

9.3 Additions to Heritage Buildings

9.3.1 location

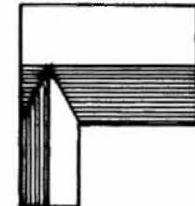
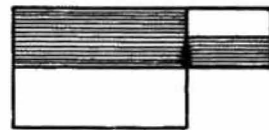
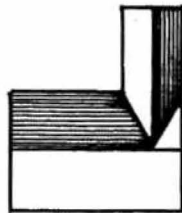
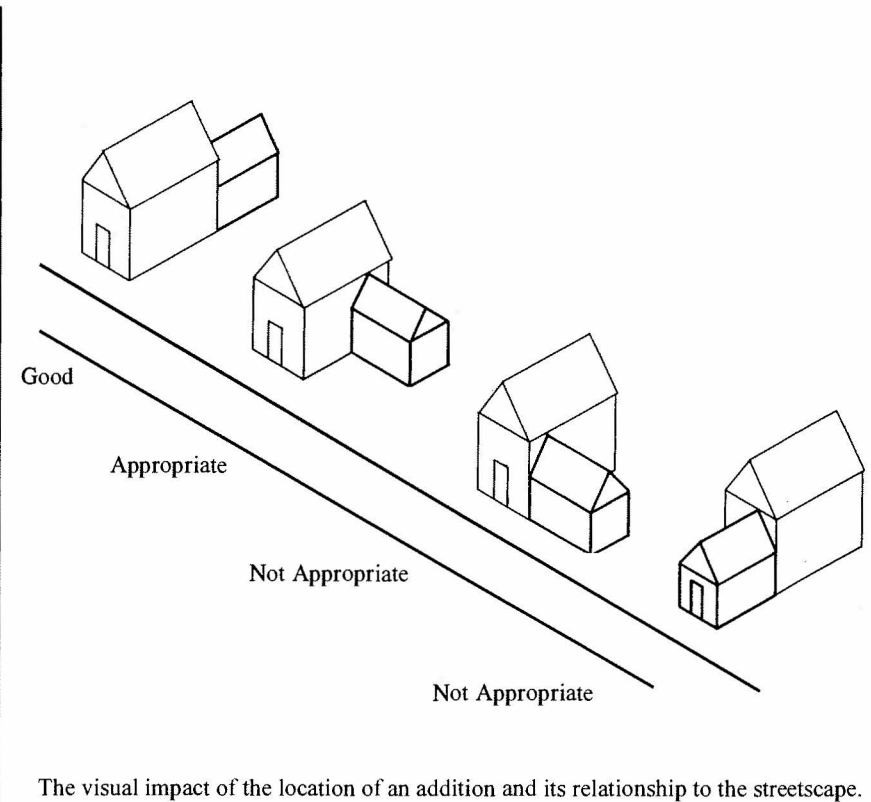
Since many of the buildings in the District date back at least 100 years, it is inevitable that over time additions and alterations would be necessary. Changes in ownership, uses and personal requirements as well as deterioration have resulted in the need for modern interventions in the historical fabric of Unionville. Fortunately, we have many examples of successful additions.

There are a number of buildings in the District to which additions in the 1920s -1930s have been added. The additions themselves have become part of the continuing history of the heritage buildings.

Location can be a point of departure for the sensitive and complementary design of additions to heritage buildings.

Guidelines

1. Attached exterior additions should be located at the rear or on an inconspicuous side of a historic building.
2. Additions should be limited in size and scale in relationship to the historic building.



Appropriate: addition located at the rear

Appropriate: addition set back to the side

Not Appropriate: addition flush with front of building

Not Appropriate: addition located in front of building

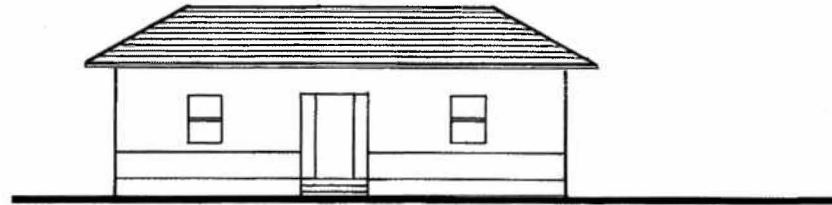
9.3 Additions to Heritage Buildings

9.3.2 design - building form

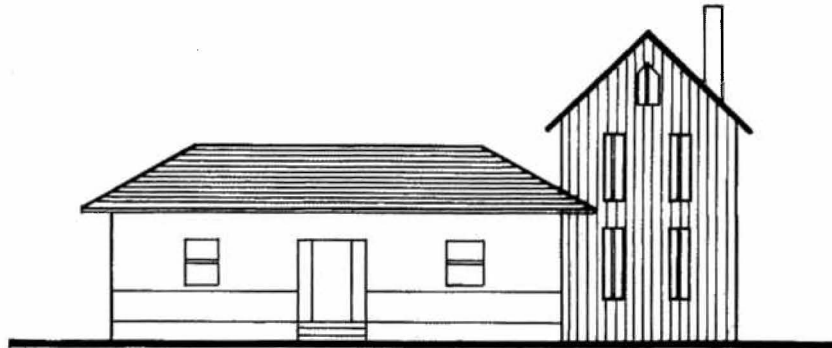
The form of an addition and its relationship to the form of the existing heritage building will impact the success of the overall design. When proposing a new attached structure, the directional emphasis of the original building should be respected. An addition which disregards the form of a heritage building can change the character of the building and detract from the streetscape. Regardless of the design or style of the heritage building, its form should be reflected in the new addition.

Guidelines

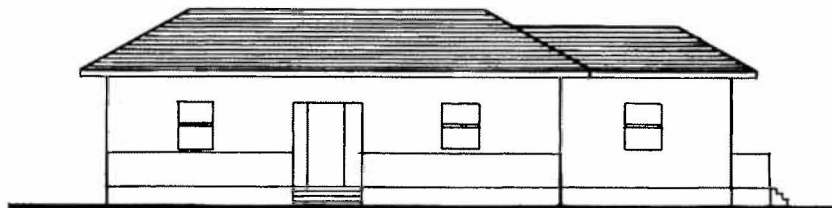
1. The form of the original heritage building should be considered in the design of a new addition.
2. The attached addition should in no way dominate the street presence of the heritage building nor detract from any of its important historical features.



