriate decorative signs such as broken pediment heads will be discouraged.

5. Number of Signs:

- a) The number of signs permitted per premise is detailed in the Sign By-law (Special Sign Districts).

6. Sign Illumination:

- a) Internally illuminated signs are not permissible in the District.
- b) Sign illumination should be achieved utilizing an external means of illumination.

4.2 RESIDENTIAL BUILDINGS (Figures 12, 13, 14, 15)

The residential areas in the Heritage District range from concentrations of smaller single family detached homes built in the early-mid 20th century (e.g. Rouge and Princess Street in the Vinegar Hill area), to the large late Victorian mansions on Main Street north of the commercial core. Guidelines pertaining to the conservation, restoration, demolition and new construction of these buildings will differ according to the sub-area, the adjacent buildings and the building itself. Each situation must be assessed on an individual basis. However, certain basic policies should guide the future development of these residential buildings and sites within the Heritage District.

RESIDENTIAL

ONTARIO VERNACULAR

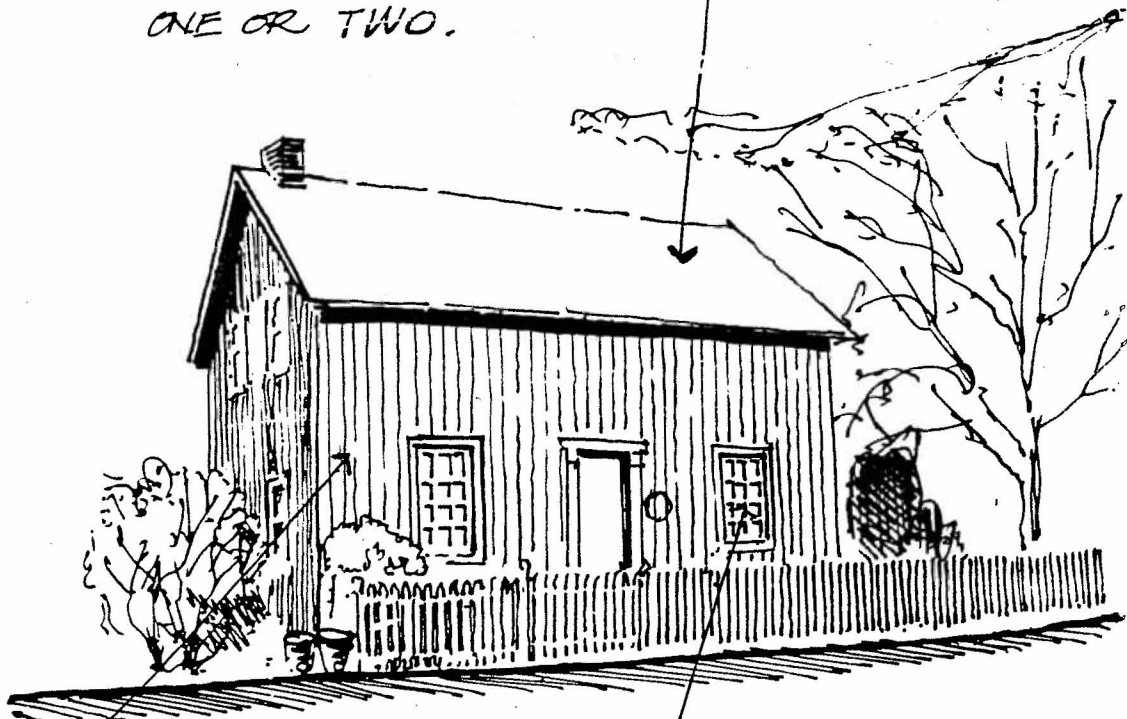
SIZE : USUALLY 1 1/2 STOREY

PROPORTIONS : ELEGANT,
STRUCTURE : USUALLY MORTICE
& TENON BUT ALSO
FRAME.

CHIMNEY : USUALLY AT THE GABLE,
ONE OR TWO.

ROOF : GENERALLY
HIGH PITCHED,
SOMETIMES MEDIUM
PITCHED.

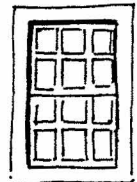
BARGE BOARD : DECORATIVE
MOSTLY, SOME PLAIN



SIDING : MOSTLY BOARD &
BATTEN.
CLAP BOARD IS
NOT UNCOMMON

WINDOWS : UPRIGHT 6/6
DOUBLE HUNG

PLAIN TRIM



MOST BASIC HOUSE FORM. HIGH PITCHED
ROOF AND HALF STOREY ABOVE VIRTUALLY
DOUBLED THE FLOOR SPACE BUT NOT THE TAX.

