

Submitted by:



**Stantec**

In association with:



Michael Baker



# Old East

## Old East Heritage Conservation District

CITY OF



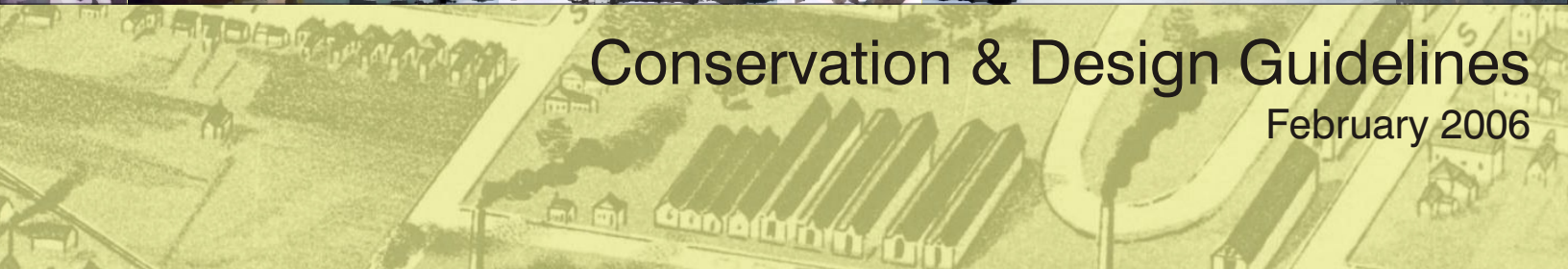
LONDON  
CANADA

*The Forest City*



### Conservation & Design Guidelines

February 2006



# OLD EAST HERITAGE CONSERVATION DISTRICT CONSERVATION AND DESIGN GUIDELINES

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## **1.0 INTRODUCTION**

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### **1.1 BACKGROUND**

The Old East Heritage Conservation District Study (OEHCD) was undertaken on behalf of the City of London to review the area known as Old East London. Phase 1 of the OEHCD study found that Old East contains a wealth of surviving architecture that was constructed during a key period of the City's development between 1860 and 1930, to house many of those associated with London's burgeoning industrial sector at that time. Important characteristics of Old East include:

- A large number of properties were constructed during a key era of London's development history;
- The housing stock and its builders and occupants had strong linkages to the local industrial and employment economy of Old East;
- Numerous buildings contain unique architectural and construction features that act as 'trademarks' for specific builders and contractors in the area (e.g. – bargeboard design, gable trim, window design and details, cantilevered corners, etc.);
- The presence of a large number of properties which are reasonably consistent in character and quality, with recognizable architectural features, building materials and construction details;
- A number of significantly finer examples of heritage buildings that act as landmarks within the area and are similar in character to the surrounding buildings.

The limits of the heritage conservation district boundary are shown in Figure 1. The district consists of over 1,000 residences, with the vast majority having been constructed prior to 1915.

Phase 2 of the Old East Heritage Conservation District Study included the preparation of two documents

- Old East Heritage Conservation District Plan
- Old East Heritage Conservation District Conservation and Design Guidelines (this document)

### **1.2 PURPOSE OF THE CONSERVATION AND DESIGN GUIDELINES**

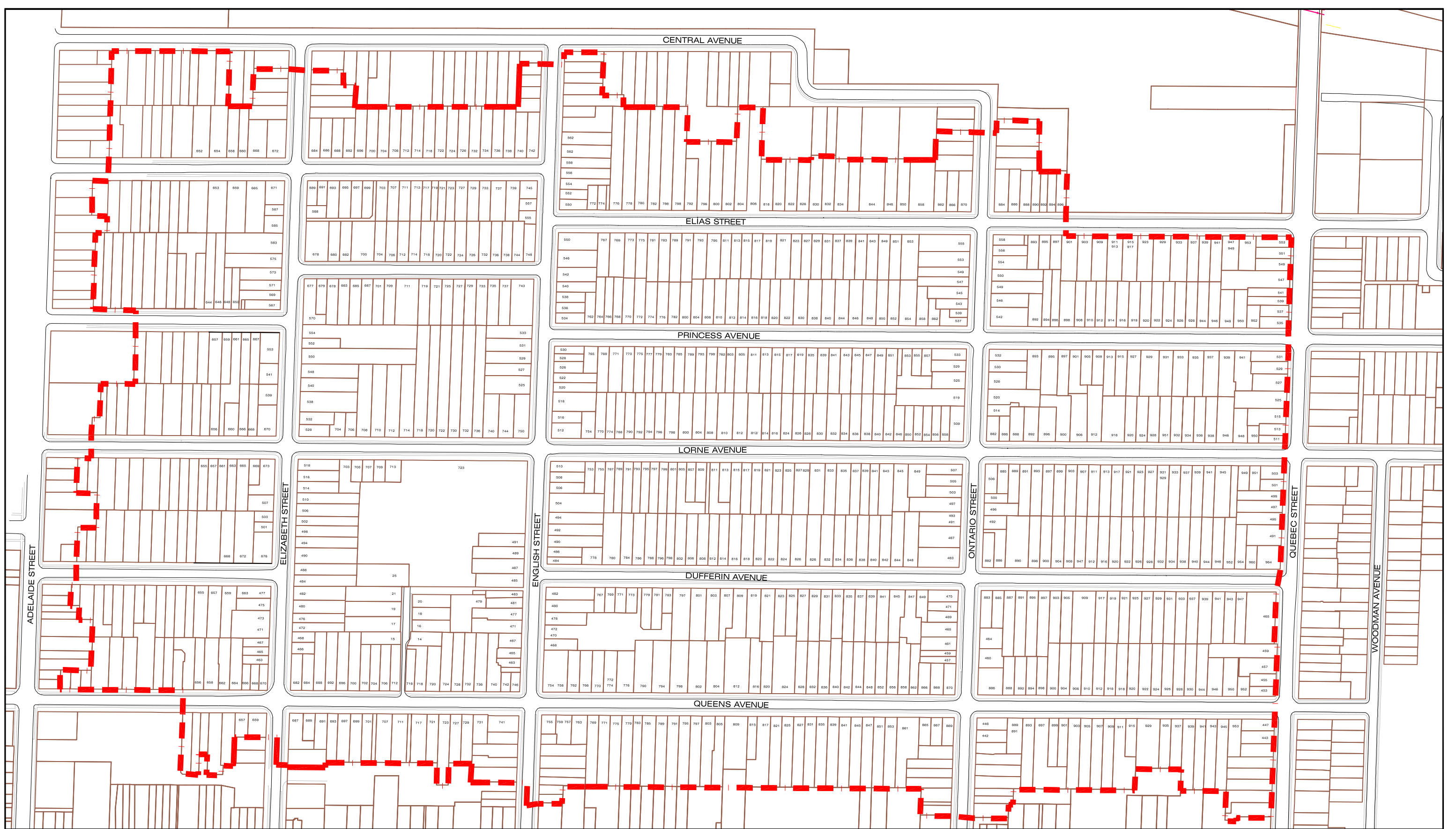
The Old East Heritage Conservation District Plan established the principles, goals and objectives for the heritage conservation district; recommended policies and guidelines pertaining to major architectural, streetscape and land use changes; and outlined the proposed approvals process for heritage work along with other implementation recommendations.

This document, the Conservation and Design Guidelines, is intended to provide residents and property owners with additional guidance regarding appropriate conservation, restoration, alteration and maintenance activities and assist municipal staff and council in reviewing and making decisions on permit and development applications within the district. It also provides more detailed information regarding various aspects of the conservation process along with examples of appropriate modifications and alterations.

### **1.3 FORMAT OF THE CONSERVATION AND DESIGN GUIDELINES**

The Conservation and Design Guidelines for the Old East Heritage Conservation District contain the following components:

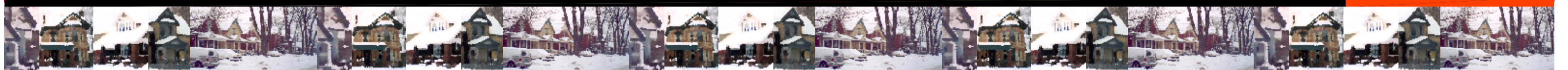
- Conservation guidelines to assist property owners when undertaking maintenance, restoration or alteration of the heritage features of their buildings;
- Design guidelines that summarize the policies contained in the Heritage Conservation District Plan and provide a number of illustrative examples and case studies of more and less preferred types of work;
- Streetscape design guidelines to provide information and assistance for various landscape activities primarily associated with private outdoor space;
- An overview of the heritage alteration permit approvals process along with information on where to obtain assistance and advice when contemplating work.



Heritage District Boundary  
 Old East Heritage Conservation District Guidelines



Mike Baker

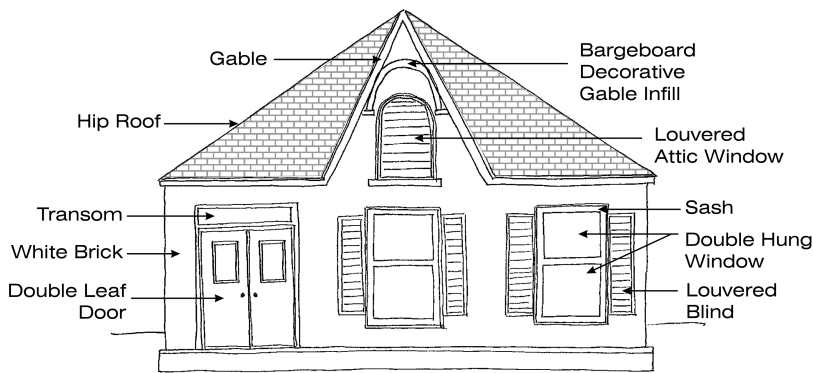


# OLD EAST HERITAGE CONSERVATION DISTRICT CONSERVATION AND DESIGN GUIDELINES

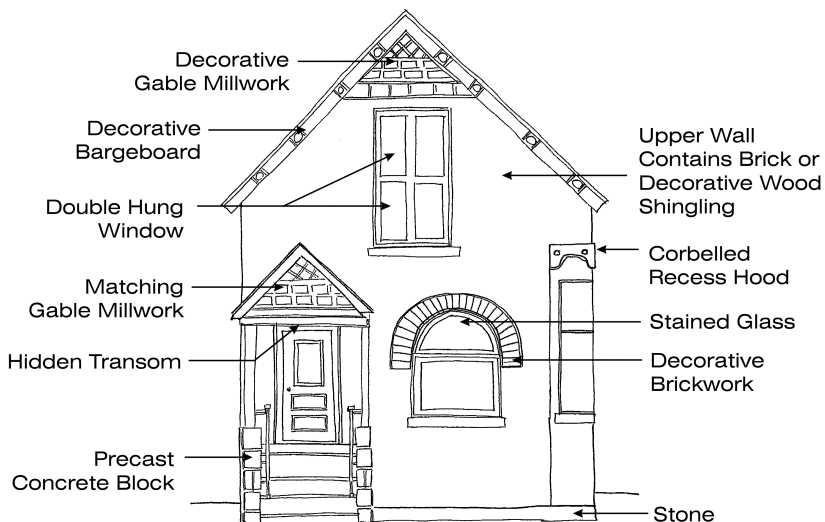
## 2.0 KEY FEATURES AND STYLES

### 2.1 MAJOR ARCHITECTURAL STYLES

The houses in the Old East Heritage Conservation District reflect several different styles each of which have distinctive elements and attributes. The following sketches and photographs illustrate the district's most prevalent styles, structural components and heritage attributes. Conservation and preservation issues related to each of these components are dealt with in the guidelines that follow.



*Example of Ontario Cottage Style (Side Hall Plan)*



*Example of Queen Anne Style*





*Example of vernacular style*

## 2.2 KEY FEATURES OF THE OLD EAST HERITAGE CONSERVATION DISTRICT

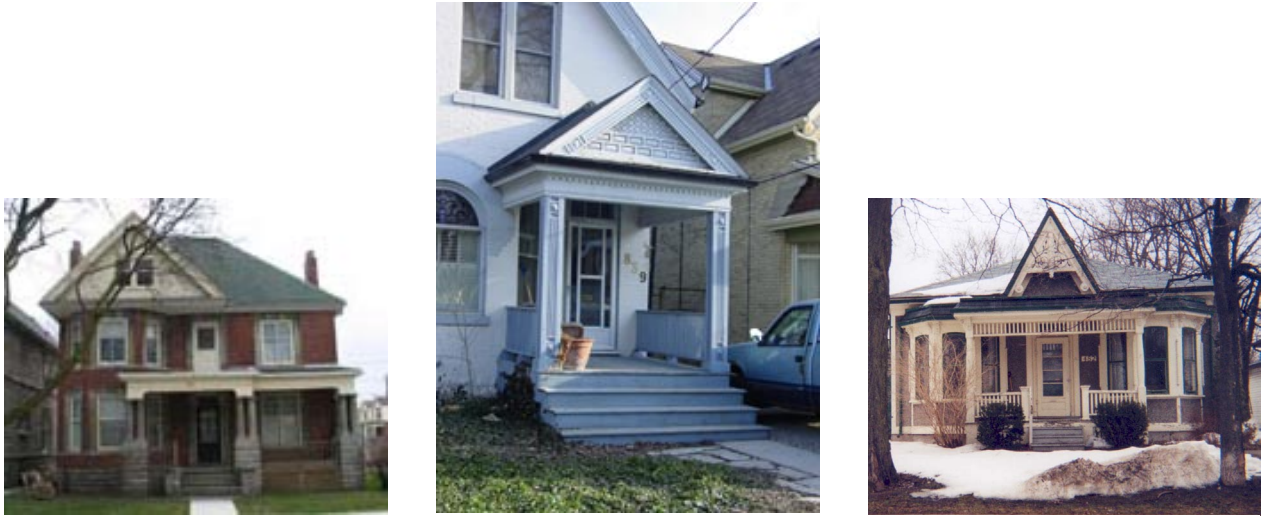
Although these buildings exhibit varying architectural styles and details, together they exhibit four features that are the most prevalent heritage elements found in Old East. They can be found on almost any of the architectural styles that exist in Old East, and contribute greatly to the overall heritage character of the district.

**Decorative Wooden Trim** - A majority of homes in the district have a gable facing the street which has been decorated with wood trim of some type to provide an element of style to the building. Examples include bargeboards, brackets, shingling and patterned mill work in a variety of shapes. Often these patterns are used on the porch gable as well.