Existing heritage building before addition



Not Appropriate: addition ignores the form of the existing building; vertical emphasis



Appropriate: addition is set back and blends in with original house.

9.3 Additions to Heritage Buildings

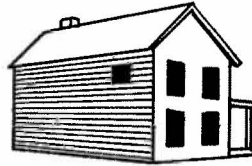
9.3.3. design - scale

The overall design of an addition encompasses scale, proportion, articulation, composition, and detail. Only a balance of these elements results in a successful and compatible design. Drawing from the design of the existing building will make a complementary addition more easily achievable.

Although in some cases large additions are necessary, it is encouraged that additions be modest in scale compared to the existing buildings. It is often possible for large additions to be reconfigured into smaller structures and create a significant improvement to the overall presence.

Guidelines

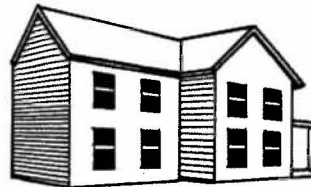
1. The design of additions should reflect the scale of the existing heritage buildings.
2. An addition should not be greater in scale than the existing building.



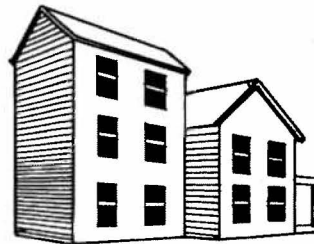
Existing building before addition



Encouraged: modest rear addition of compatible design and scale



Appropriate: rear addition of compatible design, although scale is large



Not Appropriate: scale of addition overwhelms original house

9.3 Additions to Heritage Buildings

9.3.4 design - overall

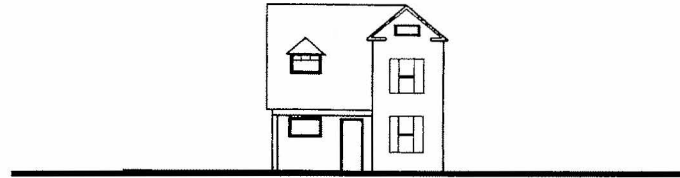
In addition to appropriate placement and respectful scale, the design of an addition must acknowledge the composition of the elements and details of the existing structure.

New additions should be designed and constructed so that the character-defining features of the historical building are not radically changed, obscured, damaged, or destroyed in the process of rehabilitation. New construction should be compatible with the heritage building, yet also sufficiently different so as to not confuse the old with the new.

Guidelines

1. Additions to heritage buildings should be constructed so that there is the least possible loss of historic materials and so that character-defining features are not obscured, damaged, or destroyed.

2. An addition should be clearly differentiated from the historic building, but be compatible in terms of mass, material, composition, and colour.



Existing building before addition



Too similar: inappropriate scale, compromises composition by confusing the design of the original building.



Compatible contrast: addition is different than original structure however it is compatible, the original structure retains its presence.



Incompatible contrast: addition is too contrasting; draws attention; compromises integrity of existing building.

9.4 Alterations to Heritage Buildings

9.4.1 roofs

The majority of heritage buildings in the District possess pitched gable roofs in single or multiple forms. This type of roof is considered a dominant feature. Original roof shapes, textures and associated roof features on heritage buildings are significant characteristics in the District.

Most of the heritage buildings once had wooden shingle roofs. Over time, most have been replaced with asphalt shingles. Some structures such as the "The Arch Tree House" at 128 Main Street, have been restored to their original roofing material.

Guidelines

1. Original roof forms should be conserved and maintained. Elements such as the original roof configuration, roofing material and associated architectural details should be maintained.

2. The restoration of a roof and any associated details to their original state is encouraged and should be undertaken using available physical and archival evidence. If the original roof material is unknown, the most common roofing material, from a

historical perspective, would have been sawn cedar singles laid with a 4½ to 5½ inch weather (exposure).

3. Although the restoration of original roofing material is preferred, an alternative that enhances the architectural style of the building, such as a good quality composition shingle (asphalt), is acceptable.

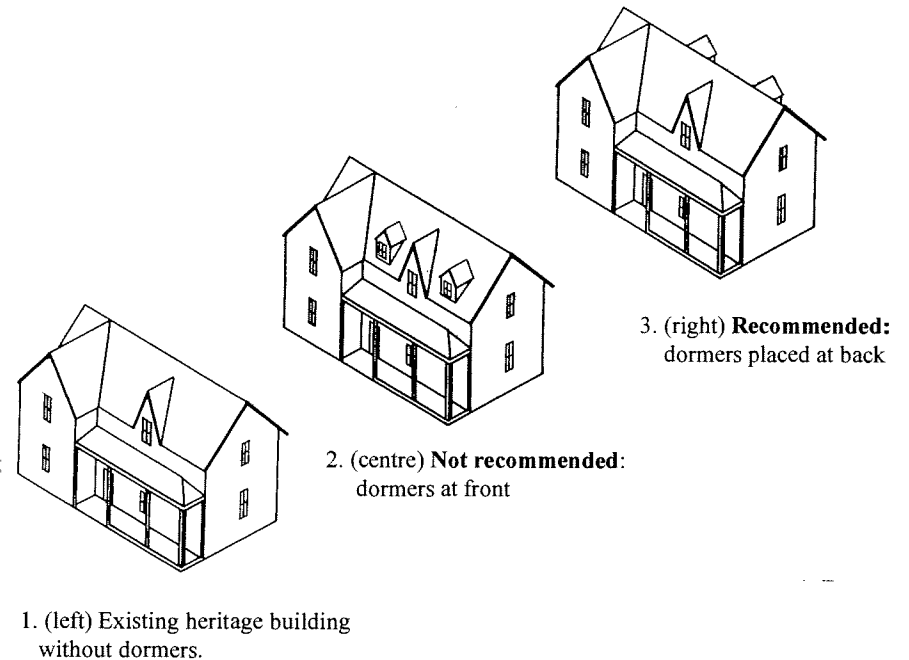
Roof Features and Chimneys

4. New roof vents, dormers and mechanical equipment should be located away from the public view and should be as inconspicuous as possible.