Project
Planning
Limited

FIGURE 12

RESIDENTIAL

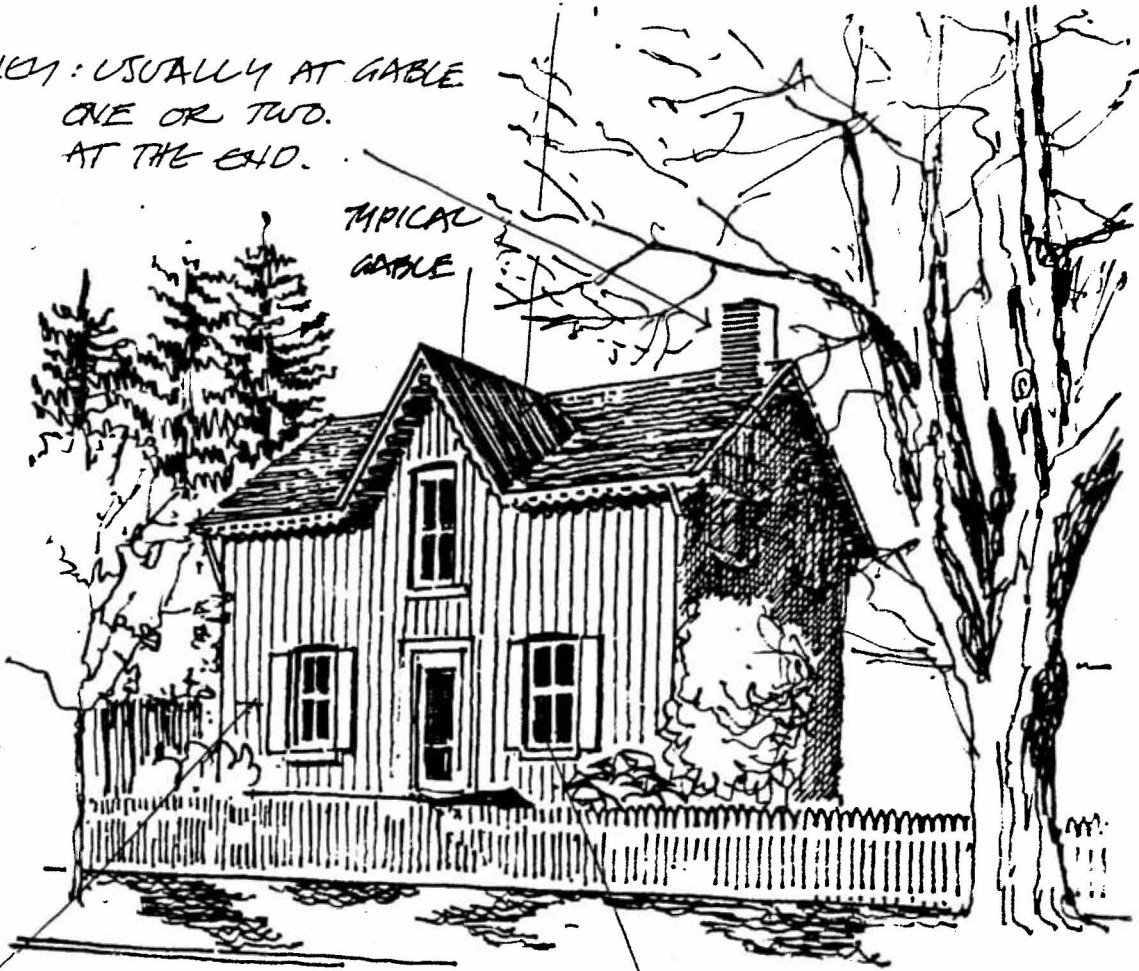
ONTARIO FARMHOUSE

SIZE: USUALLY 1 1/2 STOREY
PROPORTIONS: ELEGANT.
SIMPLE STRUCTURE

CHIMNEY: USUALLY AT GABLE
ONE OR TWO.
AT THE END.

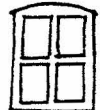
ROOF: MEDIUM PITCHED
MOSTLY.
BARGE BOARD: DECORATIVE

TYPICAL
GABLE



SIDING: BOARD AND BATTEN.
USUALLY BUT ALSO SOMETIMES
IN CLAPBOARD.

WINDOWS: ARCHED.
2/2 PANES
SOME TIMES
WITH SHUTTERS.



TYPICAL GABLE ABOVE MAIN ENTRY
IDENTIFIES THIS HOUSE STYLE.

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Planning
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FIGURE 13

RESIDENTIAL

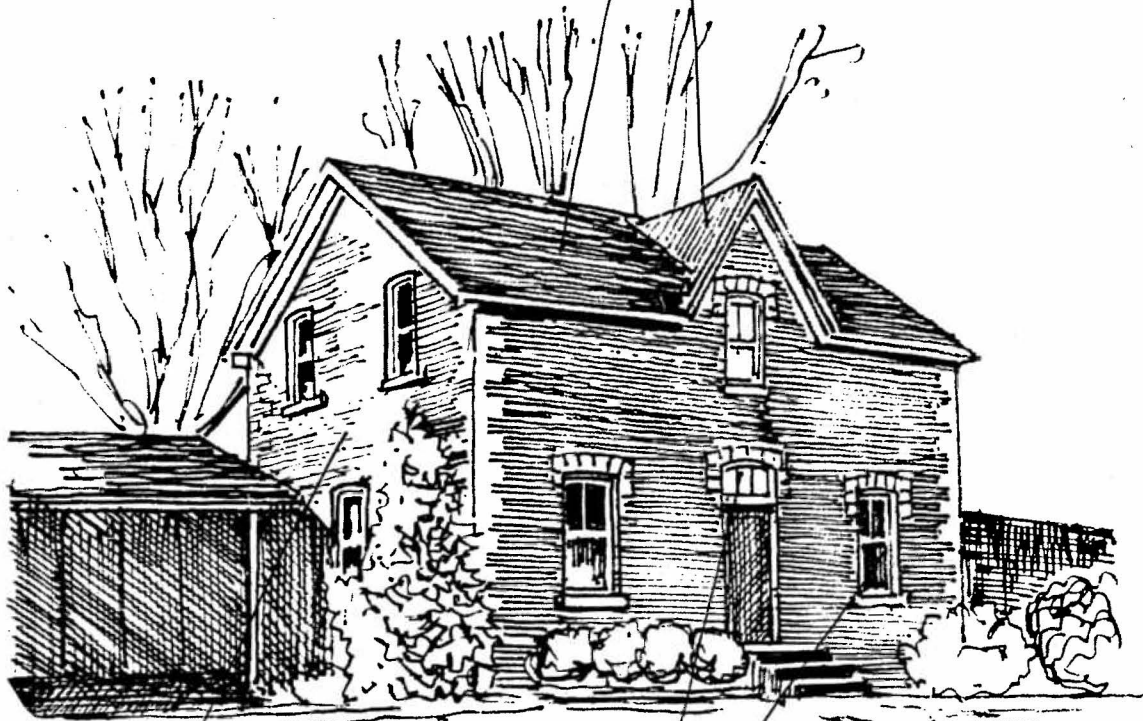
ONTARIO FARMHOUSE

SIZE : USUALLY 1 1/2 STOREY
PROPORTIONS : ELEGANT.

STRUCTURE : SIMPLE FRAME,
MASONRY CLAD.

ROOF : MOSTLY MEDIUM
PITCHED

TYPICAL GABLE ABOVE
MAIN ENTRY, STEEP
PITCHED.



EXTERIOR : POLYCHROME BRICK
ORANGE RED FROM
LOCAL SOURCES.

BUFF QUOINS AT CORNERS,
EXTENDED VOUSSOIRS ABOVE
THE WINDOWS.

WINDOWS : USUALLY 2/2
TRANSOM LIGHT OVER
THE MAIN DOOR.
CLASSIC MOULDINGS.

Project
Planning
Limited

FIGURE 14

RESIDENTIAL

ONTARIO HIGH VICTORIAN

SIZE: USUALLY 2 STOREY,
STRUCTURE: FRAME,
MASONRY CLAD.

CHIMNEY: USUALLY AT GABLE
MOSTLY BOTH ENDS.

ROOF: MEDIUM PITCHED
BUT ALSO HIGH PITCHED
IN SOME BUILDINGS.

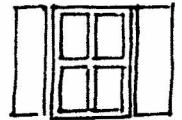
BARGE BOARD: VERY
DECORATIVE & ORNATE.



EXTERIOR: MUCH DECORATIVE
POLYCHROME ORANGE-RED
LOCAL BRICK.
BUFF QUOINS AT CORNERS

LARGE DECORATIVE WOOD
PORCHES AT ENTRANCES.

WINDOWS: UPRIGHT
2/2, SOMETIMES 1/1
LARGER PANES.



SOMETIMES WITH SHUTTERS

Project
Planning
Limited

C

FIGURE 15

Essentially any proposed modification must aim to enhance the heritage character of the district through the retention or strengthening of the existing proportions evident in the older buildings and spaces. Measures must attempt to respect the original older materials, colours, height, roof line, fenestration and scale of existing heritage buildings – particularly the "A" class. In so doing, the Heritage Conservation District as a whole will benefit and be made more viable and successful in terms of its distinctive historic and architectural qualities.