*Examples of decorative trim*

**Front Porches and Verandahs** - Nearly every house in Old East built before 1914 was designed to have a front porch or verandah, if only a small covering over the front door. Most of the 1920s era homes have a porch that is integrated into the roofline of the house. Some of these porches still retain original components such as spindles, columns and handrails. The number of surviving porches is one of the most distinctive features of the District. It creates a neighbourliness that is absent from post-war subdivisions and puts a great deal of life onto the street.



*Examples of types of porches found throughout Old East*

**Stained Glass** - Stained glass has been used extensively throughout the district, most notably in transoms over front doors and in large curved front windows. Most are unique patterns.

**Doors and Windows** - Most Old East homes have fairly narrow front facades. As a result, elements such as doors and windows take up proportionally large amounts of space and the replacement of these elements can have a dramatic impact on the look of the façade especially if their replacements are not well-considered.



*Example of stained glass windows found throughout Old East*



*Examples of door and window features in Old East*

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# OLD EAST HERITAGE CONSERVATION DISTRICT CONSERVATION AND DESIGN GUIDELINES

## 3.0 CONSERVATION GUIDELINES

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### 3.1 CYCLES OF RESTORATION ACTIVITY

The word “*restoration*” suggests major rebuilding and repair processes to restore a building to its former condition. Many examples of heritage buildings, particularly in European locations, have undergone multiple restorations over several centuries. Restoration is a pro-active process undertaken on an infrequent interval to grapple with an accumulation of issues regarding the future use and well being of a building. Restoration is sometimes triggered by a major crisis such as fire or flood, or by a change of ownership or intended use or future vision.

The word “*conservation*” suggests the on-going efforts to maintain a building in serviceable condition, respecting its original condition. Where some measure of planning and scheduling of maintenance is required, the process is determined mostly as a reactive response to observed needs and the predictable cycle of deterioration and repair.

The two words together describe an on-going process of cyclical activity in the maintenance and adaptive re-use of existing buildings.

For a building conservation or restoration process, it is important to understand that it is rarely a one-time effort, but that each effort fits into a larger time schedule of the life of the building. For minor work, it is important to research and plan the work before starting to use tools and materials. For major projects, the research and planning recurs several times throughout the process, each phase benefiting from what was learned in the previous phase. For the purpose of this set of guidelines, the thrust of the advice will concentrate on the more physical aspects related to maintenance, repair and construction activity. In addition to the work and planning directly related to construction, the long term stewardship of heritage buildings involves broader planning issues. Depending on the project, the scope of work and planning to be considered may include any or all of the following phases:

#### 3.1.1 Protection and Stabilization

A heritage building may have been neglected or subject to abuse or fire or other damage that has left the building in a vulnerable condition. An initial review of the building should focus on the immediate risks to the building. Structural collapse may occur if fire has weakened part of the building or if flood or frost have undermined or heaved the footings. Deteriorated or missing roofing or broken windows will permit the entry of rain and moisture that will destroy interior finishes and trim. Some temporary intervention should be considered if there is significant risk to a vacant or vulnerable heritage building. Reduce risk of fire by disconnecting electricity from aged or damaged portions of wiring. Keep out the potentially damaging elements. Secure doors and board windows if necessary to keep out vandals and animals. Tarpaulin roofs that are leaking. Connect or install rainwater leaders to prevent water from saturating exterior walls,

particularly if the heating has been shut down. For any portions that are at risk of collapse, provide temporary shoring or underpinning.

### **3.1.2 Maintenance**

As part of the cyclical process that is required for any building, a heritage building may have some unique features that require specialized skills on a regular basis. Copper and slate roofs for example, last a long time, but the inspection and maintenance cannot be entrusted to a roofer only skilled in asphalt shingles. For heritage buildings in particular, a preventive maintenance program should be in place to ensure no deterioration of the permanent building fabric. The program itself should be reviewed annually to modify procedures that do not effectively protect the building.

The maintenance program should include an annual review of the entire building to monitor any deterioration that cannot be controlled by simple maintenance. In the event that some permanent building elements or materials are showing evidence of wear or weathering, positive intervention may arrest or reverse the damage.

For any deterioration that is more severe than can be controlled with regular cleaning, painting or other maintenance, there is good reason to consider more sophisticated solutions. The solutions should be researched carefully to ensure that there are no negative side effects and should be reversible if monitoring of the solution indicates unexpected complications. Specialist building conservators can assist in the research to determine the cause and the most effective remedy to stabilize severe deterioration.

### **3.1.3 Cleaning**

There are many processes included in “cleaning” from the gentle touch of a dough poultice through several wash sprays through to blasting with fluids, rubber eraser granules or abrasive stone granules. The type of cleaning process should suit the material being cleaned, the contaminant being removed, the environment for the cleaning and the philosophy of cleaning. The philosophy of cleaning is intertwined with the goals of conservation and restoration. Most people in the heritage restoration field believe that the words “aged”, and “patina” are assets when describing heritage buildings. Cleaning that totally reverses the aging process may not result in an appearance that is an improvement for the building. Similarly, research and reasonable care is important to ensure that the layers being removed in a cleaning process are not the layers that have protected the building from weather and deterioration. The sandblasting of many old soft brick buildings removes the hardest exterior layer of brick and permits rapid deterioration of the remaining façade.

### **3.1.4 Conservation, Rehabilitation, Restoration**

Conservation, rehabilitation and restoration refer to major building and repair processes as well as ongoing efforts to maintain buildings. These are the most typical activities that are (or should be) undertaken by property owners. Guidelines and best practices are provided in later sections

of this report to provide assistance and direction for undertaking some of the most common activities.

### **3.1.5 Recycling/Conversion**

The best safeguard for the conservation of a heritage building is the on-going use by caring owners or tenants. If a truly remarkable heritage building cannot attract a use and sits vacant, it is prone to deterioration from weather and vandals and, even if adequately protected by guards and occasional maintenance, sits as a forlorn form, missing much of its character. It is far better that old buildings find new uses, even if the new use requires substantial changes to parts of the original building.

### **3.1.6 Modernization**

The intent to preserve the heritage character of a building does not require the preservation of winter drafts, or poor heating in an historic house, or potentially hazardous materials and equipment in a commercial building. The purpose of the planning phase of any construction or maintenance project is to attempt to anticipate both the potential risks and benefits from the process and to maximize the benefit while minimizing the risk. Most of the systems and materials that can be improved by modernizing, are concealed inside the wall construction and in the interior of the house. The visible, heritage components that contribute to the street façade should be preserved as much as possible.

### **3.1.7 Reconstruction**

Some elements or even whole buildings may need reconstruction because of severe damage from weathering or possibly fire. We can continue to preserve our heritage by reconstructing it. However, certain rules apply regarding the care of reproduction and the ability to distinguish new from old so that the process is kept honest. But the tradition continues with revitalized physical form. Design guidelines are provided in Section 5 of this report to provide direction if / when reconstruction is necessary.

## **3.2 HERITAGE CONSERVATION GUIDELINES**

The goal of heritage conservation is to preserve as much of the community fabric, both built and natural, as possible from the time of its development. The residents of Old East have expressed an interest in retaining the area's distinctive features. To achieve this, a series of ***Heritage Conservation Guidelines*** have been developed. Their main focus is the retention of the original street facades of the district's period homes. Heritage features including original doors and windows, porches, stained glass and decorative mill work are the main heritage attributes of the area. Guidelines for maintaining and restoring these elements, as well as other building components are provided in the following sections, and should be taken into consideration by both property owners and approval authorities when work on buildings is being contemplated.

### **3.3 ROOFS AND ROOF ACCESSORIES**

Roofs and roof accessories are important components of heritage buildings, not only for their functional and protective characteristics, but also because the materials, slope, shape and design details frequently help define building style and age. In Old East, the most common shapes are gable and hip roofs.

Roofs and their components are continuously exposed to the worst weathering conditions and therefore deteriorate most quickly. The roofing materials, slate, cedar, metal or bituminous compounds, wear out and must be replaced on a regular cycle. The accessories, including metal flashing around joints and edges, also require periodic replacement, sometimes before the roofing.

Up to about 1925 the principal choices for roofing materials were primarily slate and wood shingles. To a lesser extent, clay tile or zinc shingles, and metal roofing were used. Most of the houses in Old East London would originally have had wood shingles, probably cedar, with a fewer number of more expensive installations of roofing slates.

#### **3.3.1 Slate**

Slate is a very durable cladding material used for roofing and sometimes vertical walls, particularly as vertical gables at roofs. The material is a shale type sedimentary stone available in a variety of colours and qualities from quarries around the world. The nature of the stone permits cut blocks to be cleft into thin layers approximately  $\frac{1}{4}$  to  $\frac{1}{2}$  inch thick to form shingles approximately 10 x 20 inches in size. Good quality slate roofing properly installed and maintained should last for 50 years or more. A number of dwellings in the Old East Heritage District still contain the original slate roofs, giving them a very distinctive character.



*Slate roof details*



*Decorative slate patterns in roof*

### **Typical Problems Encountered**

Individual slate tiles may break due to age, structural defects or excessive impact. In addition, the fasteners used to join the slate to the building may eventually deteriorate or break, causing the slate to loosen or break away from the roof structure below.

### **Conservation and Maintenance Guidelines**

- Inspect roofs occasionally to identify any damaged or missing slates. Maintenance and inspection of slate roofing should only be undertaken by skilled trades people who will use suitable equipment for access to the roof to avoid breaking fragile tiles.
- Individual slates that are damaged should be replaced with matching slates by a skilled roofer with slate experience.
- Major replacement of slate roofs should include photographic recording of original pattern for replication of the design in new slates. New slate roofs should be installed with modern peel and stick ice protection at the eaves, and breathable underlay throughout.
- If total replacement of a slate roof is required, and new slate is not a feasible option, the new roofing material should be as visually similar to the original material as possible, with respect to colour, texture and detail.



### **3.3.2 Shingles**

Shingle roofing is a generic term that refers to a number of products whose characteristic is the lapping of small sheets or plates on a sloped or vertical surface to shed rainwater by gravity. Common historic materials included cedar shingles and split cedar shakes and as discussed above, slate tiles installed as shingles. In some cases, decorative cedar shingles were also used to clad some or all of the gable walls of many houses in Old East. Original cedar shingles or cedar shakes have been replaced with modern materials, usually the ubiquitous three tab asphalt shingles. Cedar shingles look great, but have a relatively short life span, and create issues of fire resistance and insurance costs. The wide spread acceptance of asphalt shingles (asphalt impregnated felt with a protective granular stone surface) provided a low cost, good quality roofing material from about 1930 onwards. In recent years, several manufacturers have produced variations that provide an appearance more similar to the original cedar shingles that they replaced.

#### **Typical Problems Encountered**

Shingle roofing deteriorates over time as the materials eventually break down as a result of water, wind and solar exposure. The extension of a roof over an un-heated eave permits ice dams to form in winter and may cause leakage of water into the house as water backs up under lapped shingles.

#### **Conservation and Maintenance Guidelines**

- Shingle roofing, either cedar or asphalt, has a 20 to 30 year life cycle. Some patching may prolong replacement by a couple years, but once the shingles have deteriorated or the roof has begun to leak, replacement is the only practical solution.
- Some roofing contractors offer savings in the cost of re-roofing by installing the new shingles directly over the old shingles, using longer nails. The cost of removal is not saved, but deferred to the eventual removal at a later date. Stripping the roof of old shingles permits inspection of the condition of the roof sheathing (boards) for any weakness or decay, and permits the application of peel and stick eave protection to guard against ice damming. Multiple layers of shingles may also overstress the structural capacity of the roof framing causing roof distortion and sway back ridges.
- The use of premium quality asphalt shingles is recommended for maximum life expectancy (30 years) and to mimic the texture of the original cedar shingles.
- Avoid bright colours for asphalt shingles on heritage buildings. Gray, brown and black best replicate the style of the original cedar roofing without drawing undue attention to the roof.
- Ensure that attics are adequately insulated on the warm side and ventilated on the cold side to prevent heat escaping through the roof and the formation of ice dams.

- Where roofs are prone to ice build-up and ice dams, carefully remove heavy snow accumulations from the roof to minimize their formation. When re-roofing, install a new peel and stick waterproofing layer under the shingles at the eaves where ice dams may form.
- Where decorative shingling is used on the gable end, inspect it on a regular basis and repair or replace damaged components with like materials. Avoid removing or cladding over decorative shingling.

### **3.3.3 Chimneys & Parapet Walls**

Brick and stone in chimneys and parapet walls and the metal trim in building cornices are exposed to severe weathering and deterioration. If regularly maintained by re-pointing and re-painting, most of these elements will last indefinitely. Some of the most intricate masonry and metal details in a building are at the uppermost locations for prominent viewing, but are then more vulnerable to weather and difficult to access for maintenance.

#### **Typical Problems Encountered**

Weathering and crumbling of the uppermost brick and mortar can occur on chimneys, along with deterioration of traditional clay chimney pots. Efflorescence of white mineral deposits on masonry surfaces may also appear, caused by condensation of moisture and minerals in exhaust flue gasses.

#### **Conservation and Maintenance Guidelines**

- Inspect chimneys occasionally, and clean if necessary, to ensure that they are functioning properly and there is no build-up of soot or blockage by nests, etc.
- In some heritage houses, the chimney is in a prominent location, and sometimes repeats brickwork details that are evident in the rest of the house. Research and restore to original appearance to the extent possible.
- Before repairing original brick chimneys, record the existing design with photographs to allow for the replication of design details.
- Conduct adequate research to determine whether the existing deteriorated chimney is the original design, or has been previously rebuilt without due attention to original brick details. Determine whether the current rebuilding should adopt the original design.
- Much traditional brickwork displayed textures and bonding patterns and mixtures of brick colours and stains that are currently unfamiliar to the trade. Again, take advantage of



*Decorative masonry details in chimney*

current technology to improve the longevity of the finished work. If the brick or stone is deteriorated beyond salvage, be sure to use a matching colour, but in a more durable material than original if available.