5. If solar panels, skylights and satellite dishes are required, they should be introduced on new additions to heritage buildings as opposed to impacting the heritage fabric.

6. Original chimneys should be retained. Non functioning chimneys should be capped and repointed rather than removed.

7. The introduction of new chimneys should be complementary in design to original chimneys and to the architectural style of the building.



9.4 Alterations to Heritage Buildings

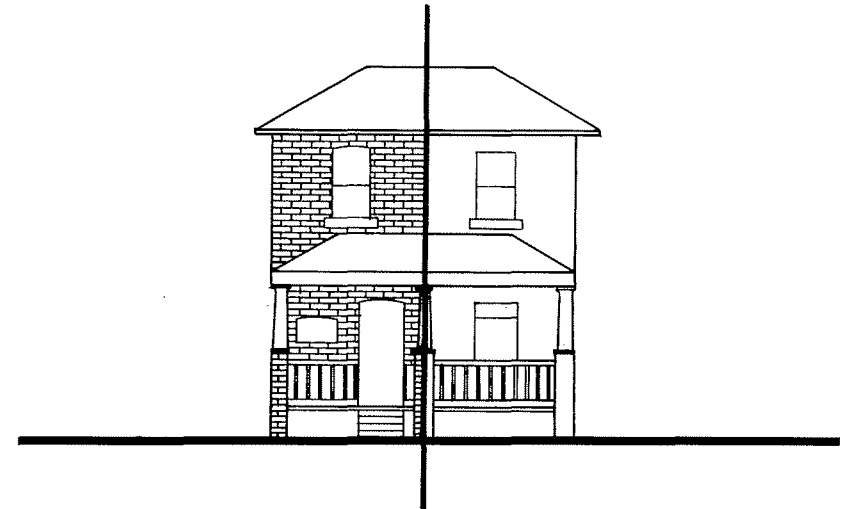
9.4.2 exterior cladding

The exterior cladding of heritage buildings in the District feature a mixture of wood and brick. Wood siding is the most prevalent due to the existence of the former Unionville Planing Mill. The most common variety of wood siding is vertical tongue and groove board. Other types include board and batten and horizontal weatherboard. A number of brick buildings are also found in the District. The most prominent type of brick is the soft, "pink-red" or "salmon" variety, made by the Snowball Brick Company of Markham. In some instances yellow or buff coloured brick is used as an accent feature in voussoirs above windows or doors or in quoining. A majority of the brick buildings were laid in the stretcher bond pattern, indicating brick veneer construction.

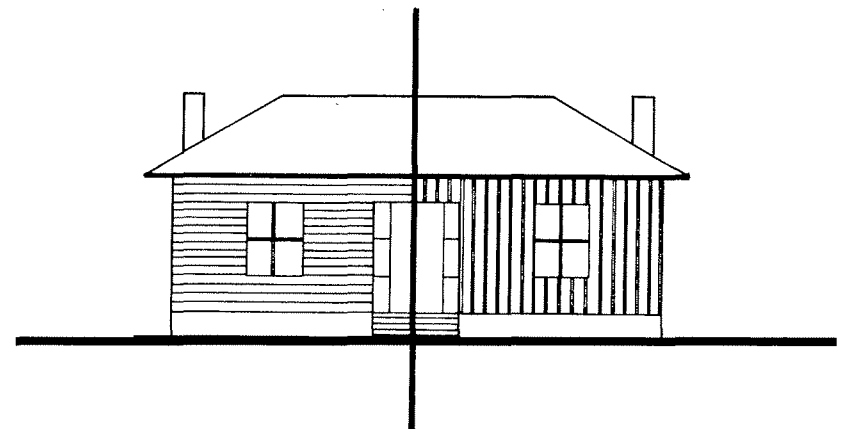
Exterior cladding materials can deteriorate over time resulting in the need for intervention. It is always better to repair the cladding material rather than replace it. However, if replacement is necessary, the new material should match the original material.

In repairing brick walls, the greatest danger to old masonry is the practice of using the wrong type of mortar when repointing. Modern mortar mixtures are usually harder due to a large portion of cement and a small portion of lime which can be harmful to older masonry materials. Older mortar with a large portion of lime and a small portion of cement is weaker than the surrounding bricks and absorbs stresses.

The cladding of heritage buildings with metal or modern synthetic siding such as vinyl is not supported since this approach can result in significant changes to the appearance of the building. These products can effect the visual texture of the building, impact the building's architectural scale, reduce the profile or result in the removal of cornerboards and window and door trim, and contribute to moisture problems in some cases. Although the initial cost and maintenance appears minimal when compared to restoration, over time, these products can lose their colour, deteriorate in appearance and are prone to denting and splitting.



Not Recommended: Original brick building replaced with stucco as siding, greatly alters presence of building



Not Recommended: original horizontal siding replaced with vertical board-and-batten, alters building presence

9.4 Alterations to Heritage Buildings

9.4.2 exterior cladding cont'd

In addition, the application of the product can be detrimental to the original cladding material underneath, potentially jeopardizing the restoration of the building in the future.

Guidelines

1. The original, external finish of a heritage building should be conserved and maintained. Repair of the original material is always preferred over replacement. If replacement is necessary, the material should match the original in form, style, dimensions, profile, texture and method of installation.

2. If replacement of material is necessary, only the specific deteriorated material should be replaced rather than the entire wall or building.

3. The application of new surfaces or coatings that alter the appearance and character of the heritage building's original cladding should not be utilized. The use of metal and synthetic sidings such as vinyl are not supported.