4.2.1 RESIDENTIAL: PROPORTIONS/HEIGHT

Perhaps the most important elements in establishing the character of a residential building are size and height. Usually in a neighbourhood, and particularly on an individual street, houses are similar in being either one or two storey, with similar proportion in terms of size. This was true in the past, as it is today, and in order to conserve the heritage character, the maintenance of certain heights and proportions is necessary.

An area of small 1 – 1-1/2 storey Ontario vernacular board and batten houses, for example, requires that any addition or infill be such that it does not dominate in terms of height or size, but reflects the existing character.

Examples of the predominant types of historic residences to be found within the Markham Village Heritage Conservation District are shown on the following pages.

Guidelines

1. Additions and new infill buildings should be designed to be compatible in terms of height, massing and proportions with those of adjacent heritage buildings.
2. The size of the new structures should neither dominate the adjacent heritage structures, nor be diminutive in scale.

4.2.2 RESIDENTIAL: SETBACKS & SITING

Older residential buildings are generally set back from the streetline or right of way either in accordance with the by-law of that period, or due purely to the desire for a front garden. The building setbacks in heritage residential areas are therefore not necessarily standard, which helps add character to the streetscape.

Guidelines

1. Existing heritage buildings should not be moved unless demolition is the only alternative.
2. Addition or infill buildings are to be set-back and sited so that they do not obscure the adjacent heritage building(s).
3. New buildings and their site features such as garages, fences, etc. should correspond and complement buildings on adjacent properties unless the adjacent structures are non-conforming.
4. Site features such as garages, parking, etc. should be inconspicuous and preferably separate from the "public face" of the building. Historically such items were located in the service areas such as rear and side yards.

4.2.3 RESIDENTIAL: WALLS & FENCES (Figure 16)

Fencing is an integral part of establishing the heritage character of an area and an important visual element in the streetscape. Modern chain-link fences do not, for example, help create a heritage character. Fences were built in the 19th century to establish property limits, the front often being a low picket fence. This type of fence would delineate the property and yet still allow the garden to be seen and the residents to see and talk with passers-by. Some of the later 19th-early 20th century large Victorian mansion had ornate wrought iron fences which are more in keeping with the character of such a house.

Fences were not, however, seen as elements to protect the property, or to visually limit the view of the house from the road.

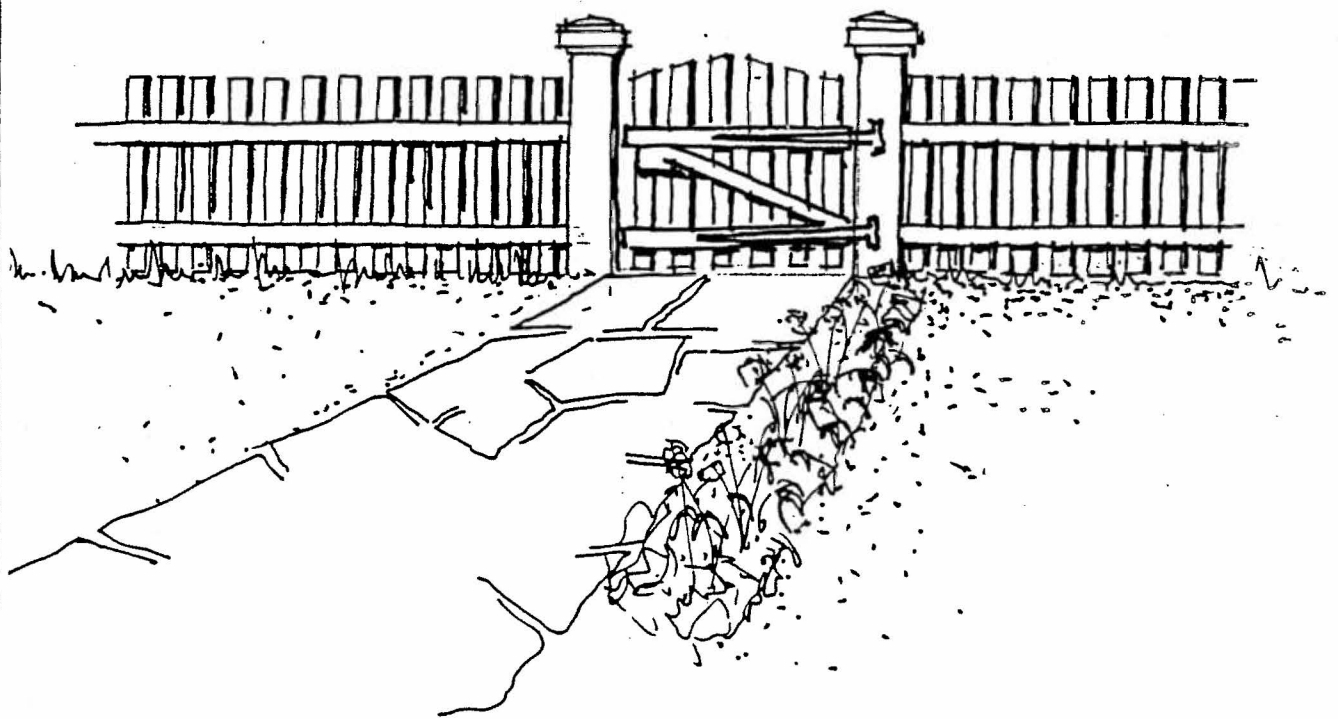
Wooden picket fences and, to a much lesser degree, wrought iron fences have been the tradition in the Markham district.

Although some fences were up to 6 feet (2m) in height, a normal fence was not higher than 4 feet (1.2m).

Guidelines

1. The preservation, retention and maintenance of existing picket fences and wrought iron railings and other historical fences, designed and constructed in the traditional way, will be encouraged.
2. The same type of fence and colour could be used as on adjacent heritage houses to create a unified streetscape.

WALLS AND FENCES



Project
Planning
Limited

FIGURE 16

3. Low, (up to 4') brick walls, serving as fences or retaining walls, or pillars for fences are acceptable provided they are in keeping with the surrounding structures.
4. Railings and fences constructed of other non-traditional building materials will be discouraged in the front of a house.

4.2.4 RESIDENTIAL: LANDSCAPE AND GARDENS

A streetscape in residential areas is comprised of both the houses and the front gardens, plus the right-of-way itself. The gardens, however, do a great deal to express the character of the area; expanses of neatly mowed lawns are more expressive of a modern subdivision than an older residential district. The landscape of the property or garden should be in harmony with the historical period of the building.

The restoration of heritage gardens is a very specialized area of expertise, and old photographs, prints and books on gardening are very helpful in establishing what the garden originally looked like.

In Ontario, "pioneer" gardens were still being developed in the late 1800's around less sophisticated houses. Gardens were very individualistic and each "design" emerged from the ethnic background of the individual or family. Dense foundation planting was not a 19th century treatment. "Pioneer" gardens sometimes contained a small formal parlour garden at the front of the house, and flowers were planted in clumps often against a wall or the fence. If shrubs were planted they were casually arranged and were usually lilacs, mock orange and bridal wreath. Flowers were hardy perennials such as Achillea, Bellflower, Rose campion, and tradescandia. In general, flowers appeared to be smaller in size and muddier in colour, i.e. not as brilliant as modern varieties. Vegetable gardens were near the back door. Herbs were mixed in with the flowers and vegetables. Large vegetables were planted at the back of the property.