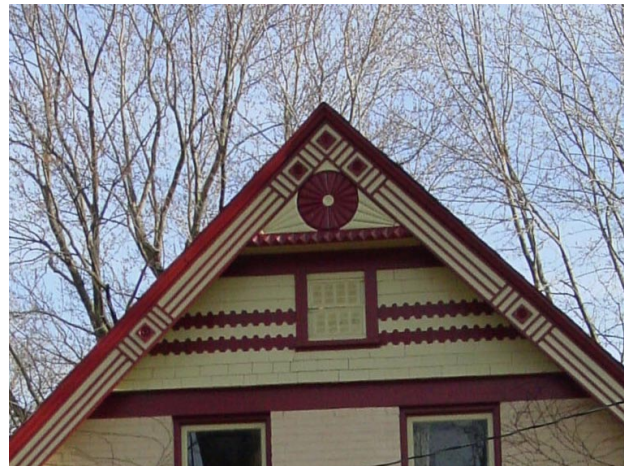
- Be sure the chimney is lined to prevent acids and water vapour from attacking the chimney from the inside. Use the best primers and paints on metal cornices and trims to ensure good adhesion and long life of the protective paint film.
- Avoid removing original chimneys, even if they are no longer functional, as they provide a design element that contributes to the overall heritage character of the house. If the chimney is no longer used, it should be capped and sealed by a knowledgeable tradesperson.

### **3.3.4 Gables, Dormers and Turrets**

In Old East London, a large part of the character of the individual houses and the character of the district is established by the ornate treatment of the roof gables and dormers facing the street. A large proportion of the houses are 1½ storey, Queen Anne style with typically flamboyant wood trim and shingle designs on the triangular gables on the principal façade. The wood trim is crafted in highly detailed geometric designs featuring “sunburst” designs and “lattice and diamonds” as infill patterns. The gables that are clad in cedar shingles frequently exhibit designs using scalloped and other special edge patterns. Many of these articulated designs have been well preserved. The location is both well displayed and well protected from



*Decorative cedar shingles in gables*



weathering and wear above the level of most daily abuse and below a protective roof overhang. However, a number of the decorative gables have unfortunately been covered by aluminum and vinyl sheeting obscuring the details that give the building character.

A number of significant locations throughout Old East London are also accentuated by the addition of a projecting turret and/or conical roof on the corner of a building. The decorative treatment of gables, dormers and turrets are the most prominent, most recognizable and most

artistic aspects of houses in Old East London and deserve the most care in conservation and restoration. Because these decorative gables are an integral heritage feature of Old East, their conservation and restoration is important.



*Turrets on Queen Anne style houses on Ontario Street*

### **Typical Problems Encountered**

The intricate details of wood trim and special shingle patterns are very exposed to weather deterioration in inaccessible locations. In addition, small, intricate roof planes intersect to create additional ridges, hips and valleys that are most vulnerable to snow accumulation and damage from wind scouring. Small, remote rain gutters may also exist that fill with leaves and debris and foster rot. Often, turrets and gables are constructed with minimum overall exterior wall thickness and roof thickness preventing adequate insulation and ventilation to avoid heat loss and complications of ice damming.

### **Conservation and Maintenance Guidelines**

- Decorative gables and turrets should not be covered or obscured by siding or other materials.
- Deteriorated wood components should be replaced with new components fabricated to replicate the original design. Where components are completely missing, or too deteriorated to provide a pattern for replication, undertake adequate research by observing similar examples and copying as precisely as possible.
- New wood should be treated with a preservative to avoid rot.



*Avoid obscuring gables with siding as shown above*

- Existing wood should be prepared for repainting by either stripping off old layers of paint, or localized priming and top-coating.
- Where possible in dormers, upgrade insulation value in walls and roofs to reduce risk of ice dams. Use approved foam injection and styrofoam slabs in concealed locations to improve weather resistance.



*New "fish scale" shingles*

### **3.3.5 Soffits & Fascias**

The portion of roof that extends beyond the exterior wall to form an eave projection usually combines a short vertical surface, called the fascia, with a short exterior ceiling, called the soffit. For the low edge of a sloped roof, the fascia is frequently the location of rainwater gutters to collect the rain from the roof. For the sloped edge at a triangular gable roof, no gutters are required, and the fascia is available for decorative treatment similar to the gable below, but with less protection from the weather.



*Decorative fascia trim – often referred to as "gingerbread or fretwork"*



*Avoid re-cladding soffits and fascias with metal or vinyl materials*

### Typical Problems Encountered

The fascias at the edges of roofs, along with the rain gutters are exposed to the same effects of weather as the main roof, plus additional exposure to severe wind, icicles, abrasion by tree branches and wear from ladders and maintenance access. These surfaces are also difficult to access for regular maintenance and are frequently overlooked while they deteriorate.

Many homeowners have chosen to clad soffits and fascias with prefinished metal or vinyl to cover a host of problems with a brand new guaranteed finished surface. The guarantee is a hollow promise. The cladding system itself is based on the flimsiest of sheet materials dependent on the structural support of the original trim materials underneath. Where the support is damaged, the new finish can cover, but it cannot hide underlying problems, such as rot or physical damage. The soffit itself is generally well protected from weather and hence inclined to be a favoured location for wasp's nests.



*Weathered fascia with portions of soffit missing*

### Conservation and Maintenance Guidelines

- Avoid maintenance and repairs that require the covering of original materials with a new layer that conceals the original.
- Replace deteriorated original wood details in soffits and fascias with new wood cut to replicate the profile of the original, and finished to match.
- Strip and re-paint original painted surfaces where the paint has deteriorated. Use caution in the stripping technique not to damage the underlying wood surface and not to expose yourself to the lead in paint dust or fumes from heat stripping.
- If the paint surface is peeling or blistering, look for the probable cause of the paint film deterioration such as excessive humidity escaping thorough the wall, or exposure to wetting from rain.

## 3.4 EXTERIOR WALLS

The walls that enclose the building also provide much of the exterior appearance of the building. For the purpose of heritage conservation, this exterior appearance should be maintained. However, exterior walls are an assembly of elements and layers each intended for a different purpose. Examples are logs and chinking, stone and plaster, brick and wood paneling. Many of the traditional assemblies were designed to provide adequate structural integrity to hold themselves and other components in place, to provide security against entry of uninvited people, to resist entry of wind, cold, rain, pests, and to provide a suitably finished interior

appearance. When restoring exterior walls, ensure that the original intent of the original components is understood and repaired or protected adequately.

### **3.4.1 Brick**

Brick is the most commonly used exterior wall material in Old East London at about 74% of properties. During earlier periods, wood may have been used extensively to construct the frame and clad the exterior, but brick became more popular as a permanent, low maintenance material that provided additional security from fire, rot or damage from physical abuse. The brick that was available throughout Old East London was primarily the buff coloured London stock brick and Milton red brick, as well as a few examples of other colours and textures. The “rugged” finish (fine vertical scratches) brick of the houses on Dufferin Street built between 1920 and 1940 is characteristic of the period. In the hands of clever designers and skilled masons, bricks can be artistically combined in a variety of bonding patterns, textures, details and arches to give enormous variety to the exterior finished walls.



*Multi-coloured brick masonry details*

Most of the early brick dwellings in Old East (pre 1900) were constructed of “solid” brick, meaning two or three layers or “wythes” of brick formed the structural component of the wall. The concealed wythes were often of less attractive brick that had manufacturing defects or were less well fired. These walls were constructed using one of the bonding patterns that employed “header” bricks (short sides exposed) to permit the length of the brick to tie the wythes together.

After about 1900, most houses were constructed as brick veneer, using only a single wythe of brick with a back-up structure of wood framing to support the floors and roof and to prevent the brick walls from tipping over. These brick veneer walls are dependent on metal wall ties to secure the brick layer to the back-up wood framing. Brick veneer is a good, economical method of construction, but is dependent on the integrity of the concealed metal ties. In some older walls, the ties have been subjected to enough moisture to promote corrosion and the weakening of the overall assembly. If there are any indications that a brick veneer wall has been subjected to extensive wetting over a long period of time, any repairs to that area should include an investigation of the condition of the interior wall ties by opening a small section of the wall.

#### **Typical Problems Encountered**

Hard fired brick from good quality clay is almost indestructible in well-constructed walls. However, nothing is totally impervious to aging and deterioration. In our climate, the combination of moisture and freezing is very destructive to brick masonry. Moisture saturates the small pores in the brick and freezing causes the ice crystals to form and expand, cracking

the brick and forcing the exterior layers to crumble or drop off in thin sheets (spall off). As the exterior cladding on exterior walls, it is impossible to avoid freezing temperature exposure for brick walls.



*Minor settlement and cracking in brickwork*



*Serious brick settlement and instability.  
White deposits indicate efflorescence*

The increased vapour pressure from the time of original construction also drives damaging humidity into the wall components where it causes various kinds of deterioration, such as mould, spalling, mortar deterioration, and efflorescence. Adding insulation into the assembly of an exterior wall may possibly cause additional and faster deterioration to the wall because of increased condensation and freezing within the colder exterior wall.

A large proportion of the water used for washing and cooking also becomes invisible vapour in our houses, and during the winter months is continuously attempting to escape through the walls to the relatively dry outside. In the process a portion of that vapour condenses to liquid water in the wall (at the dew point of temperature gradation) and is prone to freezing and causing spalling damage. These problems are exacerbated by the free flow of humid air into wall cavities, particularly in the upper portions of a house where the warm air is attempting to rise and escape.



*Example of brick spalling, where exterior layers have crumbled off centre brick*



**Conservation and Maintenance Guidelines**

- Ensure that rainwater does not contact bricks continuously.
- Ensure that the eave overhang protects the wall from most of the vertical rain.
- Ensure that the rain run-off from the roof is controlled or collected into gutters and downspouts to prevent wall saturation. Broken or missing downspouts cause enormous damage to the brickwork below.
- Ensure that groundwater does not contact bricks continuously. Avoid brick wall construction in direct contact with the ground. Use more impervious materials such as hard stone, concrete or concrete block for foundation walls. Ensure that the ground around a foundation slopes away from the building to provide drainage.
- Control damage caused by water vapour through the use of vapour barriers, balanced air pressures, appropriate insulation and heating. Seek professional advice and workmanship for this type of restoration work.
- Reduce as much as possible the permeation of moisture vapour from the interior of the house through the brick wall. Consider the installation of extract fans, best combined with a heat extractor device to retrieve heating economy, in humid locations to capture moisture at its source and create a minor negative pressure in the house to ensure that any minor leaks or transmigration is from the outside towards the inside, reducing the moisture build-up in the walls.
- Painting of original brick surfaces is not recommended, as it can trap moisture and cause greater deterioration of the brick.
- Do not sandblast brick. This is likely to permanently damage the surface of the brick and accelerate any deterioration. See Section 3.9.2 for further information regarding alternatives to sandblasting.

**3.4.2 Stone**

As a building material stone is classified as hard stone for the granites and igneous types of stone and as soft stone for the sandstones, limestones and most other sedimentary types. Stone is also categorized by the method used for gathering, quarrying and preparing the stone and the stacking methods used to install the stone in the wall. In the Thames river area, stone was not readily available and was used sparingly in residential construction. In Old East London, most of the stone used was soft limestone cut for use as exterior trim in brick walls, particularly for window sills, and door and window lintels and surrounds.

Stone was also used for foundations and bases of porches in contact with the ground. Most of the soft limestone that was used in London would have been quarried near Kingston or Stoney Creek, or imported from Indiana. Smooth, grey limestone is most likely from Kingston. Sandy,

buff coloured limestone from Stoney Creek. Buff coloured limestone with many fossilized shell inclusions is typical of Indiana limestone.

### **Typical Problems Encountered**

Deterioration of stone is largely the result of factors since the initial construction, such as exposure to wetting and freezing concurrently. This may lead to cracking or breakage of the stone.

### **Conservation and Maintenance Guidelines**

- Like most other building materials, stone is best preserved by keeping it dry.
- If stone has begun to crack from moisture and freezing, it can be stabilized with considerable effort and expense by the insertion of concealed stainless steel pins and epoxy injections to seal and adhere the damaged material back together.
- It is never too late to prevent stone from being saturated by water to arrest deterioration. In some cases, the insertion of new metal flashing, or the repair of rain gutters and downspouts will extend the serviceable life of stone elements that have begun to deteriorate.
- Ultimately, the stone may have to be replaced in part or entirely with a new piece of matching stone cut to the original shape. A partial replacement that is inlaid into a prepared hole like a filling is called a "Dutchman". Many of the stone types that were used in Old East London are still available from stonemasons and merchants. A stone that is close in texture can also be tinted to match the surrounding stone colour.
- There are also suppliers of specialty repair mortar, such as Jahn Mortar, that can be prepared in a combination of ingredients and pigments to replicate the colour and texture of almost any natural stone. These mortars can be use to fill small blemishes in stone that do not warrant full replacement and have been used successfully for several decades.



*Decorative stone trim on windows*

**3.4.3 Cast Stone and Concrete**

After about 1900, many of the applications in Old East London that traditionally would have used stone were substituted with cast stone, which is a carefully formulated mixture of Portland cement, coloured sand and fine stone aggregates. This process was becoming popular and relatively inexpensive during the first few decades of the twentieth century, to replicate the appearance and strength of stone building components.

The most unique use of stone or cast stone in Old East is the series of corbelled slabs in a number of the Queen Anne style houses where the second floor projects over the ground floor window. This detail resolves the structural support of masonry that projects beyond the extent of the wall below, and adds a unique decorative detail that is particularly characteristic of the Old East Village.



*Corbelled cast stone or concrete*



*Pre-cast concrete porch columns and piers*

Contractors working in Old East between 1900 and the 1920s made extensive use of pre-cast patterned concrete block and ornamental porch elements. Concrete block was a popular way to finish the foundation where it was visible above grade level. It was rarely used for wall construction, but several examples including two quite elaborate

ones on Queens Avenue can be found in the district. Patterned blocks of various sizes were also used as porch piers, in some cases with a pre-cast fluted column topped by an ionic capital.



*Deteriorated pre-cast concrete foundation*

**Typical Problems Encountered**

Cast stone and concrete may also be subject to cracking and breakage as a result of the effects of weather and moisture. In some cases, the cast stone components have been coated with

paint and other materials. A good quality paint film can protect the material from water absorption and the risk of cracking and frost damage to the surface.

### **Conservation and Maintenance Guidelines**

- Some simple cracks can be repaired with the injection of an epoxy cement, but professional advice is recommended for this skilled undertaking.
- Minor defects on the surface of a cast stone component can also be restored by skillful reconstruction.
- A cast stone component that has deteriorated beyond simple repair can be recast using portions of the original as a model for a new mould. This, too, is a skilled process and requires the advice of an engineer if the piece to be replaced is a load bearing structural element.