4. The removal of siding material considered to be unsympathetic to the District is encouraged (i.e. aluminium and vinyl siding, asbestos tile, angelstone, etc.). Once removed, the heritage building should be restored to its original state using available physical and archival evidence. If the original cladding material is unknown, a siding material appropriate to the style of the building and commonly used in the District should be introduced.

Existing Wood Sidings

5. Wood siding should only be replaced when it has lost its material integrity and its ability to hold a surface coating.

6. Wood siding should remain painted and not stripped bare.

Existing Brick Masonry

7. Repointing of masonry should only be undertaken when it is badly deteriorated or when water penetration is a problem. It is normal for old

mortar to be weathered back a short distance from the wall face due to its compositions of lime, sand and water. Old mortar in good condition should not be disturbed.

8. The repointing of historic mortar can be a complex undertaking and often best left to those skilled and experienced in the proper procedures. A good technical resource is a provincial publication entitled "Annotated Master Specification for the Cleaning and Repointing of Historic Masonry" available at the Town.

9. Masonry and mortar to be replaced should be cut out with handtools to minimize the risk of damage. Power tools can cause damage to the brick edges.

10. New mortar should match the original in terms of colour, composition (soft, lime rich variety for pre-1920) and pointing method.

11. Existing unpainted brick surfaces should not be painted.

12. Before attempting to remove paint from brick surfaces, the building should be examined as not all brick was unpainted. A soft brick was sometimes used instead of face brick with paint providing the weatherproof skin.

13. Brick surfaces should not be sealed with silicones or waterproof coatings as these can trap moisture behind the surface.

Cleaning Exterior Claddings

14. If cleaning is desired, only the gentlest method should be employed.

15. The use of abrasive cleaning methods to clean or strip wood of existing finishes should be avoided. Sandblasting or waterblasting wood surfaces should not be used.

16. The use of abrasive cleaning methods such as sandblasting, high pressure water jets and harsh chemical cleaners are not acceptable for historic masonry.

17. Choose an inconspicuous sample area to test a cleaning method.

9.4 Alterations to Heritage Buildings

9.4.3 windows and doors

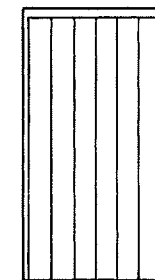
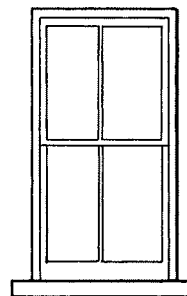
Windows define much of the style and personality of the building by their arrangement, size and design. Window styles in the District vary considerably. Double hung windows which are longer than wide, are characteristic. Structurally, the flat head type predominates although segmental-arched windows are common on brick structures. Round-arched, Gothic or ogee arched windows are found as accents in gables. Window styles not only vary from one structure to another, but also on the same facade. Often a structure will possess a hierarchy of window forms governed by the placement of the windows on the facade (larger openings in the first floor becoming smaller further up the building). Due to the amount of use and the material with which they are made, there is a great deal of wear and tear which in turn, requires repair and occasionally replacement.

The buildings of the District also possess a variety of historic door styles such as plank or cross and bible.

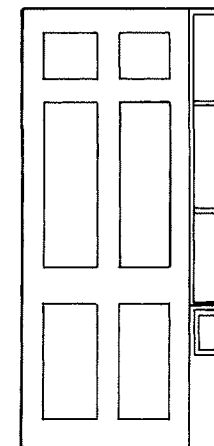
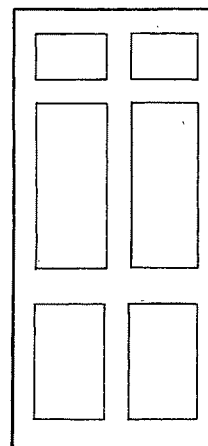
Most historic doors are solid, some with a transom and/or sidelights. Doors are very much affected by heavy use and often require a great deal of maintenance.

Guidelines

1. Original windows and doors should be considered an integral part of the heritage building and should be conserved and well maintained.
2. If a window or door (or component thereof) has deteriorated beyond repair, the unit should be replicated in the same material, style and proportion. In many cases, only a small component (i.e. a window sash) requires replacement rather than the entire unit.
3. The replacement of newer windows and doors considered to be unsympathetic to the building is encouraged. The replacement windows and doors should restore the windows and doors to their original condition using available physical and archival evidence. If the original design is unknown, doors and windows appropriate to the building's style should be used.



Not Appropriate: Original historical window boarded up rather than restored or replaced.



Not Appropriate: Original historical door replaced with a new smaller door and sidelight.

9.4 Alterations to Heritage Buildings

9.4.3 windows and doors

Altering Openings/ New Openings

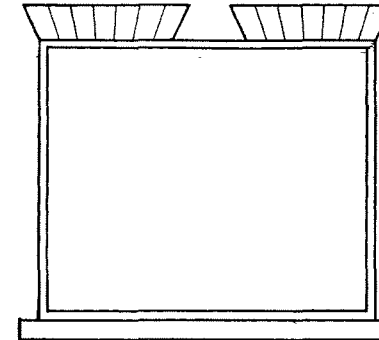
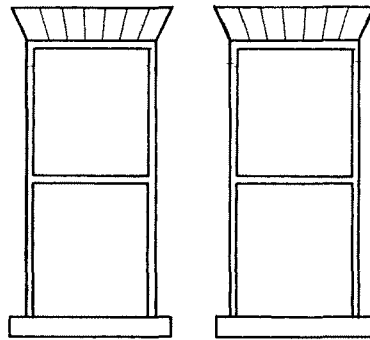
4. Avoid altering original window and door openings to introduce modern stock sizes as this practice can drastically alter the overall proportion and balance of the building.

5. New window and doors should only be introduced on the rear or other inconspicuous elevations. New openings should respect the size and placement of existing openings found elsewhere on the building.