Gardens of larger Victorian houses tended to be very formal up to about the 1890's. Many flower beds, (far too many for the modern eye) were set in lawns or separated by well kept paths which were mostly in gravel. Flowers were planted close together to give the appearance of carpets – this style is still used by many municipalities in public gardens. Plants of different colour were planted in alternating bands or swirls, or in ribbons as well as in a great variety of shapes such as hearts, circular, star Lozenge and crescent. Popular flowers were geraniums, alyssum, heliotrope (a great Victorian favourite), verbena, salvia, and calceolaria. Plants with coloured foliage were also common.

Post 1890 gardens were a revolt against this High Victorian formality. Carpet bedding was abandoned and large circular beds became popular. Sometimes small statues or fountains were placed in the centre. Large areas with flowers placed along the terrace (if present), or the driveway became popular.

During that period, summer houses, gazebos and trellises against houses were the "in thing". Ivy or creepers, despite the effect on the wall surfaces, were universally popular.

Roses, in shrub form and climbing form, were very popular in late Victorian times. Foundation planting, consisted of an occasional shrub or clumps flowers, but not today's low-growing evergreens.

In most gardens, however, one or two large trees such as Elm, Sugar Maple, Chestnut, or Locust for shading were always present to give an expression of wealth.

Garden pathways were in grass, gravel, cinders or brick. Concrete, interlocking stone and asphalt were nonexistent.

Guidelines

1. Formal gardens and landscapes designed specifically to enhance the architecture of a building should be preserved and enhanced.
2. To obtain a period garden, research or have research undertaken by a qualified professional.
3. If the front garden is to be kept simple, delineate the property with a picket fence or a low evergreen hedge and plant trees similar to the adjacent properties. A linear planting bed of annual or perennial flowers of the type mentioned above will add to the simplicity.
4. Include flower beds along walls and pathways, increasing the amount of space given over to flowers and roses in shrub form, at the expense of extensive lawns.

4.3 COMMON ELEMENTS

Certain building elements are common to both commercial and residential areas, and as such are discussed in the following section. These common features, such as roofs and rooflines differ with the style and period of building, however, there is no essential difference whether they are commercial or residential.

4.3.1 COMMON ELEMENTS: ROOFS

With the exception of possibly a dozen homes and businesses in the village, all H-type buildings possess pitched gable roofs in single or multiple forms. Therefore this type of roof is considered a dominant feature within the District.

Roofing materials in the 19th century included wood shingles, metal in sheets and rolls, copper and tin. Asphalt shingles appeared in the early 20th century and have remained as a lightweight roofing material to this day. The commercial buildings generally have "flat" roofs of tar and gravel, possibly with worn out metal below.

Guidelines

1. General

- a) Original roof forms should be conserved in "A" or "B" type buildings. Such features as the original roof configuration, roofing materials (which may include slate, tile, wooden shingles and shakes, board, metal, and asphalt), and architectural details including dormers, windows, cupolas, lanterns, belvederes, towers, chimneys, cresting, weather vanes, cornices and brackets, etc. contribute to the heritage character of a structure and should be maintained.
- b) Where the restoration of a roof to its original condition is being proposed, a review of historic photographs or other documentary sources is suggested. An experienced roofing contractor familiar with proper installation techniques should be retained. For information on funding assistance for the restoration of an original roof, contact the Heritage Section of the Planning and Development Department.
- c) Where a new roof is proposed for an existing building, the style should be similar or complementary to the established roof pattern of the period.
- d) New roof vents and skylights should be located away from the public view and as inconspicuously as possible. Considerable care must be taken when contemplating the addition of mechanical equipment to the roof area as this can often detrimentally affect the shape and appearance of the building.

2. New Construction

- a) In the case of new buildings, the roof should complement the established roof pattern of the adjacent historical buildings on the street, being predominantly pitched gable roof in single or multiple forms.

- b) Roofing materials should reflect the historical materials found in surrounding older buildings. Wood shingle roofs are preferred, but asphalt shingle are considered a compatible, second choice.
- c) Roof cladding materials which will not be used include tile, plastic and other synthetics.

3. Roof Maintenance

- a) The condition of a roof should be examined on an annual basis to discover broken, loose or missing shingles, signs of infestation or rot, and the condition of fastenings, gutters and flashings.
- b) Specific repairs to a roof problem should always be considered prior to considering an entire roof replacement.
- c) Whenever practical, roof repairs should be carried out using the same materials and in the same manner as was the original roof. If alternative materials are to be used, they should be carefully selected to match the original materials in texture, colour, scale and any other pertinent physical and/or visual quality.
- d) The Heritage Section of the Planning and Development Department should be contacted to obtain information sources on proper roof repair techniques. An excellent publication to consult is "Well-Preserved: The Ontario Heritage Foundation Manual of Principles and Practice for Architectural Conservation".

4.3.2 COMMON ELEMENTS: EXTERIOR FINISH (Figure 17)

Brick masonry and wood siding were the predominant wall cladding materials on historical houses and businesses. Natural stone has only been found on one historical house in the district except where used in foundations. Since the 1960's a number of houses have been re-clad with aluminum vinyl or imitation wood siding. Most synthetic sidings are now available in forms that replicate different types of historic wood cladding.

Brick for most buildings has been obtained from local clay produced and fired in small batches, usually just enough for one building. The colours of brick on most buildings is reddish or sandy yellow, these colours appear either monochromatic or in a mixed fashion.