#### **3.4.4 Mortar and Repointing**

Exterior brick walls have more components than just brick. All brick is joined together by mortar joints which form a quarter of the exposed surface. The mortar joints in brick walls are, by design, the softer and more sacrificial component in the exterior wall assembly to ensure that any minor movement (there is always some) is absorbed by the mortar joint and the bricks do not crack. Where the brick may last forever, in our climate the mortar joints require inspection and repointing on a 25 year cycle. The repointing process is an aggressive cutting back of loose and deteriorated mortar in the joints and the skillful topping up and tooling of the joints with fresh mortar.

#### **Typical Problems Encountered**

Present day mortars have a high concentration of cement, which will not allow it the same flexibility as earlier mortar particularly during the freeze – thaw cycle. This in turn can cause the bricks to crack or spall. When mortar repairs are required, a professional bricklayer should be consulted.

### **Conservation and Maintenance Guidelines**

- Replacement mortar should be weaker than the surrounding brick and use minimal amounts of portland cement in a sand/lime mortar mix.
- The installed mortar should be well compressed into the open joint and tooled to a dense, slightly concave surface to resist absorbing water.
- In some instances, where the heritage character of the original brickwork was achieved by special tooling or special detail of the mortar, such as projecting tuckpointing, the original should be replicated, knowing that the special detail may require more frequent monitoring and maintenance than a simple concave joint.

### **3.4.5 Wooden Siding**

Wood siding was used in about a fifth of the original properties in the Old East Village. Much of the original wood siding was from “old growth” softwood trees, which produced long, straight, wide boards without knots or splitting, and rich in resins that reduced rotting. Wooden siding produced an attractive, economical exterior wall that resisted weather if well maintained. The maintenance regime includes continuous monitoring, repairing damaged portions and repainting on a regular basis, probably every decade.



*Traditional use of wood siding and trim*

Many of the original properties with wood siding used horizontal clapboard in widths from 4 to 6 inches and a variety of profiles. The standard designs had an interlocking tongue and groove edge top and bottom and were either tapered across the full width or beveled or grooved at the top edge to provide a shadow line. There were a few examples of vertical wood siding using wide boards and narrow battens to cover the joints, but this was less weather tight and considered more appropriate to sheds and service buildings by the time most of the properties in Old East London were being constructed.

#### **Typical Problems Encountered**

As with brick and masonry walls, trapped moisture is the most damaging factor for a wood clad wall, causing blistering of the protective paint film and rotting of the wood substrate.

#### **Conservation and Maintenance Guidelines**

- Wood cladding should not be in contact with the ground to reduce the risk of rotting and risk of attack by termites and other insects.
- Preserve as much as possible of the original material when undertaking repairs.
- Damaged siding should be removed and replaced with similar material. Avoid covering any original material with layer(s) of new material.
- Where material is replaced, take photographs of original details at corners, around doors and windows, and where the siding meets the foundation or the soffit of the roof to ensure that the replacement replicates these details.
- In some cases, the removal of trim pieces at doors, windows, corners and soffits may be necessary to ensure that the top layer of details is not buried, but replaced on top after the installation of the new siding.

In the event that a large proportion of the siding is deteriorated, and individual replacement of boards is no longer possible, there are several alternatives for the replacement of original wood siding. Avoid any new siding that is simply attached over top of the original as many of the trim details and corner details of the original will be lost underneath or recessed behind the new skin. Remove the deteriorated layer of original wood siding, maintaining the original trim details around doors, windows and other interruptions of the siding. Once stripped of siding, the exterior sheathing of the house can be inspected for damage and repaired and new Tyvek weatherproofing added behind the new siding to improve the wind and moisture resistance of the exterior wall without detracting from the original appearance. The replacement materials available for wood siding includes: natural wood, specially prepared and pre-finished wood, vinyl, aluminum, and fiber-cement board siding.

- Natural wood siding can be acquired and milled to profiles identical to the original profile and nailed in place and painted or stained to replicate the original appearance. This is the optimum solution where feasible.
- Prefinished wood siding in several standard profiles and colours, along with required trim components is also available. While the raw wood that is the starting material has knots and blemishes that were not present in wood siding a century ago, this material is the preferred second choice if natural wood siding is unavailable or too costly.
- Vinyl and aluminum siding are hugely popular now for new construction and renovation because they are very inexpensive alternatives. They are inexpensive because they are very thin sheet materials formed into plank-shaped profiles and finished in a range of standard colours. They perform well at keeping rain and weather out of the building, but because of the thin nature of the sheet material, they are very fragile in use and prone to damage from impact of vehicles, toys, and ladders used for maintenance. These materials are not recommended to cover or replace original material.
- Fiber-cement board (which is a safe development from the abandoned asbestos-cement industry) is a relatively new product that offers many of the benefits of traditional wood siding without the cost or some of the defects that are standard with new wood products. The boards are available in a variety of standard profiles and pre-finished with a primer for finish painting on site. They are available in a smooth, flat finish that will stay smooth and flat compared to most vinyl and aluminum sidings. Like wood, they must be protected with a paint finish that can be selected from any paint colour and must be maintained with occasional repainting. This material, while less preferable than wood siding, is more suitable than aluminum and vinyl materials.



*Inappropriate use of vinyl siding, cladding over windows and details*



*Appropriate use of vinyl siding, retaining details*

### **3.4.6 Stucco**

Stucco is a generic term that refers to an applied coating of cement based plaster and finished with one of a variety of textures ranging from smooth-trowelled to coarse-trowelled to spray finish to pebbled and several others. Sometimes the finished texture is then painted with a coloured paint for additional protection and decoration. A number of buildings in Old East have a relatively distinctive pebble-dash stucco finish.



*Example of original stucco finish that appears on a number of homes in Old East*

The longevity of the original installation is dependent on the type and quality of installation and of maintenance. Cement stucco is very rigid and relatively thin, somewhat like a china dinner plate. It is dependent on being well supported by the concealed structural material to which it is applied, and having adequate room to expand and contract in the heat of summer without cracking, and to being protected from excess moisture that causes frost cracking and delamination from the supporting structural materials behind.

Stucco was sometimes applied over a masonry wall (stone, brick or concrete block), which provides a stable, continuous support for the finish. But in most applications in Old East, stucco was applied onto a series of thin wood strips (lathing) which were nailed to the exterior of

stucco was applied onto a series of thin wood strips (lathing) which were nailed to the exterior of

the wood framing. The trowel application of the stucco would force a small amount of the cement paste through the gaps between the wood lath strips to form an anchor (key) to hold the stucco in place after curing, just like interior plastering. Some stucco, like plaster, was reinforced with fibers, usually animal hair, so that small cracks would not fall apart. This sometimes preserved the stucco in place, even if the original wood lath deteriorated substantially.

### **Typical Problems Encountered**

Stucco can be prone to cracking and breakage as it ages and becomes more brittle, and can also be more susceptible to damage as a result of impact than other surfaces such as wooden siding or brick. The exterior application of stucco is also subject to intermittent wetting by rainstorms which can cause the underlying wood lath to swell and cause stress to the cement keys, sometimes breaking them and causing the stucco to bulge.

### **Conservation and Maintenance Guidelines**

- Modern stucco repair can benefit greatly from modern materials without sacrificing the heritage quality of the restored property. Where repairs are necessary, wood lath can be replaced by galvanized expanded metal lath (diamond shaped mesh) that resists moisture damage, provides improved keying and support for the stucco, and does not impart movement stresses into the stucco finish.
- If repairs or replacement is necessary to stucco finishes, care should be taken to replicate the original appearance with respect to colour, texture and finish. Professional trades people should be hired for major repairs or replacement.



*Well executed stucco replacement with respect to colour, texture and retention of details*



### **3.5 DECORATIVE TRIM AND DETAILS**



*Extensive decorative trim and detail on porch in Old East*

There is a wealth of decorative trim and detail on the houses in Old East which substantially adds to the charm and heritage character of the area. The decorative trim (often referred to as ‘gingerbread trim’), and brackets under eaves made from wood, and cast iron, and wrought iron railings, finials and details are an integral part of the appearance of the buildings and the district.

In a number of instances in Old East, the decorative trim is very representative of the original builder (i.e. – Wilkey houses).

#### **Typical Problems Encountered**

As much of the decorative trim is composed of wood, with multiple projecting surfaces, its exposure to rain, snow, wind, etc. can eventually cause deterioration and breakage. Some of the components (e.g. – spindles, brackets, mouldings, etc.) are small or finely detailed, also making them more susceptible to damage or breaking away from the larger structure. In some cases, the decorative trim has been covered up by vinyl or

aluminum siding, substantially altering the visual appeal of the dwelling and heritage value.

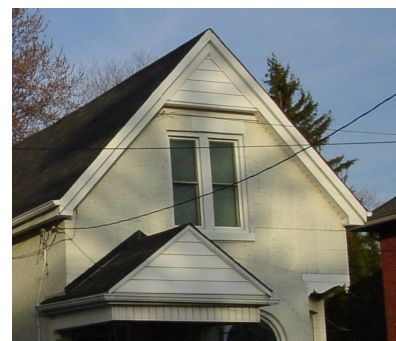
Some owners object to the additional work required to maintain the intricate design of trim details and remove the decorative trim or cover it with a simple, flat cover. This is a denial of the special quality and beauty of the original construction, and on street facades, the denial of enjoyment to the public using the street.



*Examples of decorative trim found throughout Old East*

### **Conservation and Maintenance Guidelines**

- Inspect decorative trim and details regularly to identify areas which require repair, repainting or other maintenance. Keep the paint film on decorative wood components intact. Use a wood preservative, such as copper naphthanate, or zinc naphthanate, brushed liberally onto bare wood and wood joints prior to painting to reduce deterioration from rot.
- Avoid covering or otherwise obscuring decorative trim and details with other materials, particularly vinyl and aluminum siding.
- Where decorative trim elements have deteriorated or disappeared, their reconstruction or replacement to complete the original appearance is strongly encouraged.
- Preserve and restore as much of the original trim and detailing as possible and use the original as templates for new replacements.



*Avoid cladding decorative trim*

- For trim and castings, research the profiles that were available and popular in the location and the period and notice the methods for joining the edges and corners that are different from current construction. Some larger replacement profiles may have to be fabricated from more segments than the original to build up the overall size and projection from the wall.
- Avoid the use of mouldings that are standard profiles called 'Victorian' or 'Colonial' available at building supply stores - they are poor substitutes for the delicate profiles of the original. There are specialty moulding suppliers who carry a wider range of stock mouldings and some millwork shops that can cut profiles to order.
- Consider using contrasting paint colours to highlight decorative details. See additional guidelines regarding paint and colour in Section 3. 10.



*Excellent use of paint and colour to highlight decorative details typical of a 'Wilkey' house*

### **3.6 DOORS AND WINDOWS**

Doors and windows offer both functional and visual contributions to the heritage character of buildings. In Old East, windows are particularly important features, as the repetition of specific shapes and materials such as the arched, stained or leaded glass front window creates a continuity throughout the neighbourhood. Other recurring window shapes include the keyhole window, typically at the side of a dwelling, and the rectangular double-hung window. Many of the original doors also contain stained or leaded glass transoms over the doors, often with the street number of the dwelling. Retaining the shape, size and proportion of the original doors and windows is an important aspect of preserving the heritage character of the district.



*Typical arched window found in many Old East dwellings*



*Oval windows found in some Old East houses*

For most of Old East, traditional windows would have been fitted with wooden storm windows, an outer sash that protects the house from winter cold, and protects the permanent window sash from weather exposure and deterioration. Storm doors offer the same function, and could be fitted with screens in the summer time for ventilation.



*Examples of original doors (left) and replacement doors (right) in Old East*

### **Typical Problems Encountered**

Original door and window frames are nearly always constructed of wood. Often, the portions of a window or door opening that weather badly and deteriorate the most are the bottom of the sash of the window, or the bottom rail and threshold of the door, as they are exposed to more moisture. These elements can sometimes be replaced to preserve the remainder of the door or window. Cracks can also appear in wooden window frames due to the general wear and tear of opening and closing windows and humidity changes. These should be filled, primed and painted to limit further damage.

Wooden storm windows take the brunt of weathering and sacrifice themselves to reduce deterioration of the inner window assembly. As a result, they typically require repair or replacement more frequently than the inner windows. When the storm windows have deteriorated beyond repair, they can be replaced. The replacement with matching wood storm windows is preferable to aluminum windows, but if aluminum has been used, it should be primed and painted to be as inconspicuous as possible.

The caulking or putty that seals the glass to the wood frame also dries out over time and can crack or become loose. Replacement of the putty should be undertaken to reduce heat loss and

prevent potential further damage or breakage of the windows. Weather-stripping has also improved in design and function enormously since the advent of central heating and particularly since the escalation of fuel costs. There is no shame or deceit in using the best modern weather-stripping applied appropriately to the oldest of original doors and windows.

### **Conservation and Maintenance Guidelines**

- The preservation of original doors and windows is strongly encouraged wherever possible as the frames, glass and decorative details have unique qualities and characteristics that are very difficult to replicate.

- Regularly clean and inspect doors, windows and frames for cracks, loose putty or weather stripping, or other signs of damage or deterioration.

- Original wood framed doors and windows in most cases can be restored or replaced with new wooden products to match if the original cannot be salvaged, but may require a custom-made product. Take particular care that exact visible details are replicated in such elements as the panel moulding and width and layout of the muntin bars between the panes of glass.



*Avoid blocking transoms (left)*



*Avoid aluminum and vinyl replacements (right)*

- If possible, retain parts of the original doors and windows, particularly the original glass. Small differences in interpretation of these details makes a huge difference in the overall appearance of the building.
- The replacement of original wood framed windows by vinyl or aluminum clad windows is discouraged. If this is the only reasonable option, the replacement windows should mimic the original windows with respect to style, size and proportion, with a frame that is similar in colour, or can be painted, to match other windows.
- If a door or window that has a decorative transom must be replaced with new, make every effort to preserve at least the transom at the top of the door or window opening.
- Original door and window openings on the street facing facade should not be blocked up or covered as this can greatly alter the visual character of the dwelling.
- Choose storm and screen doors that reflect the age and character of the house. Wood framed doors are much more preferable than aluminum screen / storm doors and have the added advantage of being able to be painted to complement the house.

### **3.6.1 Leaded and Stained Glass**

Leaded glass windows are a distinctive feature of many properties in the Old East Village area. The term “leaded glass” includes the sub-categories of clear leaded glass, coloured and patterned leaded glass, and stained leaded glass. Technically, the expression “stained glass” refers to glass components in a leaded glass assembly that have been painted with a top coat of coloured material that is then fired permanently onto the surface of the glass. This technique is used for traditional church windows with highly detailed images including shading fired onto the glass.