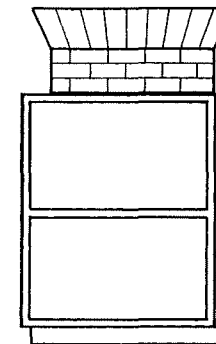
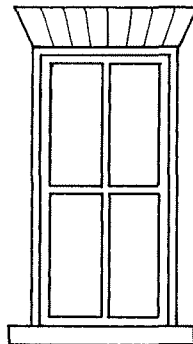
Shutters

6. Original shutters on a heritage building should be conserved and maintained. Repair of the shutter is always preferred over replacement. If replacement is necessary, the material should match the original in form, style, dimensions, profile, texture and method of installation (see section 9.2.7.6).

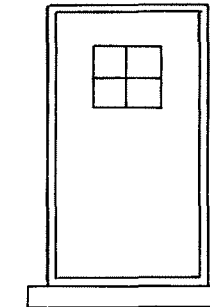
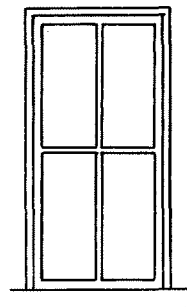
7. Whether or not shutters should be introduced on a building should be based on the style of the building, and any available physical and archival evidence.



Not Appropriate: Two original historical windows, replaced by a window of inappropriate proportion.



Not Appropriate: Original historical window replaced by a new window of uncomplimentary proportion, disregarding voussoir



Not Appropriate: Original historical window, replaced by a window of unrelated design, compromising original character

9.4 Alterations to Heritage Buildings

9.4.3.2 windows and doors

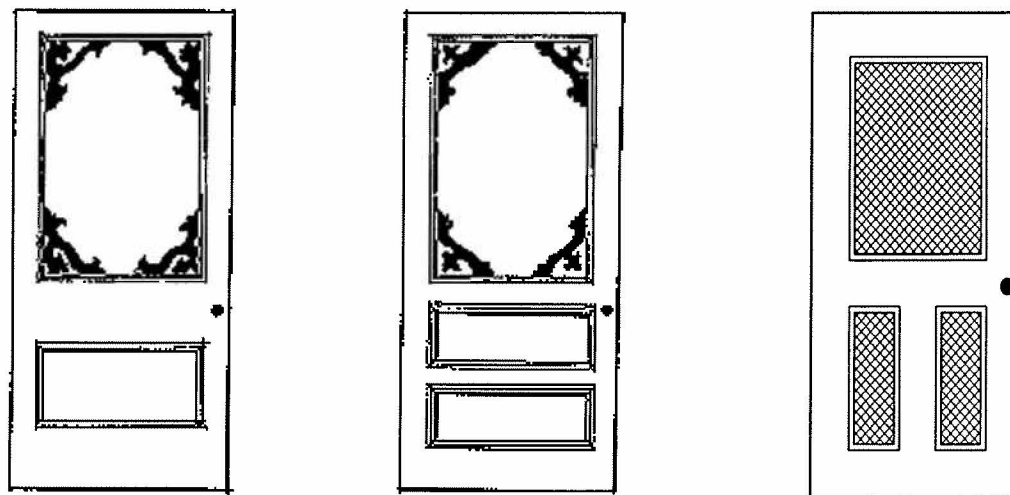
Storm Windows/ Storm Doors

8. The use of traditional exterior storm windows is encouraged. Other options include the installation of interior storm windows or metal storm windows painted to match the period colours of the building. The pane division should either match the original window or be simpler.

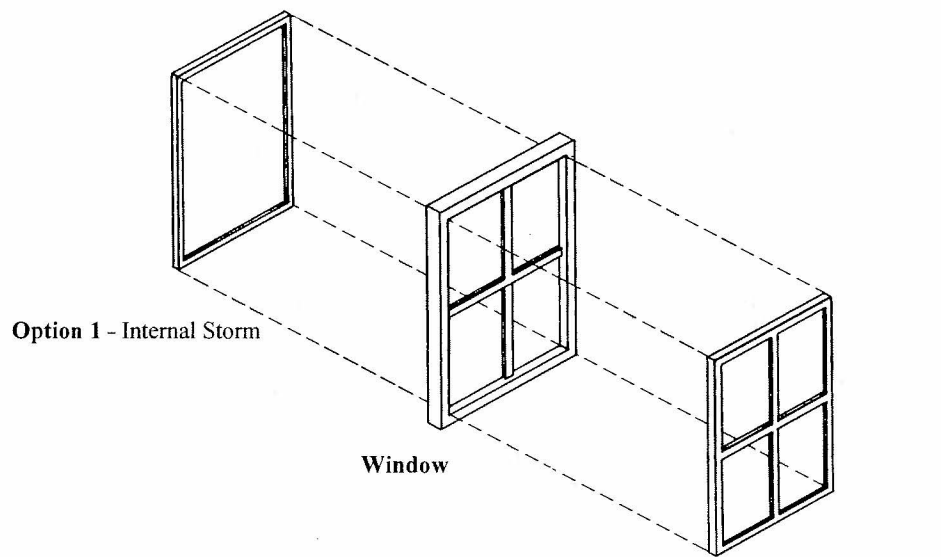
9. The use of a traditional, simple screen/storm door of wooden construction is encouraged.

Thermopane Windows

10. Original windows in good condition should not be replaced with thermopane units. If completely deteriorated original windows or newer windows require replacement and restoration of the windows in a traditional manner is not to be pursued, the use of a thermopane replacement window is an option. The thermopane unit should be of the same size and proportion and possess the correct pane division. The window should also have true divided lites with real externally perceivable muntin bars.



Appropriate, simple historic wood screen doors



Appropriate internal and external wood storm windows

Option 2 - External Storm

9.4 Alterations to Heritage Buildings

9.4.4 foundations

The early foundations in the District were almost entirely built of fieldstone. With improvements in concrete technology around the turn of the century, concrete became the material of choice for foundations. As with other components of a heritage building, the foundation should receive regular maintenance.

Altering the material of the original foundation can be detrimental to the building itself, as well as compromise the historical character of the building.

Guidelines

1. The original foundation material of a heritage building should be conserved and maintained. Repair of the original material is always preferred over replacement.
2. If replacement of material is necessary, only the specific deteriorated material should be replaced rather than the entire wall.