COMMON ELEMENTS

MATERIALS

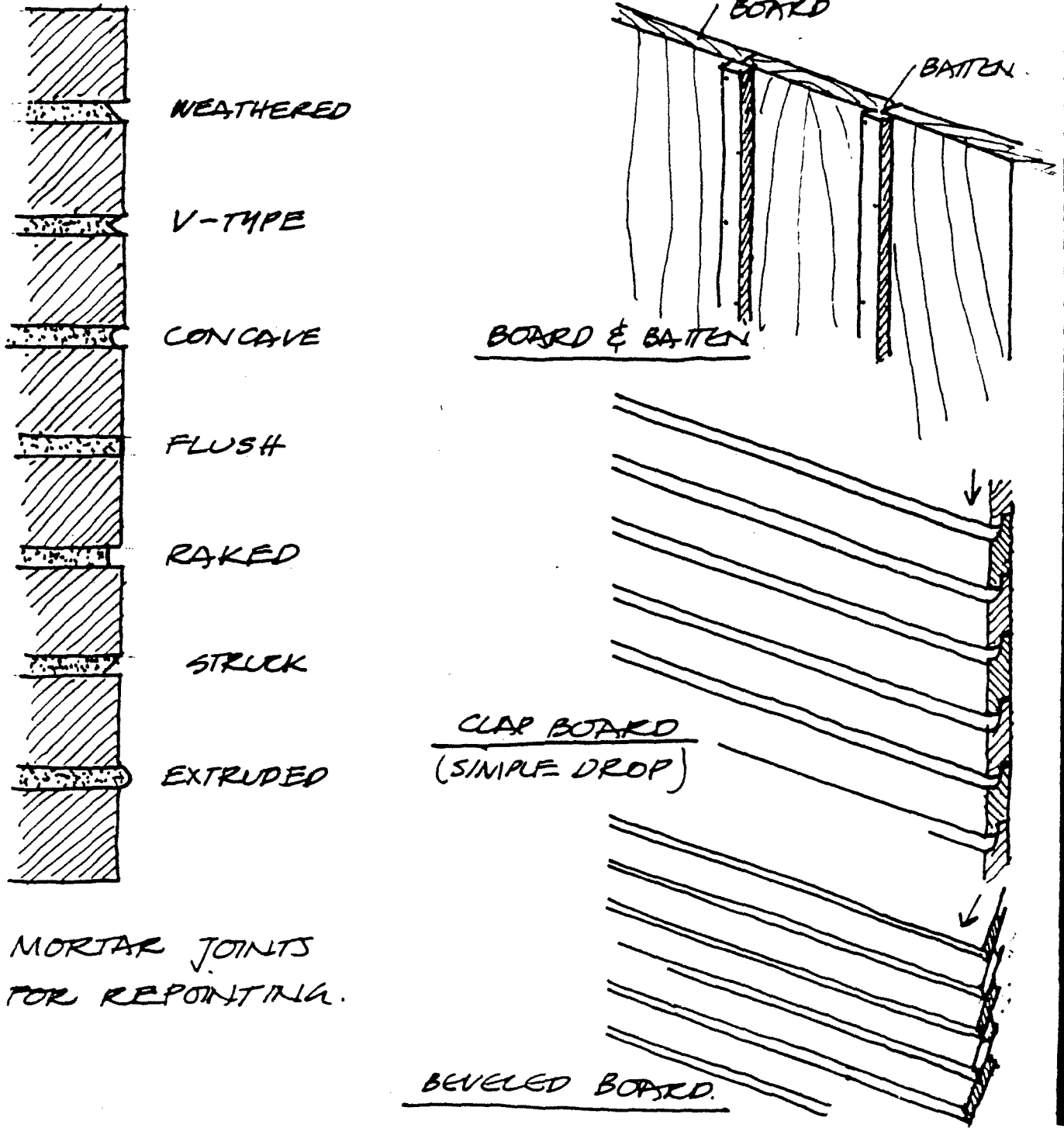


FIGURE 17

In old buildings, face brick is usually more durable than interior brick, however, sometimes soft brick was used outside and paint had to provide the rain proof seal.

The greatest danger to old masonry is the modern practice of using hard mortar (large portion of cement – small portion of lime) which transmits stress to the bricks. Old mortar (large portion of lime – small portion of cement) absorbs stresses. Thus hard mortar can be devastating on old soft brick.

Board and batten or common clapboard is the most usual form of wood siding in the community. Other types such as tongue and groove or bevelled board are uncommon, as are materials such as insul brick, tar paper, artificial stone, glazed tile or terra cotta. Concrete block, precast or poured in place was not used for any walls above ground.

There is a great deal of information on masonry repair which should be researched prior to any work being done.

Guidelines

1. General

- a) The external finish of "A" and "B" type buildings should be conserved in the original form. Additions or modifications to these buildings, or any new structures should be complementary in terms of materials and type of finish to the existing heritage structure or to other historic buildings on the street.
- b) The Heritage Section of the Planning and Development should be contacted to obtain further information on exterior finishes and their proper repair. An excellent publication to consult is "Well Preserved: The Ontario Heritage Foundation Manual of Principles and Practice for Architectural Conservation".

2. Masonry

- a) Stone and brick elements of a heritage building are usually structural in nature but may also comprise decorative elements such as carved stone and moulded brick. The original fabric is to be maintained whenever possible.
- b) If repair to or replacement of individual sections of masonry work is required, the new material should match the original as closely as possible in size, colour, texture, surface treatment, and strength. As much as possible, do not remove sound mortar or brickwork.

- c) The repointing of masonry is only necessary when it is badly deteriorated or when water penetration is a problem. It is normal for old mortar to be weathered back a short way from the wall face due to its soft composition of lime, sand and water. Old mortar in good condition should not be disturbed.
- d) The repointing of historic mortar can be a complex undertaking, often best left to those skilled and experienced in the proper procedures. The following factors should be noted:
- masonry and mortar to be replaced should be cut out with hand tools to minimize the risk of damage. Power tools such as saws and chisels can cause damage to the edges of the masonry unit and widen the masonry unit;
 - new mortar should match the original in colour flexibility, and pointing method;
 - sand rather than less permanent pigment should be used for colouring mortar;
 - repointing with cement-rich mortar is probably the most common and most damaging error in brick and stone repair. Almost every pre-1920 masonry building used softer mortar with very little cement;
 - lime mortars should never be applied in temperature near or below freezing or in hot, direct sunlight;
 - repointing with porous mortar allows the wall to breathe resulting in the migration of moisture through the mortar and not the brick.
- e) Brick surfaces should not be sealed with silicones or consolidants as these products can trap moisture behind the surface of the brick.
- f) Before attempting to remove paint from brick surfaces, the building should be thoroughly examined as not all brick was unpainted. A soft brick was sometimes used instead of face brick with paint providing the weatherproof skin.

- g) Masonry materials should be identified and analysed by professionals before cleaning in order to determine an acceptable cleaning method. Careless cleaning approaches such as sandblasting, high pressure water jets and harsh chemical cleaners can seriously damage masonry. The Ministry of Culture and Communications has prepared a publication entitled "Annotated Master Specifications for the Cleaning and Repointing of Historic Masonry" which should be consulted.
- h) It is always advisable to test an inconspicuous sample area when considering a specific cleaning method in order to determine its affect.
- i) Exterior masonry should always be cleaned in moderate conditions in the spring or early fall and never in the winter.

3. Wood

- a) Wood is a common building material and can be found in both structural and decorative elements. The original wooden fabric of a heritage building is to be repaired and maintained whenever possible. One of the best methods of ensuring the protection of exterior woodwork is regular painting.
- b) Since wood deterioration can result from different types of rot, fungi, and insect infestation, it is important to carefully assess the problem in order to chose the best repair or maintenance option.
- c) All exterior woodwork should be inspected regularly, and well maintained and painted. Blistering, cracking or peeling paint is often the first sign of moisture problems.
- d) Sills and headers resting on a foundation wall should be at least 20 cm. above the soil line to protect from moisture problems and insect infestation.
- e) Exterior woodwork should only be replaced when it has lost its material integrity and its ability to hold a surface coating. The same type of wood with a similar grain pattern and profile should be used if substitution is necessary. It is often best to use the services of a skilled craftsperson who possesses knowledge of historic restoration practices when considering a project of this nature.
- f) If wood cladding is desired on new structures or additons, horizontal clapboard or vertical board and batten siding should be used as per original historical methods rather than any exotic patterns.