In Old East, leaded and stained glass windows are used most frequently in arched front windows and transoms over the doors, sometimes with the house number embedded into the design. There are also some examples of stained glass used for keyhole windows. Many of these stained glass windows have unique patterns and rich colours.



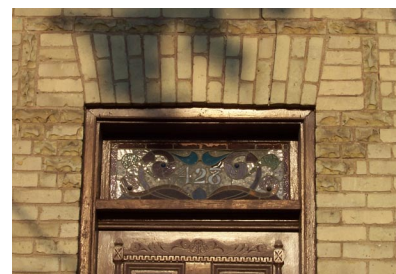
*Examples of stained glass found throughout Old East*

### **Typical Problems Encountered**

The materials of a leaded glass window are resistant to aging and weathering, but fragile and prone to physical damage. Even when well protected, the lead will eventually oxidize and weaken and the panels will require professional re-leading and restoration. The cycle of repair is approximately a century.

### **Conservation and Maintenance Guidelines**

- Because stained and leaded glass windows are such a notable feature, every effort to retain and repair them should be made.
- Consider providing a protective layer of glass on the outside to reduce the risk of physical damage from objects and atmospheric pollution. Traditional storm windows fulfill this role very well.



*Transom windows should be retained and repaired*

- If complete replacement of these windows is necessary, replacement windows should be of the same size and shape and incorporate stained glass details and colours similar to the original design.



*Avoid removal of stained glass window features*

### **3.6.2 Shutters**

Several examples of traditional louvered shutters exist in the district and should be conserved and maintained. Generally they are associated with earlier styles including the cottage forms and the Italianate. By 1900 they were less likely to have been in use. The Queen Anne style houses with the large ground floor arched front windows are unlikely to have had shutters originally. At one time, shutters protected the home from sun and regulated airflow in the house. Today they are only decorative, however, their existence complies with the same criteria of authenticity that other elements of the facade are required to meet.



*Example of original louvered wood shutter that conforms to window opening. Shutter exhibits some effects of exposure to weather.*

#### **Typical Problems Encountered**

Often shutters were removed from the hanging hardware once found on the window frames and attached to the wall on either side of the window. The moveable louvers are often painted into position. The surfaces of the louvers are also very exposed to the elements, and if not painted and maintained adequately, can be subject to deterioration.

#### **Conservation and Maintenance Guidelines**

- Original louvered blind-style shutters are rare and should be retained and repaired if necessary. Missing louvers should be replaced.

- If original shutters have been removed from their hinges and attached to the wall on either side of the window, new hardware should be found and the shutters re-hung.

Replacement wood shutters could be considered for house styles that would have originally incorporated shutters, such as the cottage and the Italianate styles. Shutters made of aluminum or vinyl are not recommended. Salvage yards are a good source for period shutters.



*Example of retained and well maintained original shutters. Example also illustrates preferred types of storm doors and storm windows (wooden) for typical doors and windows in Old East.*



### **3.7 PORCHES AND VERANDAHS**

The porches in Old East London are as significant to the appearance of this heritage district as its gables and dormers. These were originally both functional and decorative additions to a building and reflected the lifestyle and character of the original owners. In Old East, various types of porches exist – some of these extend across the entire front of the dwelling, whereas others only take up a small portion of the facade, directly in front of the entrance.

Porches consist of a number of elements that have both functional and aesthetic qualities. These include the support columns and piers, porch floor / decking and steps, skirt, railings, and roof. A number of the porches in Old East are quite decorative, retaining much of their original millwork and trim. Materials used in the porches include stone, wood, cast concrete and wrought iron.

Given their contribution to the overall visual character of Old East, preservation and restoration of the design and detail of porches and verandahs on the fronts of houses should be considered a very high priority for the heritage district.



*Porch with pre-cast concrete pier, wooden column, railings and balusters, decorative skirt*



*Porch with pre-cast concrete pier and one-piece balusters that extend to ground*

#### **Typical Problems Encountered**

- Like other details on the exterior of a house exposed to severe weathering, the paint, wood and masonry portions of porches deteriorate more quickly than the rest of the house. Foundations and footings for porches were sometimes built with less care and less depth than the main portion of the house. As they are exposed to frost heave from all sides, they are more inclined to be shifted out of plumb alignment. Often porch floors are built as wood platforms over an exterior crawlspace that is difficult to access for maintenance but provides easy access for skunks and debris.

### Conservation and Maintenance Guidelines

- Removal or substantial alteration to the size, shape and design of existing porches is strongly discouraged.
- Do not remove or cover original porches or porch details, except for the purpose of quality restoration. Prior to executing any repairs or restoration, photograph the existing conditions and research to determine whether the existing is original or an appropriate model for restoration. Use annotated photographs or drawings or sketches to represent the intended repairs.
- When restoring a porch that is either intact or completely demolished, some research should be undertaken to determine the original design which may have been much different from its current condition and decide whether to restore the original.
- For the structural elements of the porch, use the best of current technology including secure footings extending below frost and pressure treated wood for wood framing.
- For decorative elements such as gingerbread fretwork and other trim, wood is still the best choice to recreate the original appearance, but using improved technology such as waterproof glues and biscuit joiners and liquid preservatives and best quality paints to protect the finished product.
- Fibreglass and plastic versions of decorative trims should be avoided. Poor interpretation of the scale or design of applied decoration detract from the visual appearance and architectural coherence of porches and verandahs.
- Where there are no other reasonable options, fibreglass and plastic versions of these decorative trims may be considered if the appropriate shape and size is available and they are kept in good condition with adequate maintenance of the paint.
- Install and maintain a porch apron on all exterior sides below the porch floor level that permits good ventilation and prevents animals and debris from entering. Research some of the attractive and functional trellis designs that are used in the neighbourhood to fulfill this purpose. Include a hinged or removable section for occasional access for



*Well restored porch with new millwork at 850 Lorne*

maintenance and inspection. Smooth and grade the ground under the porch to slope away from the basement and cover the exposed ground with a thick polyethylene sheet and a layer of gravel or precast paving stones. This will reduce the dampness and growth of mould and provide more comfortable access for maintenance.

### **3.8 FOUNDATIONS**

Foundations not only provide the structural support for the main part of the house, but also provide the display base for the featured appearance of the building. The foundation can be as significant to the overall appearance of a house as the frame is to a picture. Foundations for houses in Old East London are similar in type and purpose to most houses in Southern Ontario. The choice of materials that could be used as foundation walls in 1900 was limited to stone, concrete, concrete block, and some types of brick burned at a very high temperature to become stronger and less porous than normal brick.

The foundations of houses built around 1900 were intended to provide solid structural support for the house above, and to resist the lateral pressure of earth against the walls if the basement was excavated. By keeping the main floor several feet above the ground, the problem of moisture from ground water or from splashing rain or drifting snow was confined to the basement, which was constructed of moisture resistant materials. The weight of the supported house construction is relatively easy to support on a permanent foundation wall, assuming that the wall was originally constructed of adequate thickness and supported on an adequate footing.

#### **Typical Problems Encountered**

Foundation problems usually arise due to their failure to resist the lateral pressure of the earth, made worse by the recurring freeze thaw cycles of frost in the ground around the exterior of the foundation wall. This lateral pressure sometimes causes cracking in the wall, and water ingress at the location of cracks.

For locations where water ingress is excessive through the foundation wall, the simplest solution is to ensure that surface water on the ground does not drain toward the foundation, but is directed away from the foundation by sloping the ground away from the building. If the water ingress cannot be easily corrected by grading, digging on the exterior of the foundation to install a new waterproof membrane and drainage system to collect the groundwater before it penetrates the foundation wall may be the only option.

During previous repairs, the exterior of the foundation wall may have been coated with various trowel-on or paint-on materials that may have failed and fallen off in some locations. If the general condition of the coating is sound, only repairs may be required to the areas that have failed. See the comments on “stucco” finishes to improve the quality of the replacement material installation and to reduce the exposure to damaging moisture.

### **Conservation and Maintenance Guidelines**

- Ensure that the ground around the dwelling is sloped away from the building to prevent water from pooling at the foundation.
- Inspect foundations occasionally, looking for cracks and loose surface materials on the foundation itself, or settling and low spots on the surrounding ground.
- If minor cracks are evident, repairs will typically require chipping out loose mortar and masonry and re-setting the loose components with new mortar.
- For foundations that have settled or deteriorated excessively, re-building the foundation wall(s) may be necessary. Temporary support is required for the structure of the house above while the damaged wall is dismantled and re-constructed.

## **3.9 PAINT AND COLOUR**

Paint has been used, in a variety of formulations, throughout history to decorate and protect our buildings. For a building material that costs so little and represents such a small quantity of the volume of materials in a building, paint has an enormous impact on the visual appeal and the longevity of a building. The traditional image of heritage buildings has always been determined in part by colour fashion and in part by availability of pigments and binders for paint. The reason that most barns were painted red initially was the source of inexpensive paint concoctions that included animal blood as a principal component, and trimmed with white (whitewash) from powdered lime and milk.

### **3.9.1 Paint and Wood**

Prior to the advent of “pressure treated” wood which has a rot-resistant chemical injected into the fibres, virtually all wood used outside needed to be painted on a regular basis to prevent deterioration and rot. Some wood that was naturally rot-resistant (cedar) was used unpainted for fences and shingles, and some utilitarian buildings such as sheds and barns were left unpainted to age to a deeply textured, gray finish. But all wood associated with residential construction was painted to present a finished appearance to the neighbourhood, and to protect the investment in the house. The recent introduction of pressure treated wood has been a mixed blessing. The treatment process usually only penetrates the outside layer of wood and does not protect the core from rotting eventually if exposed to prolonged dampness. The treatment process does not prevent the cycle of swelling and shrinking with changes in environmental moisture, and the resulting deterioration of the surface texture, combined with sun and weather exposure. Better protection is still afforded by a paint film, properly maintained by regular re-painting.

### **3.9.2 Paint and Masonry**

The use of paint, or finishing films or coatings on stone or brick or concrete masonry has traditionally been applied in certain conditions. In locations where soft or porous masonry was exposed to dampness or hydrostatic pressure, such as in a foundation wall, water-resistant coatings were often applied with varying success (see Stucco and Parging). For aesthetic appeal, principal walls that were constructed of poor quality masonry, such as stone rubble or inferior brick, were sometimes covered with stucco and possibly painted with a mineral based paint.

In some cases, and in limited areas, good quality masonry was parged and/or painted for utilitarian or aesthetic effect. The brick wall inside a deep porch might be painted a light colour to brighten the shaded condition, and to present a renewable finish to an exterior room of the house. The window surrounds might be parged and/or painted a light colour to create a frame for the window and to increase the brightness into the interior. The cast stone columns or capitals may have been upgraded from the gray concrete colour by painting. In most cases, these examples were limited to special locations for special purposes, with the understanding that there would be increased maintenance of the finish required.

Any paint film used on the exterior of a building should be able to “breathe” to allow any build up of moisture vapour on the inside to escape to the outside without raising blisters or peeling off the film. This is particularly important with brick and most masonry materials that are porous. Paint films over large areas of brick are inclined to seal the surface, trap moisture, and cause spalling and other deterioration of the masonry. Exterior paint requires regular maintenance and occasional repainting compared to exposed brick masonry. Many examples of exterior brick masonry walls were constructed by highly skilled masons using a variety of bonding patterns, textures and sometimes multi coloured brick and mortars to create a distinctive decorative effect. The covering of this detail by painting diminishes the heritage character of the original building and introduces a maintenance responsibility for the remaining lifetime of the building.

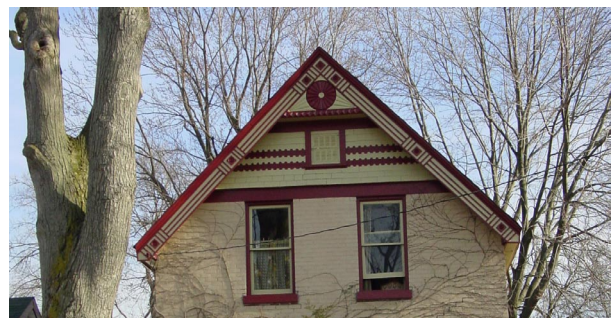
If you have a brick house that has painted elements, try to understand the purpose for which they may have been painted. If the purpose is logical and the appearance is attractive, there may be good reason to maintain this tradition. If, however, you have a brick house that has been completely painted, and the purpose and the appearance is not appealing, you may wish to restore the original appearance of the exposed brick. The best method requires an application of a chemical stripper that softens the paint and permits it to be rinsed away with water. The process is caustic to skin and plants and requires professional skill and equipment to prevent overspray and to ensure proper containment and disposal of the waste. Some light abrasive wash, such as the Joss System, may be used for the removal of stains and excess soil build-up. Ensure that the applicator company has heritage experience and understands the importance of mild cleaning to avoid removal of the historic patina on the surface of the masonry and to avoid damage to the brick itself.

Do not permit sandblasting, either wet or dry processes, to be used on soft clay brick. Sandblasting is too aggressive and quickly removes the original surface of the brick, exposing the soft core to rapid deterioration and changing the texture and appearance of the surface.

### **3.9.3 Paint Colour**

Colour preferences and styles change. It is difficult to find accurate records for original colours of buildings except on the building itself. Paint scrapings can determine with reasonable certainty the progression of colours on the building. The bottom layer may be the first colour, but perhaps not the best choice. Allow some latitude in the research and methodology for choosing the colours to arrive at a selection that you and your neighbours are happy to live with.

Fortunately for the Old East Heritage Conservation District, historical colour palettes have been compiled by the paint supplier, Benjamin Moore, from colour palettes that would have been traditional choices in this area during the era of construction activity. Remember that lighter colours reveal more of the bas relief sculptural detail in trim elements. Some owners may also prefer to accentuate the facets of painted trim details by using slightly different shades of colour for recessed and projected surfaces. This technique should be undertaken with subtle shading differences and test panels to ensure that the finished result is not garish.



*Examples of dwellings in Old East where paint has been effectively used to protect surfaces and highlight details*

### **Conservation and Maintenance Guidelines**

- Ensure that wooden surfaces are painted to protect them and increase their lifespan of the material. When painting, take care to prepare surfaces properly (i.e. – removing dirt and grime, scraping away loose paint, filling holes, etc.)