3. The application of new surfaces or coatings that alter the appearance and character of the heritage building's foundation should not be introduced. Parging should be avoided.

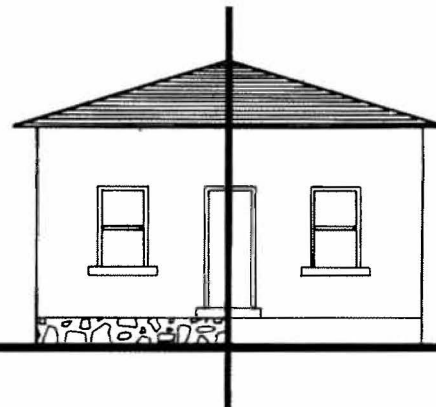
Repair to Fieldstone

4. Repointing of fieldstone should only be undertaken when it is badly deteriorated or when water penetration is a problem. Old mortar in good condition should not be disturbed.

5. The repointing of historic mortar can be a complex undertaking and often best left to those skilled and experienced in the proper procedures. A good technical resource is a provincial publication entitled "Annotated Master Specification for the Cleaning and Repointing of Historic Masonry" available at the Town.

6. Mortar to be replaced should be cut out with handtools to minimize the risk of damage.

7. New mortar should match the original in terms of colour, composition and pointing method.



An original stone foundation before alteration compared to parging of the foundation, altering the original character of the building

9.4 Alterations to Heritage Buildings

9.4.5 architectural details

The heritage buildings of the District are characteristically simple in adornment. Due to the proximity of the former Unionville Planing Mill, most architectural details were constructed from wood. In some cases, detailing has been introduced into the masonry design of brick buildings.

Architectural details commonly found in the District include fretwork or “gingerbread” (the decorative wood trim carved into the bargeboards of buildings), finials (the pointed ornament at the apex of a gable), decorative trim around doors and windows, angled brick voussoirs, brick coursing and quoining, and porch brackets, trim and posts. Wooden architectural detailing was often delicately carved and decorated, and therefore prone to damage.

Guidelines

1. The original, architectural details of a heritage building should be conserved and maintained. Repair of the original material is always preferred over replacement. If replacement is necessary,

the material should match the original in form, style, dimensions, profile, texture, materials and method of installation.

2. If replacement of material is necessary, only the specific deteriorated material should be replaced rather than the entire feature.

3. Whether or not specific architectural details should be introduced on a building should be based on the style of the building, and any available physical and archival evidence.

4. If shutters are introduced, they should be of a traditional louvered wood variety, fit the window shape and be one half of the width of the window and attached at the frame, not the wall, in order to appear functional. See Section 9.2.7.6 for further details.



A heritage building with original, simple architectural details compared to the introduction of new elaborate architectural details uncommon to Unionville.

9.4 Alterations to Heritage Buildings

9.4.6 porches

The many porches in the District are often defining features and contribute the special charm of the streetscape. These features not only have a social use, but also provide a covering over the entrances. They range from quite plain to the elaborate Queen Anne inspired porch at 108 Main Street. A number of simple porches are embellished with decorative woodwork such as a porch post, corner bracket and fretwork. Simple Doric porch columns on brick pediments adorn other buildings, primarily those from the early twentieth century.

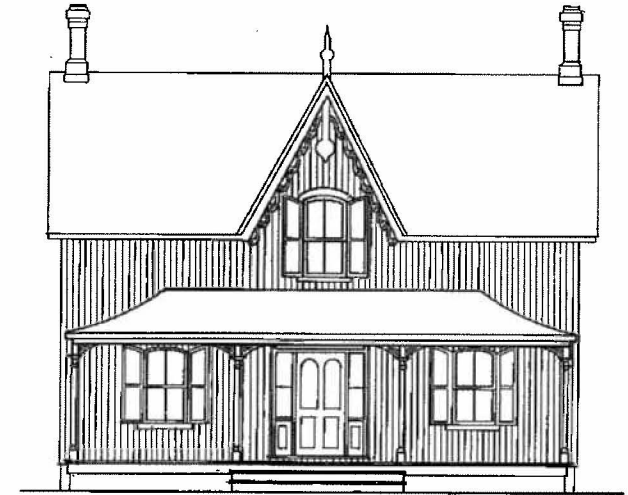
Guidelines

1. Original porches should be considered an integral part of the heritage building and should be conserved and maintained.

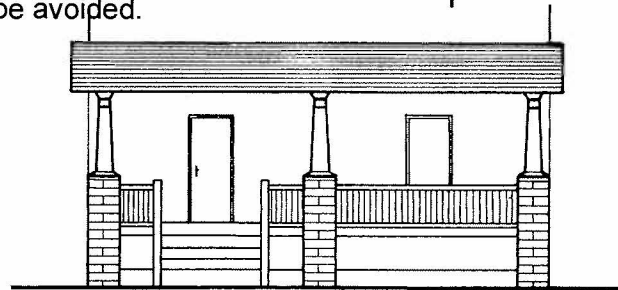
2. If a component of the porch, such as bracket, post or railing, has deteriorated beyond repair, the feature should be replicated in the same material, style and proportions.

3. The replacement of newer porches considered to be unsympathetic to the heritage building is encouraged. The replacement porch should restore the various components to their original state using available physical and archival evidence. If the original design is unknown, a porch design appropriate to the style of the building and District should be introduced.

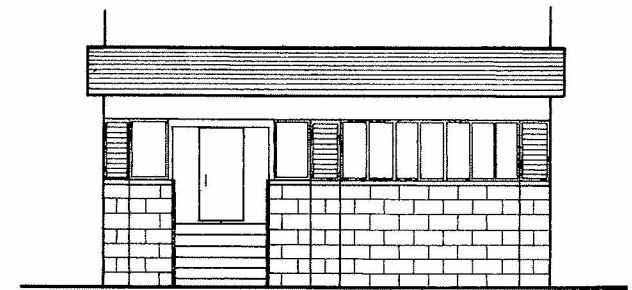
4. The filling in or removal of porches can destroy the balance of a building and should be avoided.