- g) Wooden decorative elements and ornamentation also require regular maintenance and painting. If duplication is required for restoration purposes, moulding profiles should be taken to ensure accuracy.
- h) The use of abrasive cleaning methods to clean or strip wood of existing finishes should be avoided. The technique of sandblasting or waterblasting wood surfaces should not be used.

4.3.3 COMMON ELEMENTS: WINDOWS AND DOORS (Figures 18, 19)

Windows define much of the style and personality of the building by their arrangement, size and design. They are the most used part of a building, visually, physically, and decoratively, except in modern office buildings. Windows enable us to make a whole range of environmental adjustments for the interior, i.e. ventilation, light, heat, cold and rain barrier as well as provide a view.

Due to the amount of use and the material with which they are made, there is a great deal of wear and tear on windows which, in turn, requires repair.

Historically, window frames were made of wood, mainly soft wood, but hardwoods were also used for larger size windows. Only timber could withstand and tolerate the extremes of weather and hold delicate glass at the same time. Even today wood frame windows remain common for small buildings although they may be clad with vinyl or other material.

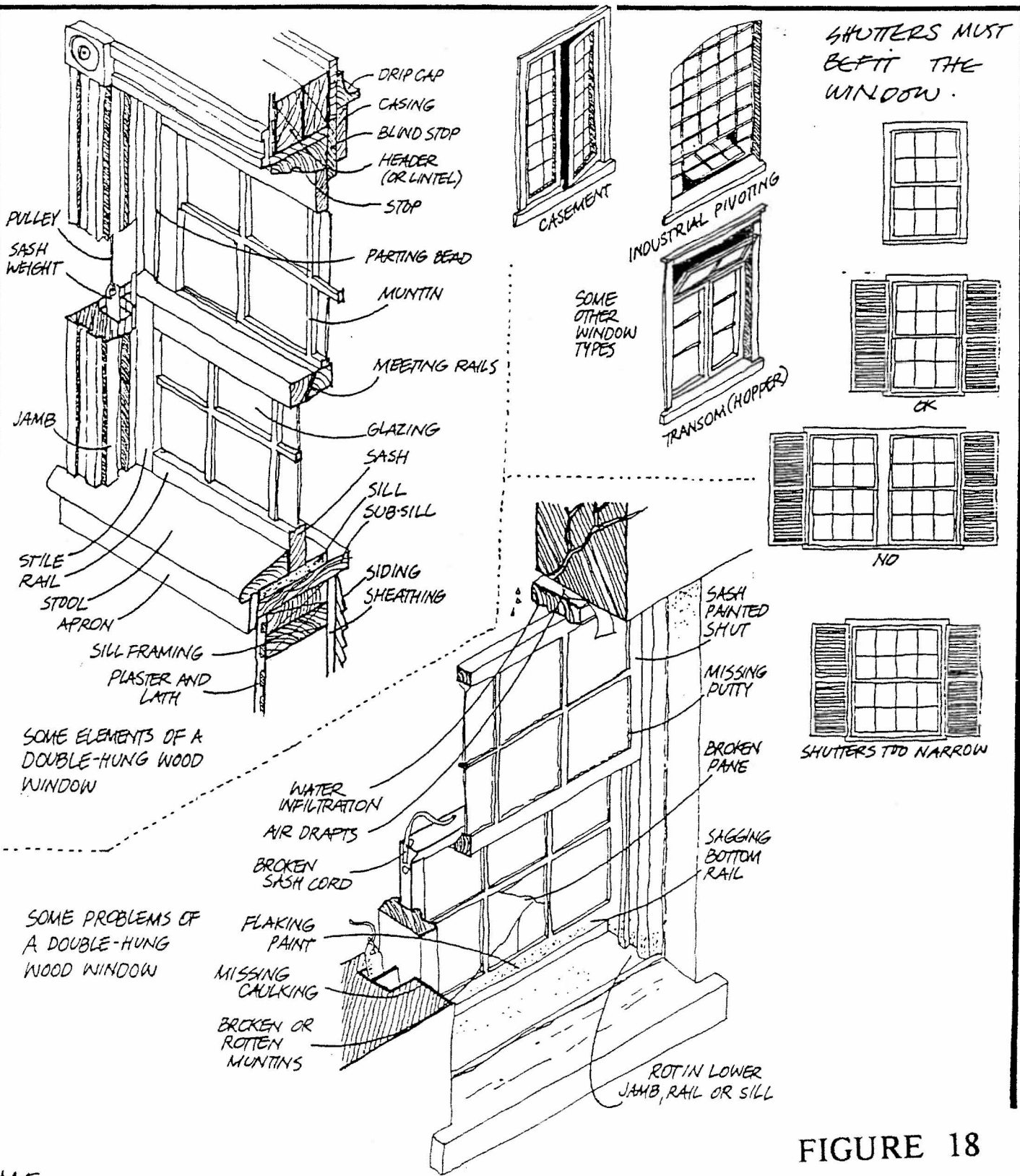
Almost all windows, except store fronts and lead stained-glass church windows up to the turn of the 20th century were operable. Only in Queen Anne style houses were the larger parts of the windows fixed. The most common type of window in older homes is the double hung wooden siding sash window. Windows are often identified as one over one or "6/6" (six over six), (i.e. 6 panes on top and 6 panes on the bottom).

Leaded glass appears in historical residences and churches in Ontario only in a decorative manner and as a reminder of historical fashions.

Most 19th century window panes were made as crown glass and available only in small panes. Larger and stronger panes became available by the 1840's, but much larger panes, glass blocks and fireglass glass (wired glass) became important materials around 1900's due to fire codes and insurance demands.

COMMON ELEMENTS

WINDOWS



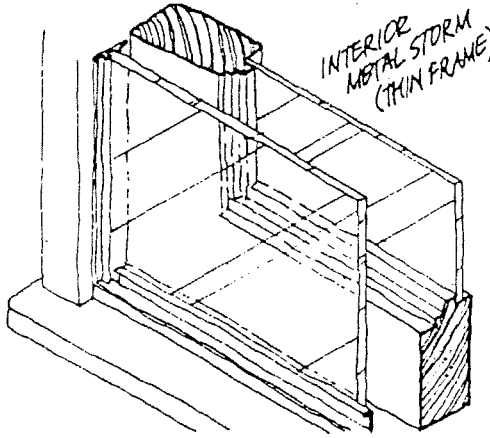
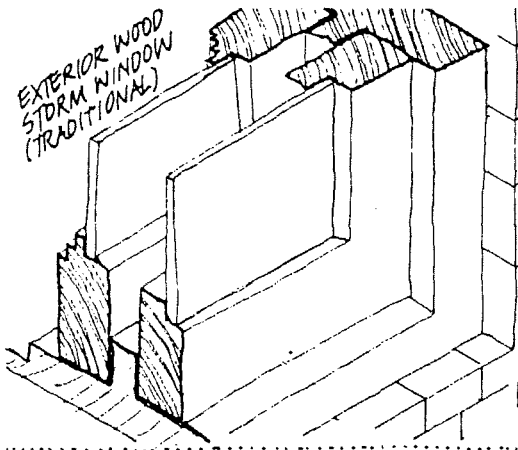
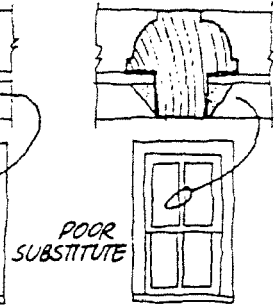
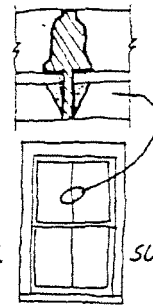
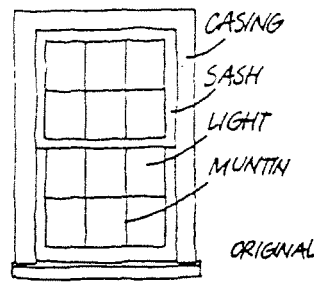
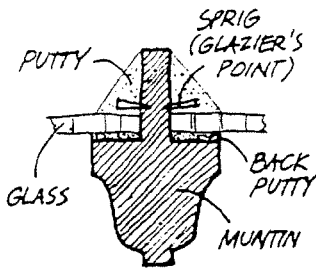
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FIGURE 18