- Avoid painting brick and masonry, unless it is already painted. If removal of existing paint is contemplated, use appropriate chemical strippers with caution. Do not sandblast painted brick or masonry surfaces as a means of paint removal.
- Contact knowledgeable paint suppliers to obtain information about the appropriate type of paint to use (oil versus latex, etc.) on specific surfaces or over previous paint jobs.
- Select paint colours that are consistent with the heritage character of the area and that complement other materials or details on the dwelling. For information on the historic paint palette developed for the Old East Heritage Conservation District, contact Benjamin Moore, the Old East Village Community Association (Heritage Committee) or consult the list of paint colours and combinations included in Appendix E

### **3.10 UTILITY AND SERVICE CONNECTIONS**

In the very early stages of development of Old East London, the first houses would have been independent of all utility and service connections. There was no gas or electricity available, and a private water well and an outdoor privy would have provided for all water and sanitary needs. With the construction of many houses on small lots, by 1900 each lot would have been connected to the city's water and sewer systems. Municipal electrical connections were available after 1910. The historic photo of houses along Lorne Ave. at the corner of Ontario taken about 1910 shows the wooden utility poles along the street. The above-ground service connections have grown in number and size to include heavy gauge wiring for 200 amp electrical service and numerous other wires for telephone, cable, data and other connections. In new housing areas, these services are sometimes buried to avoid the mess of wiring approaching each house. Where the services are not buried underground, they should be grouped together and coordinated to travel the least distance to the house, and to be routed into the house at the nearest location to avoid wires and conduit draped over the historic façade.

A related issue is the proliferation of air conditioning units, both window mounted and pad mounted central systems. Window mounted units detract from the intended design of any window in any façade and if these are the only option, they should be installed in the least visible windows from the street. A single pad-mounted unit is preferable for a central AC installation to avoid conflict with the original house design. The pad unit should be located in an inconspicuous location.

### **3.11 ENERGY EFFICIENCY**

The exterior walls and the roof of a building, combined with related components such as doors, windows and skylights, are now referred to as the building envelope, a term that well expresses the required, continuous enclosure to separate the inside from the outside climate. Only in the last couple of decades have building systems, materials, techniques and codes begun to relate to the importance of these components being employed in a balanced and appropriate system, not only to provide the required separation, but also to maintain a healthy environment for the building occupants, and a healthy environment for the wall components themselves. Insulation

is a good thing to have in a wall, but it is incorporated as only part of the overall assembly that provides the separation from the outside climate.

The Ontario Building Code for new buildings in London requires the ceiling below an unheated attic to be insulated to R31 (9" fiberglass or 6" Styrofoam) and exterior walls to be insulated to R17 (5.5" fiberglass or 3.5" Styrofoam). The difference in the requirement for ceiling and walls is a function of the large amount of heat that is lost through the ceiling (heat moves up), and the available space in the construction system of most houses to increase the insulation in this location.

Many older houses do not have these amounts of insulation and may not easily be modified to increase the insulation. However, the ceiling below an unheated attic in many older houses provides an ideal location to increase insulation with minimal risk to the building system. The addition of 6" or more of fiberglass batt insulation, or blown-in mineral wool, provides comfort and economy over the remaining life of the building. The only risk is the potential build-up of moisture within the new thickness of insulation, but this can usually be controlled effectively by adequate attic ventilation to the exterior, and the sealing of the ceiling plane by a continuous coat of paint, and caulking and foam sealants at any gaps or penetrations. It is too difficult to attempt to install a continuous membrane vapour barrier after the fact. Some foam-in place insulation systems provide both the required insulation and the continuous vapour barrier in the same installation, but these require both care and skill in the application.

For exterior walls and cathedral ceilings and dormers, there is less ability to gain access for the installation of an increased amount of insulation. For many situations, the attempt to increase wall insulation is done blind by injecting, or blowing in foam or fibres. The risk is great that the insulation does not fill the cavities as intended, and that the new insulation may become damp with the lack of adequate ventilation in the wall. This dampness, combined with the new, colder exterior temperatures, can cause rapid deterioration to either wood or masonry wall components that have survived for a century prior to the improvement.

In most situations, the best improvement to the thermal performance of historic exterior walls is achieved by closing the holes in the walls as much as possible to stop the wind and the outflow of warm, humid, air. The simplest process is the judicious use of aerosol spray foam and caulking from the inside of the building. Seal the tops and bottoms of cavities in walls where you can get at them to prevent the chimney effect of air circulating into these spaces from the inside of the house. In locations where there is access provided to these voids and cavities during interior renovation, add insulation only if you can be sure that you can stop humid air from getting to the cold side of the new insulation, or into the remainder of the wall assembly. Take more care in the careful installation of a continuous air/vapour barrier. In some installations, this may mean a spray on rubberized material that effectively seals the interior of the wall.

We are all worried about the spiraling cost of heating energy. However, the cost of keeping an exterior masonry wall warm enough to prevent frost-spalling may be considerably less than the costs of major repairs caused by accelerated deterioration. Concentrate on closing the holes and cracks, and using a ventilation system that minimizes the build-up of humidity in the walls.



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## **4.0 DESIGN GUIDELINES FOR BUILDINGS**

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### **4.1 INTRODUCTION**

The intent of the designation of a heritage district is not to cripple desirable improvements in the area or to force the area to stagnate economically. On the contrary, many forms of growth and change are not only inevitable, but desirable to keep the area viable and vibrant. Methods must be found to incorporate new lifestyle patterns and technology that are the expectation for most families. Cars have replaced the horse and buggy. People enjoy hobbies that were not yet invented in 1900. Labour for maintenance and fuel for heating have become a major expense in most families' budgets. It is appropriate to replace some materials and assemblies with modern equivalents. However, the intent of the designation of the heritage district is to preserve an adequate stock of the features that define the character of the area to preserve the cohesive nature of the district.

The contribution of each individual property to the overall character of the district is primarily the front façade of the building except at corners where the side façade also contributes to the street appearance. To that end, certain buildings within the heritage district represent its history and architectural heritage better than others, and for those buildings, certain features are of greater significance than others. The original assessment of the Old East Heritage Conservation District area classified properties as A, B, C or D based on historical reference and architectural quality. All of the properties should be safeguarded because of their physical contribution to the heritage character of the district. The principal features of those buildings are a combination of the construction details and components described in Section 2.

Any of the original components that face the public street(s) should be preserved to conserve the character of the street; however, the interior of houses, the secondary facades that are less visible from the street, and the concealed construction details are all available for appropriate improvements by the owner. The designation of this district will not affect the construction of an addition on the back of a house, or the replacement of a garden deck. The use of the buildings will be subject to normal planning and zoning bylaws regarding density and number of units, but will not be further restricted by the heritage aspect of the district.

#### **4.1.1 Architectural Style**

Throughout Old East London, there are recurring examples of the most popular architectural styles that were current when the area was being developed. During the previous study and assessment, many properties were identified as Ontario Cottage style and Queen Anne style as well as other Victorian and Classical examples. Because of the popularity of these styles and the propensity of builders to provide repetitive designs in an area that was being developed, there are many pockets of similar house styles that determine the character of the street in that location. As discussed in the Section 2, the setting for a building is frequently determined by the buildings adjacent to it, particularly if they are a set of matched or similar designs. In these

cases, there is more obligation on the individual property owner to be considerate of maintaining the original style when renovating or maintaining his property.

While it is important to maintain and restore original buildings in a style consistent with the original design, it is not necessary to replicate identical details in major additions or alterations. Additions to a heritage building should be respectful of the original design by mimicking the scale and rhythm of the original, but not pretending that they are original construction.

The intent of a Heritage Conservation District is to protect the cumulative heritage value of the area as perceived from the public streets. However, there is good reason for the property owner to be consistent within his property and on the less visible facades of his house to maintain a design that is attractive for re-sale from all sides.

#### **4.1.2 Building Form**

Most houses exhibit their use and functional design on the outside with tell tale features that are easily distinguished in our culture. The “front door” for public approach and access is usually very clear by its placement in a prominent location, its embellishment with a decorative surround, an impressive design of the door itself and possibly a roof or porch detail. Similarly, semi-private outdoor spaces in a porch or verandah are easy to recognize by their design. Problems arise when a house that has a very recognizable design form is poorly modified with conflicting building forms, for example when a front porch is enclosed with building materials and details that do not clearly identify the public access to the building, or the demarcation between public and private space. In other cases, a second floor is added to a bungalow without reasonable design effort to convert the whole building into one design or a pair of semi-detached houses suffer from disjointed modifications to the two sides. These examples suggest not that buildings should never change, but that the original building form is a powerful design consideration that must be respected when contemplating a change.

#### **4.1.3 Scale and Massing**

Scale and massing are words used to describe the size and shape of objects. There are certain relationships of size and shapes of objects in nature that are as precise and predictable as the shape of a salt crystal or the progression of seeds in the spiral of a sunflower. Some of these patterns are imprinted on our ability to see and appreciate the things around us. The Greeks also knew that and imported much of the mathematics that they discovered in nature into their building design and planning of communities. The massing of a building, or the basic shape, is designed as if from a solid mass, to replicate the shapes of elements in nature that we know to be strong and stable, grouped in a collection of similar and complementary elements. If the elements change in size, it is for a reason that is understandable, and usually in a progression of sizes. The ratio of sizes, either of one side of an element to another, or from one element to the next, is also programmed into our vision and our culture to generate pleasant comprehension from our understanding of nature. It is important to maintain appropriate scale and massing when alterations and reconstruction is undertaken to maintain the rhythm of the street and the proportions of the dwelling and its components.

#### **4.1.4 Materials**

Deteriorated elements and materials that cannot be salvaged should be repaired or replaced with the same materials, inserted or installed in a traditional manner. Many of the materials that have lasted for a century or more provide good cause for repair or replacement with the same materials, particularly in the instances where only a portion of an original element is being replaced. Where the exposed brick of the chimney has deteriorated, but the remainder of the house brick is secure, finding a good match in the original material is essential, either as reclaimed, recycled brick or as newly fired clay bricks.

However, there are a number of materials that may not have been part of the original construction of the building that are replacements from only decades ago, but accepted as original. Paint is the most obvious replacement material whose formulation and colour preferences has changed over decades. Modern paints can provide a more durable coating that protects better, fades less and breathes out trapped water vapour while preventing the ingress of rain. Roofing materials and metal flashings and rain wear are materials that don't generally last a century, and have been updated in type and composition without significantly altering the heritage value of properties.

#### **4.1.5 Design Elements and Features**

Beyond the basic shape and massing of a house that gives it character are the more decorative elements that the original builder believed contributed to the attractive appearance of the house and to the street and to the marketing of the house as a saleable commodity. These are generally either decorative upgrades of basic elements essential to the functioning of the house, such as leaded glass windows and fancy brickwork and shingles, or mostly decorative add-ons such as ornate brackets under eaves. Porches, verandahs, steps and railings not only provide access and protection at the front door, but also contribute significantly as design elements and cues to architectural style.

These design elements are essential components of the heritage district and should be retained or restored whenever possible. Where new construction or alteration is contemplated, it should complement existing features and reinforce the heritage context of the community through the use of appropriate design elements. If this is not done, both the quality and value of the house is often significantly diminished.

## **4.2 DESIGN GUIDELINES**

The design guidelines provided in the following sections are taken from the Old East Heritage Conservation District Plan, and provide guidance for major alterations, additions and new buildings within the Old East Heritage Conservation District. To provide examples of how these kinds of building activities could potentially be undertaken and the guidelines put into practice, a number of examples and illustrations from Old East and other areas have been used as case studies. In some cases, photo simulations have been created to show "before" and "after" views. A number of existing dwellings that have undergone alterations have also been included as additional case studies. These examples are intended to assist property owners in

interpreting the guidelines, as well as offering a visual indication of the impact of alteration and renovation activities.

### **4.3 ALTERATIONS**

Alterations to the street-facing facade of buildings (typically the front of the house or front and side of the house on corner lots) have the potential to dramatically affect the appearance of not only the building itself, but the entire streetscape. In a heritage district, it is very important to ensure that alterations preserve the essential character of the house, and are complementary to adjacent dwellings.

#### **4.3.1 Guidelines for Alterations**

- Research the original appearance of the building to determine “authentic limits” of restoration or alteration.
- In the absence of historical data, use forensic evidence available from the building itself to suggest appropriate restoration or alteration.
- Seek similar properties (same age, same design, same builder) for evidence of details that may still exist as samples for reconstruction.
- Avoid “new “ materials and methods of construction if the original is still available.
- “Restore” wherever possible rather than “replace” particularly for features such as windows, doors, porches and decorative trim.
- Where replacement of features (e.g. – doors, windows, trim) is unavoidable, the replacement components should be of the same general style, size and proportions.
- Incorporate similar building forms, materials, scale and design elements in the alteration that exist on the original building.
- Avoid concealing original parts of buildings, entrances and decorative details when undertaking alterations.
- If in doubt, use discretion and avoid irreversible changes to the basic structure.
- Keep accurate photos and other records, and samples of original elements that have been replaced should you or future owners have the desire or opportunity to restore the original features at some point in time.

### **4.3.2 Case Studies and Examples**

#### **FACADE ALTERATIONS**



*Looking west on Dufferin Avenue towards English Street*

The T-intersection of Dufferin Avenue with English Street creates a significant vista from Dufferin that is visually focused onto the two ornate houses at 485 and 487 English. These two properties are exceptionally good examples of Italianate and Queen Anne architectural styles, and deserve to be prominently featured at this location. Opportunities to enhance the heritage character of these types of buildings and prominent locations often exist when future alterations are contemplated.



*485 English (left of centre) and 487 English (right of centre).*

The Queen Anne house at 487 English is one of the largest and best examples of Queen Anne decorative style with multi-coloured brick craftsmanship. However, a front porch that was not part of the original construction conceals much of the principal façade and its details. In such

situations, the removal of previous additions can often restore much of the original heritage character of the façade if or when further renovations or restoration activities are undertaken, while still retaining the desired function as shown in the series of photo simulations below.