Typical Markham Township, vertical wood clad, late Victorian house with bell cast roofed veranda



Original open porch on house (Edwardian Classicism style)



Porch filled in, inconsistent with character of building



Original house with traditional porch before alterations



Original house with porch removed, appears unfinished

9.4 Alterations to Heritage Buildings

9.4.7 paint colour

The colour a building is painted can affect the overall character of the District. Colours should be used to tie the individual details of a building together such as fretwork, doors and windows.

The colours used for the exterior finish and trim of a historical building should be sympathetic to the original where possible. The original type of paint and colour can also assist in dating a building. One method to determine the original colours involves the scraping of a small area, removing the several layers of paint and examining the first layer of paint.

The range of colours appropriate for the District recognizes style changes covered by the District's significant buildings; a reluctance to change in country areas; the improbability of the use of the deepest and richest Victorian "Rockwood" colours in Unionville; and the preference for lighter shades in the country.

The District's earliest buildings built before 1860 should have their body and trim painted the same, in pale classical colours.

A wider range of colours is suitable for the Victorian buildings constructed between 1860 and 1900. For these buildings in the District, the following colour groups are appropriate:

- classical colours lingering on after 1860
- neutral tints popularized by American architect A.J. Downing.
- the richer colours favoured by the American architect James Renwick.

When using Downing's neutral tints or Renwick's richer colours, the body and trim of Victorian buildings were almost always painted in different colours. The sash and shutters of a Downing and Renwick coloured building were usually the darkest parts of the buildings. Shutters on Downing and Renwick coloured buildings were often painted the same as the trim or in a shade darker than the body-trim combination.

For Unionville's simple Victorian buildings, highlighting specific details in the body and trim, or the addition of a third colour should be used sparingly. While any Victorian colour listed below could be used for cottages and other small buildings, it is recommended that the lighter Downing or Renwick colours, or the pale classical colours, be used for both body and trim so that the cottage appears bigger.

Early twentieth century (post Victorian) buildings may employ the lighter classical colours (white having been common) or Downing or Renwick colours. Body and trim continued to be painted in different colours.

Guidelines

1. If the original exterior paint finish of a heritage building is still intact, it should be retained. Repainting should be carried out with colours based on the original.
2. Original paint colours can be determined by a paint analysis of the structure.



Clarence P. Horning *Handbook of Early Advertising Art*
Dover Publications Inc. N.Y., 1956

9.4 Alterations to Heritage Buildings

9.4.7 paint colour cont'd

3. Researching the period or style of building can also assist in determining the range of historical colours used during that period.

4. Barns and driving sheds should be left unpainted.

5. All surfaces that were historically painted should remain painted. Stripping of wood to its base is not historically authentic.

6. Painting brick surfaces on historic buildings is not supported.

7. Select paint colours suitable and appropriate to the period and style of the building, and compatible with surrounding heritage buildings.

8. To match historical and contemporary colours both samples should be dry, since wet colours, especially in a container, look different.

9. To match historical colours, look at the colour under a variety of lighting conditions (daylight, artificial light.)

10. The attached list of colours are considered appropriate for the District, but it is by no means a definitive list. Other colours can be considered although fluorescent or luminous colours are not considered acceptable.

Classical Colours: (Pre-1860)

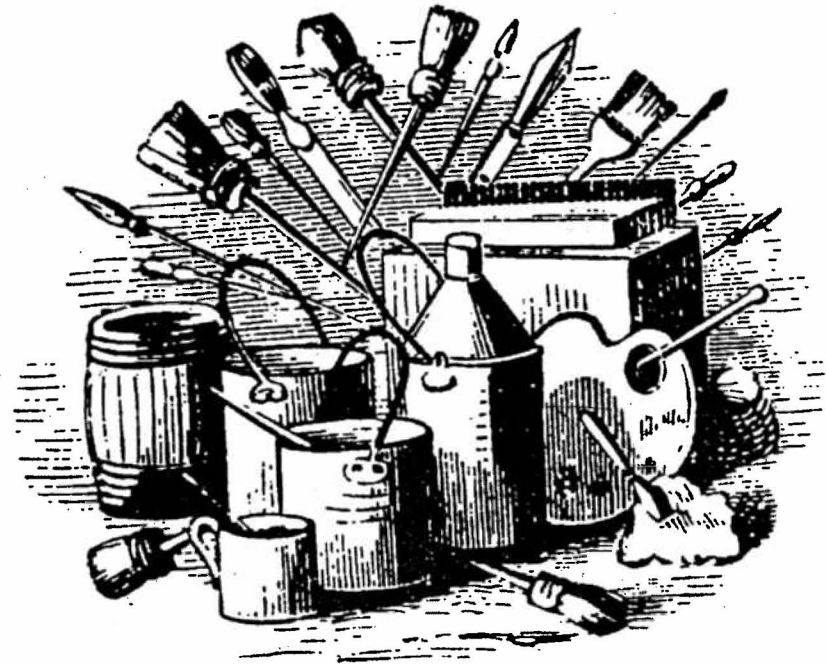
-white	-"historical" white
-cream	-buff
-pearl grey	-light lemon yellow
-pale green	-pale greyish blue

Renwick's Colours (1860-1900)

-olive green	-golden brown
-gold	-rosy beige
-beige	
-orangey brownish yellow	

Downing's Colours (1860-1900)

-straw	-drab greenish yellow
-sand	-medium grey (stone)
-greyish brown (earth)	



Clarence P. Horning *Handbook of Early Advertising Art*
Dover Publications Inc. N.Y., 1956