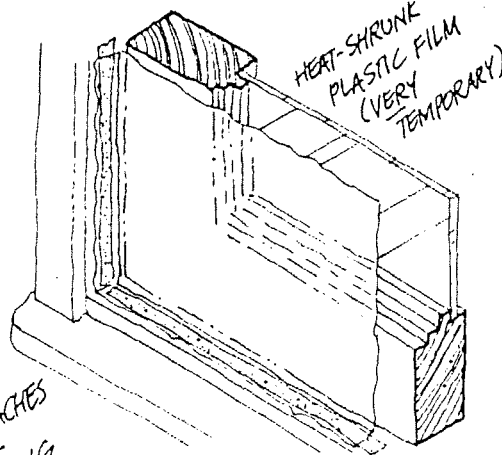
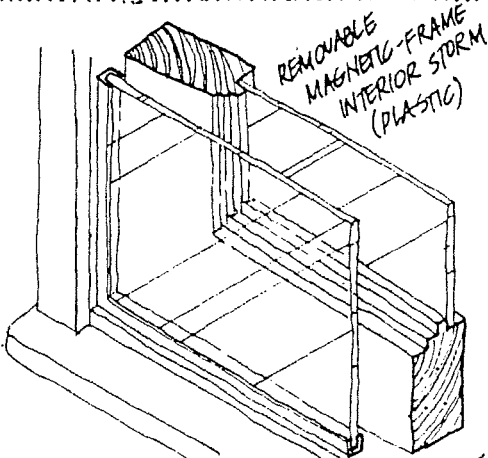
Source: M. Fram, *Well Preserved: The Ontario Heritage Foundation's Manual of Principles and Practice for Architectural Conservation*, (Erin, Ontario: The Boston Mill Press, 1988) p. 150. Drawings reproduced with permission. Copyright held by the Ontario Heritage Foundation, which is an agency of the Ontario Ministry of Culture and Communications.

COMMON ELEMENTS

WINDOWS



WINDOW PARTS AND DETAILS ARE ESSENTIAL TO THE SCALE & PROPORTION OF THE BUILDING.



SOME APPROACHES TO DOUBLE-GLAZING

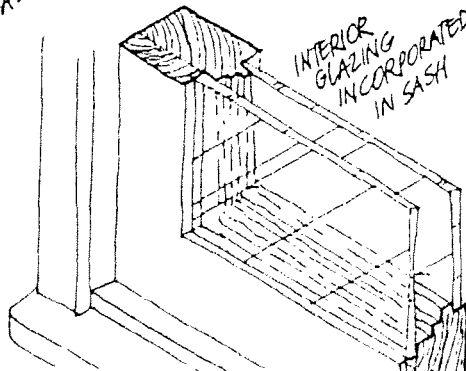
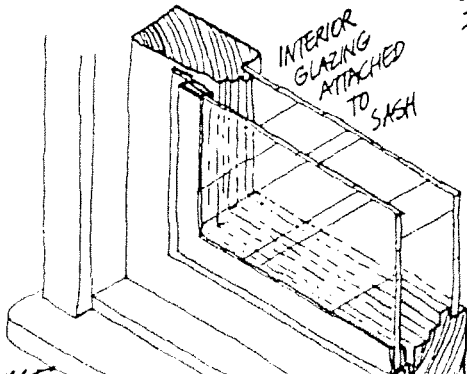


FIGURE 19

Source: M. Fram, *Well Preserved: The Ontario Heritage Foundation's Manual of Principles and Practice for Architectural Conservation*, (Erin, Ontario: The Boston Mill Press, 1988) p. 153. Drawings reproduced with permission. Copyright held by the Ontario Heritage Foundation, which is an agency of the Ontario Ministry of Culture and Communications.

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Doors complement the windows, and together can make or break the appearance of the facade. Entrances establish the human scale of the buildings or the lack thereof, even if it is a double door and has a transom window. While windows appear simple, doors, due to their closeness to the eye and hands, as well as their functional requirements, are much like furniture. Unlike furniture, however, doors are very much affected by heavy use and require a great deal of maintenance.

Guidelines

1. General

- a) Windows and doors should be considered as an integral part of a heritage building. The preservation and restoration of these features is particularly important if they are original, or if they reflect the original design, period or regional style, or if they are examples of exceptional craftsmanship in design.
- b) Original window frames, glass and doors should be retained and repaired whenever possible. Avoid unsympathetic retrofitting because the size, shape, placement and details of both windows and doors are typical for each architectural style and, if altered, the character of a heritage building may be destroyed.
- c) Retain and repair historic hardware and replace missing hardware with compatible pieces. Excessive paint layers should be removed in the process of repair to expose original colours, (see following Paint and Colour section for details).
- d) Architectural alterations made in order to meet the existing building code safety standards should result in minimal changes to the exterior of a heritage structure, thus preserving its historical character. New exits should be placed on side walls or rear elevations rather than the main facade. Ramps for the handicapped should be built in an easily accessible area other than the original historical entrance.

2. Window Replacement and Storm Windows

- a) If the replacement of a window unit is necessary, reuse the existing frames with new sash or install new frames which match the size, detail, material and setback of the original. Do not infill or enlarge window or door openings. Use colour finishes compatible with the historical paint scheme and reuse original glass whenever possible.

- b) Curved windows or other irregular shaped window heads should have either custom-made wood storms, interior plexiglass, or interior metal storms. If interior metal storms are used, ensure that the dividing bars are not visible from the exterior.
- c) The use of interior storms should be considered for large institutional buildings due to easier installation and care. Exterior storms are more appropriate for one and two storey structures. Use wooden storms whenever applicable since metal conducts cold.

3. Doors

- a) Do not artificially create historical doors and their details. To be compatible, modern doors are to be similar in material, size, depth and proportion to the original doors designed for the building.
- b) Maintain the physical integrity of the door. If security hardware is used, it should be non obtrusive and harmonize with other hardware.