*Utility pole at 485 English*



*Porch at 487 English*

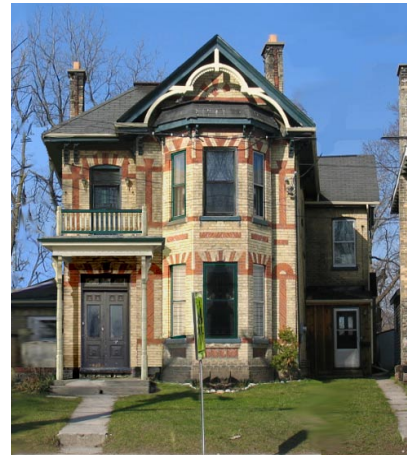
The following illustrations also show the visual impact of using painted wood (or metal) frames rather than bare aluminum frames on windows, as they tend to better complement original building and window designs. Minor restoration could also be undertaken on the front door. The door design shown has been copied from 542 Ontario Street.



*Remove existing porch*



*Restore windows & doors*



*Provide period porch*

If you are considering the removal or renovation of major alterations or previous additions, some research should be undertaken to identify the original design or other appropriate styles. In the previous case study for 487 English Street, the alteration example is based on original designs

in Old East London from similar buildings including the railings, balusters (912 Lorne), turned posts (542 Ontario) and a canopy (916 Queens).

Improvements to the utility connections, by removing or relocating the large hydro transformers and clutter from the pole at the street would further enhance the visual impact of this significant corner. These types of improvements should be considered by the public utility companies when maintenance or replacement of utility poles is undertaken.



*Hydro transformer and clutter removed.*

The Italianate house at 485 English has been well maintained and the modest repairs and alterations have not detracted from its heritage quality. There has been an obvious effort to provide a new front door assembly that is as ornate as the rest of the original house, although the replacement door style is more representative of French Baroque than Italianate. The overall effect of the new door is to be commended in that it preserves the original masonry



*Illustration of increased visibility of 485 English if large pine tree was trimmed or removed.*



opening intact and generally represents the door, sidelights and transom that would have been characteristic of this period, using current technology to ensure that the door is weathertight and energy efficient.

The pine tree in the front yard at 485 English has become so large that much of the significant detail of the façade is concealed. Trimming or replacement would allow owners and neighbours to appreciate the fine exterior of this building even more.

### **PORCHES AND VERANDAHS**

A number of verandahs and porches in Old East have deteriorated and require major repairs. This is evident from obvious structural distress where original columns and supporting beams have been displaced from their original position and are out of level and plumb, probably from the settling of the foundation and other deterioration. In some cases, the porches may have already experienced major alterations including the introduction of elements that were not part of the original construction.

As the intent of heritage restoration is to maintain as much as possible of the original design and the original materials, alterations to porches should improve the structural conditions but not cause the loss of the original heritage character. Where unique features exist, such as Ionic columns and bases, precast concrete piers, etc., the elements should be preserved or, if necessary, re-cast for replacement. The design of railings, spindles and porch skirts should also reflect the original structure to the extent possible. The following photos illustrate some preferred and less preferred alterations to porches.

#### **More Preferred**



*The new porch on this dwelling exhibits sensitivity to the existing dwelling through scale, material and detail*



*Excellent examples of rebuilt porches that incorporate new millwork of appropriate style and material*

The previous examples of porch alterations and replacements are 'more preferred' as they use appropriate materials, scale and colour that complement the original dwelling and incorporate railing, column and baluster details similar to what would have been found in the original porch.

### **Less Preferred**



*Avoid the use of some types of pressure treated wood material which is more appropriate for fencing than for porch replacement*

## 4.4 ADDITIONS

Additions to dwellings are typically undertaken by homeowners to provide more space and/or to increase the functionality of their dwellings. Similar to alterations, additions can also have a major impact on both the dwelling itself and streetscape. Care must be taken in heritage conservation districts to ensure that additions respect the surrounding context, particularly with respect to scale and form and are complementary to the dwelling itself.

### 4.4.1 Design Guidelines for Additions

- Additions should be located away from principal façade(s) of heritage properties, preferably at the rear of the dwelling, to reduce the visible impact from the street(s).
- Form and details of the addition should be complementary to the original construction, with respect to style, scale, and materials but still distinguishable to reflect the historical construction periods of the dwelling.
- The height of any additions should be similar in size to the existing dwelling and/or adjacent dwellings to ensure that it does not dominate the original dwelling or streetscape.
- Additions should not obscure or remove important architectural features of the existing dwelling.
- Additions should not negatively impact the symmetry and proportions of the dwelling or create a visually unbalanced facade.
- New doors and windows should be of similar style, orientation and proportion as on the existing dwelling. Where possible, consider the use of appropriate reclaimed materials.
- New construction should avoid irreversible changes to original construction.

### 4.4.2 Case Studies and Examples

#### MORE PREFERRED

The two-storey addition to 895 Elias Avenue is a good example of a substantial addition, in this case to the living area of a typical 1 ½ storey Queen Anne style house in Old East London. The addition has little impact on the street elevation of the house because of the set back from the front elevation. The portion that can be seen uses similar roof slopes, similar textures and colours, eave



*Addition to house in centre of photo is well placed at rear of dwelling*

overhang, and details. The overall height does not conflict with the size or shape of the adjacent neighbours' houses.

Since the first picture was taken in spring of 2004, the landscaping of the front yard has been enriched, further reducing any negative impact that the rear addition may have had on the street.



*New addition is distinguishable from the original dwelling and illustrates good sensitivity to original dwelling through slope of roof, height, use of colour and materials*

Examples of other well executed additions to heritage dwellings are shown on the following page. Like the previous example on Elias Street, these additions respect the original structures and maintain the historic integrity of the dwelling through their attention to roof lines, proportion, architectural details, window orientation, colour and material.



*Well integrated additions to rear of dwelling (above) and front of dwelling (right) also pay attention to roof height and slope, window orientation, colour and materials*

## **LESS PREFERRED**

Additions such as those shown below, have a less positive impact on the streetscape because the additions are more visible from the front elevation, use dissimilar roof slopes, colours and textures in their construction, or alter the symmetry and proportion of the original buildings.



*Less preferred examples of additions, illustrated above, are more visible from the street and display less sensitivity to proportion, material, integration of roofline, and overall building style and symmetry.*

## **4.5 NEW BUILDINGS**

While there are few locations in Old East where new buildings are likely to be constructed, given the relatively narrow lots and the fact that there are few opportunities for infill development, new or replacement buildings may be constructed in some cases as a result of fire or structural instability. In such situations, new buildings must be designed to be compatible with the heritage characteristics of Old East to help retain the overall visual context of the area.

### **4.5.1 Design Guidelines for New Buildings**

- Match setback, footprint, size and massing patterns of the neighbourhood, particularly to the immediately adjacent neighbors.
- Respond to unique conditions or location, such as corner property.
- Use roof shapes and major design elements that are complimentary to heritage patterns.
- Use materials and colours that represent the texture and palette of the heritage area.
- Where appropriate, incorporate some of the details that are today considered luxury, but were standard elements in the principal facades of the properties in Old East London. Such details as transom sidelights at doors and windows, covered porches, divided light windows and decorative details to articulate plain and flat surfaces, add character that complements the original appearance of the neighbourhood, and adds value to the individual property.
- Front drive garages are strongly discouraged. If constructed, they must be set back from the main dwelling, be visually unobtrusive and appropriately integrated into the overall design of the dwelling and streetscape.

### **4.5.2 Case Studies and Examples**

#### **MORE PREFERRED**

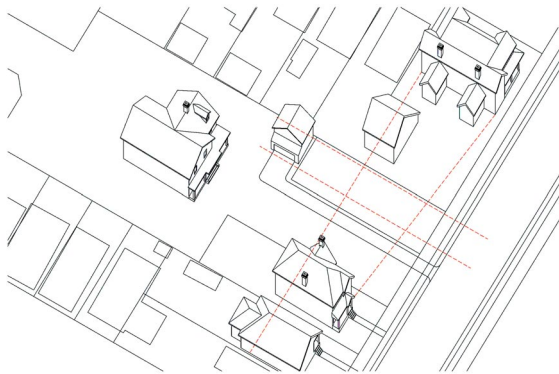
##### **Replacement of 468 English Street**

The property at 468 English Street is vacant as a result of a fire that destroyed the original house in 2003. This property is used as an example of potential new house construction following the guidelines proposed by this document. The intent of the reconstruction proposal is not to construct a house identical to the original house, nor to create an artificial amalgam of historic houses and details in the area, but to respect the historic patterns of the neighbourhood in the reconstruction proposal.

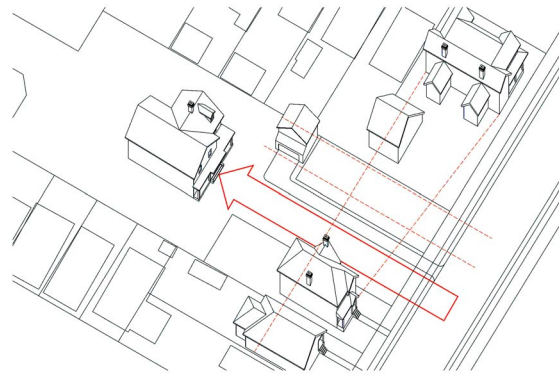


*Vacant site at 468 English Street.*

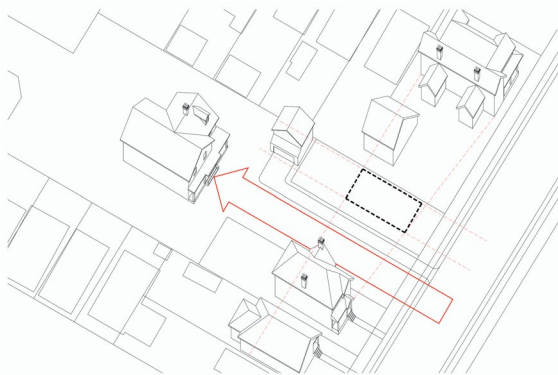
The basic shape, size and location of the new proposal should replicate its neighbours while respecting density and set-back regulations. The front of the house should align with the average set-back of its adjacent neighbours to reinforce the visible street line. The depth of the house should also approximate the depth of neighbouring houses to avoid blocking view and light into adjacent yards. The height of the new construction should be similar to adjacent houses and the shape of the roof should mimic the slope and some of the details that are characteristic of the neighbourhood. Steep roof slopes of 8 in 12 to 12 in 12 (45 degrees) were the standard in the area, as well as crafted gable designs and dormers for the full utilization of the roof spaces.



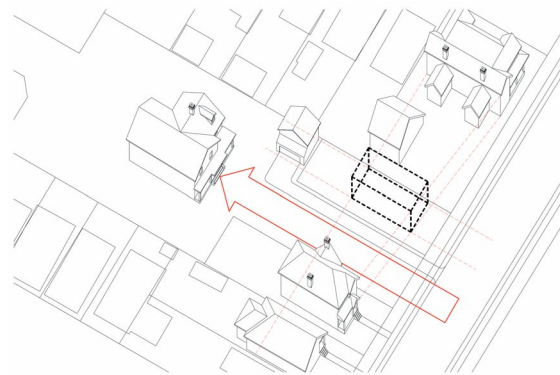
*Location on site to align with adjacent properties.*



*Recognize significant open space and view of original farmhouse.*



*Size of footprint compatible with neighbouring - properties*



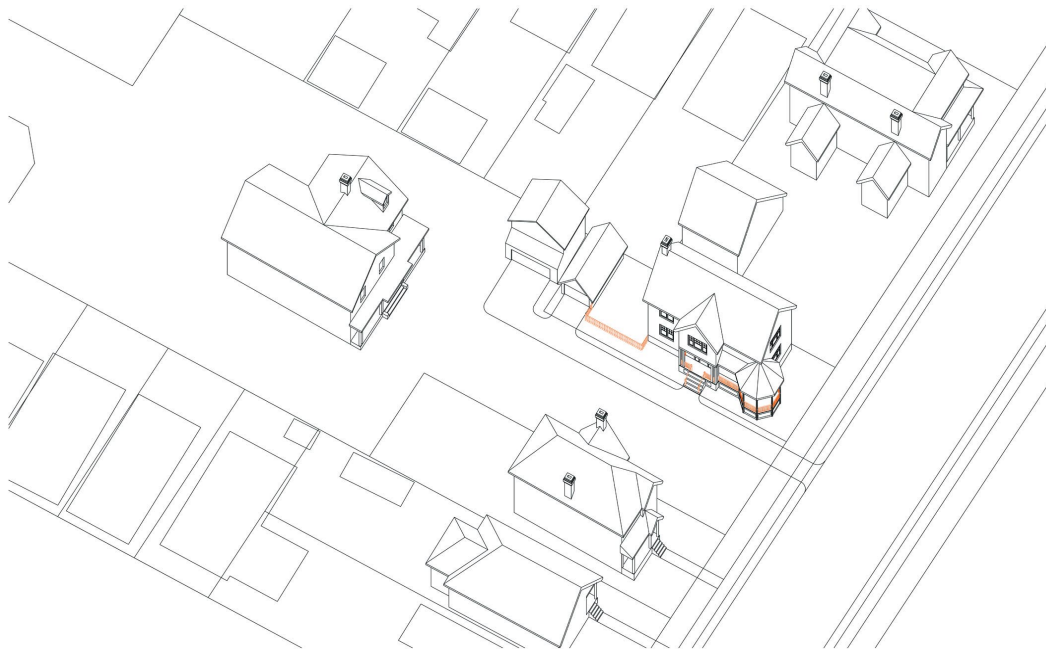
*Height and volume similar to pattern of street.*

The layout of this proposed house takes its reference from the fact that there is a private drive on the adjacent land to the north serving the original farmhouse set back into the middle of the block. The farmhouse property at number 470/472 English is of major significance to the heritage character of the area, and should be well protected and highly respected by its neighbours. The new house proposal respects this unique location and relationship by providing two public facades, one to the west facing the public street, and one to the north facing the open space generated by the farmhouse setback. The two principal facades are linked to each other by an architectural feature, in this case an octagonal porch wrapping around the corner. Similar examples are found of turrets and corner porches throughout the Old East neighbourhood.