9.4 Alterations to Heritage Buildings

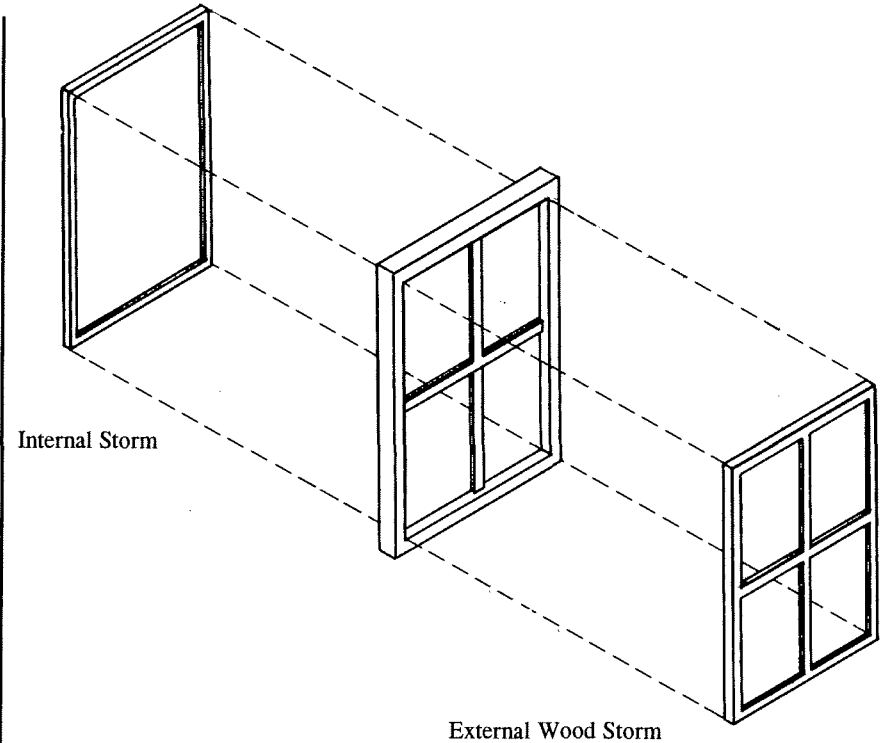
9.4.8 energy conservation

It is possible to achieve maximum energy savings in heritage 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, the structure's architectural integrity is detrimentally impacted.

To assist owners of heritage buildings interested in introducing energy conservation measures, the provincial government has published a booklet entitled "Heritage Energy Conservation Guidelines" which is available at the Town. The booklet illustrates how to upgrade the energy efficiency and comfort of a building while retaining architectural integrity.

Guidelines

1. Any alteration related to energy conservation should be sensitive to the original heritage features of the building.
2. Insulation of buildings in the basement and attic areas is encouraged; however, to prevent condensation and possible water damage to the building, a vapour barrier should be applied.
3. Proper maintenance practices such as caulking and sealing should be implemented rather than introducing double glazed windows or blown in wall insulation.
4. Either an interior or exterior storm window should be considered to improve thermal efficiency.



9.4 Alterations to Heritage Buildings

9.4.9 accessibility considerations

The general goal is to provide the highest level of access for individuals with disabilities with the lowest level of impact on the heritage structure. Barrier-free access should be provided to promote independence for the disabled person to the highest degree practicable, while preserving the significant historical features.

Guidelines

1. When necessary, barrier-free access requirements should be introduced in such a manner that character-defining spaces, features, details and finishes are preserved.



Barrier free access features which are sensitive to the heritage character of the building, have been added to the Town owned Salem Eckardt House at 197 Main Street Unionville.

9.4 Alterations to Heritage Buildings

9.4.10.1 landscape and building features

Original landscape features around a heritage building are important to the context of the building as well as the overall streetscape. Original or early features such as walkways, fences, driveways, gardens, sheds and walls can contribute to the special character of the District and should be maintained where feasible. Mature vegetation should also be respected.

Guidelines

1. Existing features such as fences, walkways, gardens, driveways, shed and walls that are considered significant to the character of the building should be conserved and maintained.
2. The restoration of heritage gardens is encouraged. Archival photographs of the area as well as prints and books on traditional gardens are very helpful in establishing how the garden and lawns may have originally appeared.
3. New parking areas should be introduced in a manner that has minimal impact on lawns, gardens and mature vegetation.



Typical Unionville wood picket fence enhances the streetscape presence of 187 Main Street

9.4 Alterations to Heritage Buildings

9.4.11 restoration

When restoring a heritage building in the District it is important to thoroughly research the structure prior to conducting any work, in order to ensure the accuracy of the restoration.

In the late 19th and early 20th centuries, Unionville was one of the most photographed communities of its size in Ontario. This is particularly useful today for heritage building restoration as it can provide useful guidance as to the historic appearance of buildings.

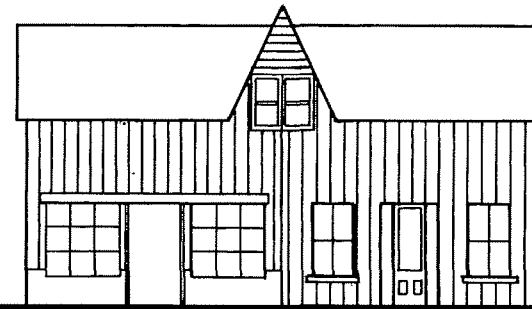
Where photographic evidence does not exist, physical evidence on either the building or similar village structures may provide the guidance to enable an accurate restoration.

It is important to note that buildings have layers of history and that returning a structure to an earlier form may not be appropriate in every situation.

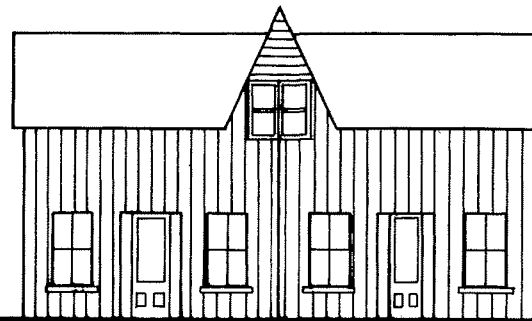
Guidelines

1. Undertaking historical and architectural research on the heritage building and establishment of a restoration plan is recommended prior to beginning any restoration projects.

2. As much of the original building fabric as possible should be retained when restoring a heritage building. Any proposal to remove original material should be reviewed by the Town.



Altered heritage double house building



Double house restored using physical and photographic evidence