4.3.4 COMMON ELEMENTS: PAINT & COLOUR (Figure 20)

Heritage buildings are noteworthy because of their age and/or architectural details of the building. Buildings are classified and described on the basis of the period in which they were built, or the style they emulate, and one imagines a building usually in terms of size and architectural style. However, the paint and colour not only helps date many buildings, but is also an important dimension in creating the character of a street or area.

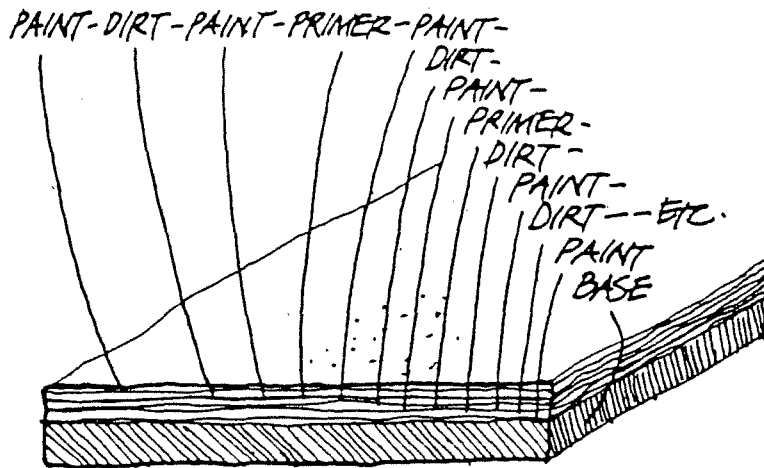
Paint colour is thus an important element both for a specific building and the whole streetscape. The colours used for the exterior finish and the trim of a building should be sympathetic to the original where possible.

Guidelines

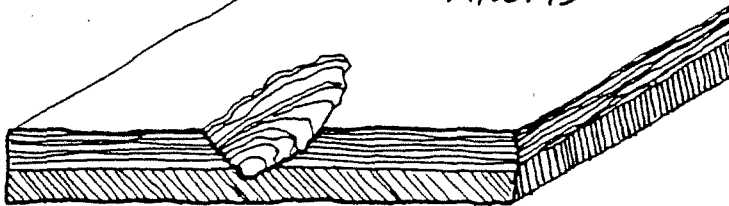
1. General

- a) If the original paint finish is still intact on the inside or exterior of a heritage building, it should be retained. Repainting should be carried out with colours based on the original in order to illustrate the distinctive nature of the property.

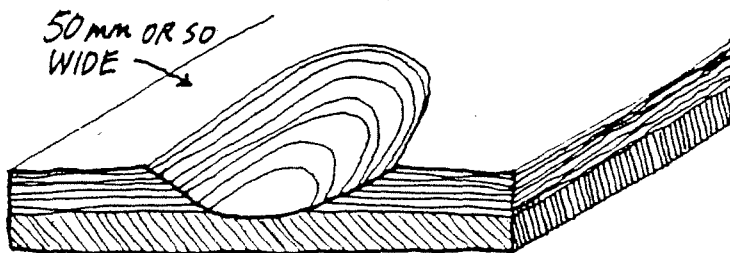
SAMPLING PAINT LAYERS



WITH A VERY SHARP KNIFE,
CUT OUT A SMALL WEDGE
JUST AS FAR AS THE BASE
MATERIAL, IN SEVERAL
INCONSPICUOUS
LOCATIONS



SCRAPE AND SAND THE GROOVE TO EXPOSE
A "DISH" OF LAYERS - DAMPEN TO
REMOVE DUST - EXAMINE LAYERS
WITH MAGNIFIER



STORE SELECTED SAMPLES WITH PROJECT RECORDS.

FIGURE 20

- b) Original paint colours can be determined by a paint analysis of the structure carried out by a professional, (See Figure 20). If all traces of the old paint have been removed, representative colours for the period can be determined from Heritage Division staff.
- c) Research the period or style of building to determine the range of colours used during that period.

2. Painting

- a) Paint all surfaces that were historically painted. Stripping of wood to its base is not historically authentic.
- b) Brick surfaces on historic buildings should not be painted. However in some cases, soft brick was originally painted in order to provide a protective sealant. The paint on these buildings should not be removed.
- c) Paint removal should be undertaken using the gentlest means possible. The method of removal should be manual or mechanical abrasive methods and not water or sandblasting.

3. Colour Selection

- a) Select paint colours suitable and appropriate to the period and style of the building, and compatible with surrounding heritage buildings.
- b) To match historical and contemporary colours both samples must be dry, since wet colours, especially in a container, look different.
- c) To match historical colours, look at the colour under a variety of lighting conditions due to the change of quality in daylight and artificial light.
- d) The following list of colours by period and style are considered appropriate, but it is by no means a definitive list.

<u>Period</u>	<u>Style</u>	<u>Colour</u>
1785 – 1860's	Georgian	brown colours for residential, red, blue for commercial
1800 – 1850		soft, neutral colours, walls and trim appeared often with the same colour
1810 – 1830	Neo Classic	pale shades, red ochre tuscan red, blue grey
1850 – 1890		darker richer shades
1840 – 1870	Gothic Revival	browns
1840 – 1870	Italianate Picturesque	browns and greens
1860 – 1890	Ontario Gothic	browns
1860 – 1880	Second Empire	pearl grey
1900 – 1930's		lighter pastel shades. Wall and trim mostly differentiated by colour
1885 – 1910	Queen Anne	light ochre
1880 – 1900	Romanesque and Edwardian	red ochre, dark green, red, blue and grey

- e) The following colour combinations are preferred in the Heritage Conservation District:

Wall	Trim
Historical White	Black, Light Grey, Dark Green, Sandy Yellow, Red Brown
Beige	Black, Light Grey, Dark Green, Sandy Yellow, Red Brown
Light Grey	White
Sandy Yellow	White, Dark Green
Terra Cotta	White, Brown Sandy Yellow

4.3.5 COMMON ELEMENTS: ENERGY CONSERVATION

It is possible to achieve maximum energy savings in older buildings without damaging the architectural qualities for which the properties are recognized. However, many of the energy conservation approaches and solutions proposed by industry suppliers have been developed specifically for new buildings, and often in adapting these approaches for heritage buildings, a structure's architectural integrity is detrimentally affected.

To assist owners of heritage buildings, the Ministry of Culture and Communications has published a booklet entitled "Heritage Energy Conservation Guidelines". The booklet illustrates how to upgrade the energy efficiency and comfort of a building while retaining the building's architectural integrity.

Guidelines

1. Consider insulating when major structural work is to be undertaken. Improve insulation in the basement and roof/attic areas. However, in order to prevent condensation and eventual water damage to the structure, a vapour barrier must be applied.

2. Implement proper maintenance practices to control heat loss such as caulking and sealing instead of introducing metal double glazed windows and blown in wall insulation.
3. Most older homes were built to maximize the natural sources of heating, lighting, and ventilation. Consider using the energy features built into older homes such as shutters and blinds, heavy drapes, operable windows and vents.