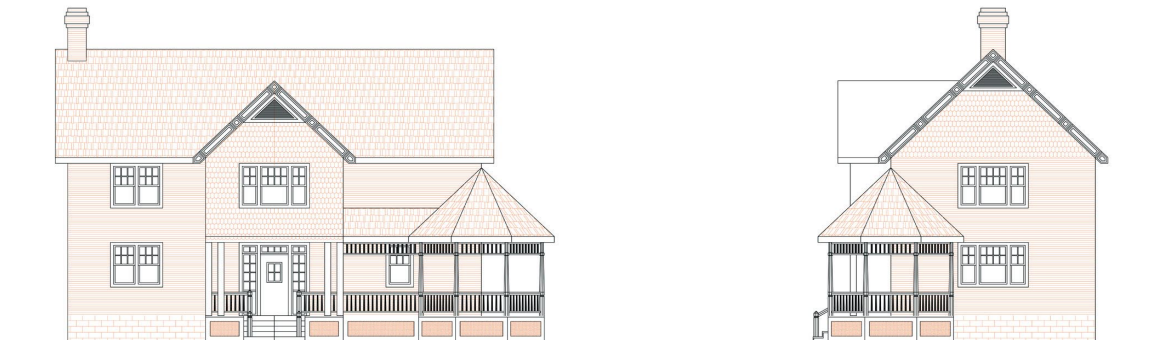
Because of the unique relationship to the neighbouring farmhouse property, this proposal recommends the creation of a right-of-way on the 470/472 English property in favour of the subject property, to provide access to the principal side entrance and to a separate garage at the rear of the property. An alternative layout for access would be required should that easement not be available.



The construction details that are proposed for the property at 468 English include generic references to the original construction details from 1900 through 1925 without slavish copying. This example uses wide eave fascias that are simply decorated in geometric patterns, scalloped edge shingle style siding in the prominent roof gables and projecting bays, and roof vent louvers at the apex of the roof gables. All these details are readily available for new construction and reinforce the heritage nature of the neighbourhood. The walls are constructed of brick veneer assembly using a compatible colour of clay brick, set on a foundation that elevates the main floor to approximately three feet above grade.



*Proposed new house massing and orientation.*



*Principal facades use materials and details similar to area standards.*

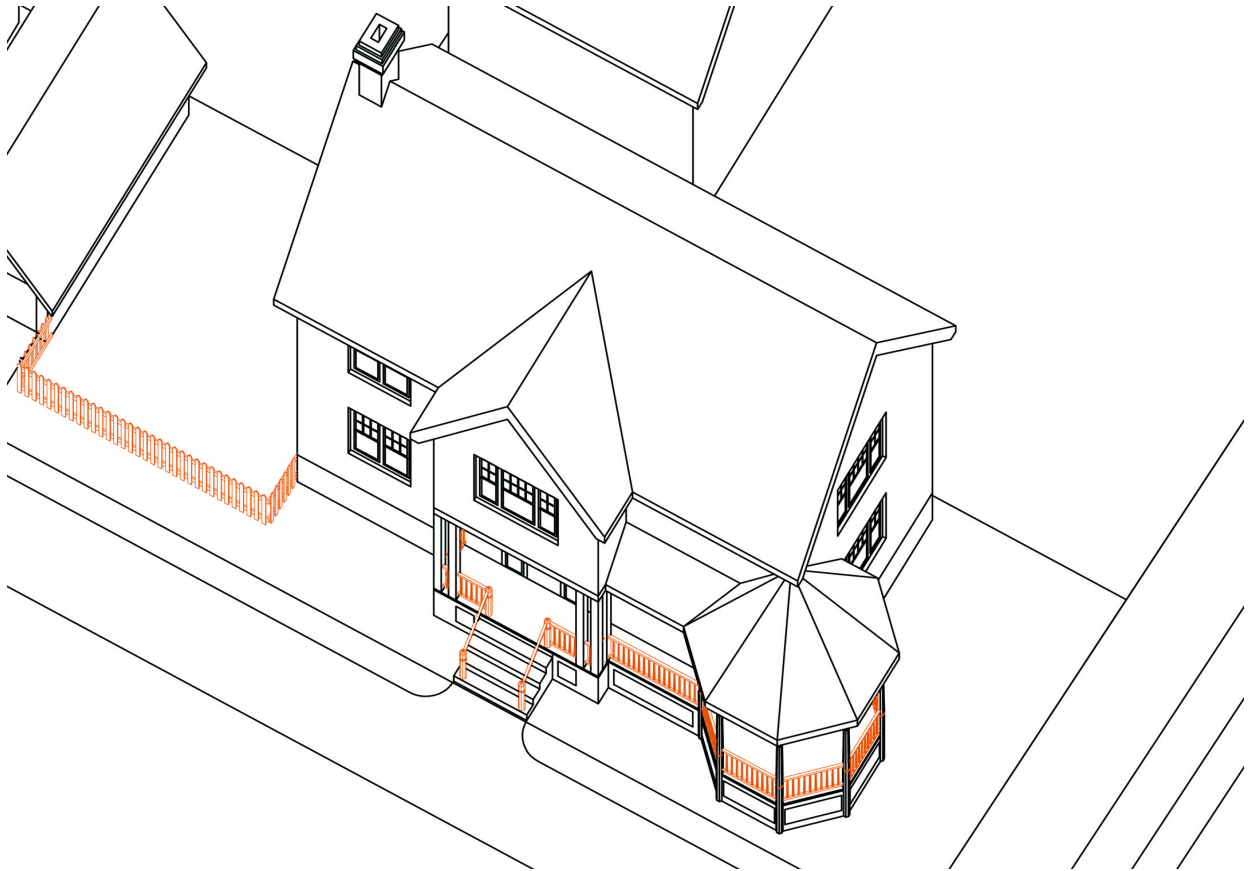
The windows and doors proposed for this new construction are intended to be current technology using the best weather-stripping and double glazing details, but modeled after the proportions and glass divisions that were widely used in the early twentieth century. Where windows are divided into smaller panes of glass, care is taken in the selection of the manufacturer's details to avoid flimsy muntin bars that mock rather than respect the original design.

The colour palette suggested is based on the rich and varied colours that flourished in the early twentieth century, avoiding subtle variations on gray and beige which are a hallmark of recent design indecision. Gingerbread trim was not widely used in the existing examples in Old East Heritage Conservation District. Discretion would suggest the avoidance of a decorative trim that



*Massing and details related to existing site conditions.*

is not either current technology, or representative of the bulk of the houses built in this area. This example does include porch railing balusters that are simple, tapered pickets that add a degree of elegant detail without pretending to be a century old. There is also the trellis detail at both the underside of the porch eave and in the porch skirt that borrows its form from the last century.



*Proposed stylistic details to complement adjacent houses.*

**Existing Infill Examples (More Preferred)**

Examples can also be found of well designed new buildings that have been constructed in other areas with homes of similar age, style and character to Old East. These examples demonstrate compatibility with their neighbours through the repetition of building form and style, similar roof style and slope; appropriate height, scale and setback; orientation and style of windows, doors or other details, and compatible colours and materials as shown in the photos below.



*New house is on left*



*New house is in centre*

*New buildings in photos above make use of new materials and technology but are compatible with existing adjacent dwellings due to their attention to size, height, rooflines, window orientation and proportion and setback*

**LESS PREFERRED**

In some cases, new dwellings that have been constructed in older areas are more typical of those in new housing sub-divisions, as shown to the right. The construction technology and building style of these designs are more likely to incorporate attached garages, roofs with low slopes, vinyl siding and few decorative details. While such dwellings provide good housing stock and may incorporate materials and colours that are compatible with the neighbourhood, they tend to be less complementary to the heritage nature of the neighbourhood. New dwellings are more likely to blend into the street if roof slopes are steeper and more emphasis placed on such features as gables and dormers above the eave line, vertically oriented windows, and the incorporation of some design details. The traditional houses in Old East also accentuate their connection to the street by the use of a porch at the front door, and large windows from the principal rooms that have low sills for monitoring street activity.



*Avoid new buildings with attached garages, shallow roof slopes and little streetscape interest or detail*

## **4.6 COMMERCIAL BUILDINGS**

While there are relatively few commercial premises in the Old East Heritage Conservation District, a small number of convenience stores exist along with several home based businesses. The convenience stores are typically located at intersections, giving them more visual prominence as they are exposed to two streets. One section of the Heritage Conservation District also contains zoning that permits office uses in existing buildings, so long as at least one dwelling unit remains. However, as the community is dominated by residences, it is important that any commercial uses or office conversions respect the residential character of the area.

### **4.6.1 Guidelines for Commercial Buildings**

- Where buildings are being converted to office or commercial uses, retain original features (doors, windows, porches) and details of the building to reflect its residential history.
- Avoid the use of backlit, fluorescent signs as these are not consistent with the age, style and character of the Old East Heritage Conservation District. Preferred sign options include painted, stained or carved wood or materials with similar appearance with lettering styles that reflect the traditional, historic character of the community. The preferred type of sign illumination is shielded, incandescent lighting at the top or side of signs.
- The size and scale of signs should correspond to the building. Signs which obscure architectural details are discouraged.
- Any additional parking requirements that may be necessary to meet business needs or zoning regulations should be located at the rear of the building and be appropriately screened by landscaping and/or fencing from the street and adjacent neighbours.
- If alterations are required to provide access to the mobility impaired, ramps and railings should be of suitable materials, colour and design details to blend in with the original structure as much as possible.

### **4.6.2 Case Studies and Examples**

#### **750 Lorne Avenue Corner Store**

The corner store at 750 Lorne Avenue provides a visual and social focus near the geographical centre of the Old East neighbourhood, and significantly, near Lorne Avenue Public School. This building is one of the very few non-residential buildings in the area and takes on importance because of its size and significance. From a visual inspection, there are indications that the building has undergone some minor alterations that affect its heritage character. On the main façade, the original shop window glazing system has been replaced with a pre-finished aluminum framed system. The access porch that was probably wooden construction, possibly with some roof protection, has been replaced with a simple cast concrete box with matching

steps. There is still a distinct shadow of the original sign cornice that may have been quite elaborately decorated, prior to the replacement with a smaller, branded, back-lit fluorescent sign.

A window in each of the second floor and roof dormer locations has been removed and boarded up with paneling. The shutters that appear to be suited to the size and design of the original windows are in need of minor repair and replacement where missing. The ghost outline of the missing shutters is still evident. Miscellaneous posters have been glued onto the brick walls for additional advertising. Examination of the brick walls indicates that they are soiled near the ground and in need of general maintenance including re-pointing. The rainwater leader on the south east corner is partly missing and will cause rapid deterioration of the masonry wall exposed to the constant wetting if it is not replaced.

Minor alterations could restore most of the heritage character that has been lost in the appearance of this building. The modern signage could be replaced with a traditional sign and cornice trim in the location suggested by the imprint above the store window. Original signs for buildings such as these would likely have been lighted with traditional hooded lights to illuminate the sign and the lower front of the building and the sidewalk area in front of the store. The posters attached directly to the brick walls could be fitted to purpose built sign boards fixed to the wall, possibly with hooded lights of their own, to make it easier to change the signs regularly and to potentially offer a space for community notices.

Replacement of the missing windows, and restoration of the existing windows to original condition (preferably without the insertion of A/C units) would enhance the exterior appearance of the building and bring more light to the interior. Painting and minor repairs to the existing shutters, and replacement of the missing shutters, would further enhance the visual appeal of the building and its heritage features.

Unless further research identifies the form and design of an original porch, the existing porch could be modified slightly by providing turned or shaped wood posts that are more appropriate to the age of the building. The brick walls should be cleaned and repointed to prevent deterioration and potential structural damage in the future. The restored materials should be cleaned or painted to an appropriate colour palette for the age of the building.

Minor landscaping changes could also be considered, including plantings and benches, to soften the appearance of the building and offer a place for customers to relax and chat with their neighbours.



*Existing south and east elevation of 750 Lorne Avenue corner store.*



*New sign, windows & shutters.*



*New lighting, poster boards, newel posts & planting.*

## 4.7 BUILDING CONVERSIONS

A number of existing buildings in Old East have been converted from single family to multi-unit dwellings by dividing the interior of the building into individual apartments. This has occurred more frequently with some of the larger buildings. As the zoning in Old East permits the conversion of dwellings, permitting up to four units in most of the district, the potential exists for more buildings to be converted in the future. The conversion of buildings often makes economic sense thereby helping to retain some buildings that might not suit today's households. However, the alterations that are sometimes undertaken as part of the conversion process to provide additional entrances and emergency exits can affect the exterior of the building.

#### **4.7.1 Guidelines for Building Conversions**

- Avoid altering the streetscape facade of the building, if at all possible. Try to provide access to individual apartments from the interior of the building. If this is not feasible, new entrances should be located to the side or rear of the dwelling.
- If a new entrance must be created at the front of the building, the new door should be the same size, material and colour as the existing door and should be carefully integrated into the overall design of the building.
- If exterior stairs are required for access or emergency exit purposes, they should be situated at the rear or side of the dwelling, using materials and construction methods that are compatible with the original building design.
- Do not block up or remove original door and window locations.
- Locate additional utility metres in a more inconspicuous, but still accessible location.
- If additional parking must be provided, it should be located at the rear or side of the building with appropriate landscaping or fencing provided to screen it from the street and adjacent neighbours.

#### **4.7.2 Case Studies and Examples**

##### **MORE PREFERRED**



*Alterations to dwelling are not visible from street facade and entrance to second suite is located at side of dwelling*

##### **LESS PREFERRED**



*Substantial alterations were undertaken to the exterior facade of the original dwelling, with respect to removal of original features, additional doors, etc. Where possible, such alterations should be minimized.*



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## **5.0 STREETScape DESIGN GUIDELINES**

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### **5.1 INTRODUCTION**

Old East is rich with residential, industrial and railroad history, all of which is vulnerable as the nature of the City of London's population and land use necessarily changes. History often represents the soul of a community, and it is essential that the past be preserved while planning for future growth and change.

Historic landscapes are much more vulnerable than historic buildings because of their predisposition to change. They are composed primarily of living things that grow and eventually die, and therefore require constant vigilance if they are to survive. The streetscape provides the setting for the heritage homes of Old East, and serves to knit together the urban fabric of the neighbourhood.

The following guidelines deal primarily with private and semi-private space, which is owned and maintained by the residents. They are intended to work in concert with the recommendations and policies contained in the Old East Heritage Conservation District Plan which deals primarily with the public space (streets, boulevards, public parks, etc.). These guidelines reflect the significance and contribution that private landscaping and open space makes to the overall streetscape. They are voluntary, but are presented in the spirit of preserving and maintaining a heritage streetscape unique to a heritage district.



*Traditional foundation planting and landscaping in areas such as Old East*

### **5.2 STREET TREES**

Input from residents during the Old East Heritage District Study emphasized the importance of the mature street trees to the heritage character of the district. They are an inseparable element that defines the overall character of the district, and contribute to the visual interest of the area by providing tree-lined canopied sidewalks and roadways, and strengthen the heritage characteristics of the architecture. The Old East Heritage Conservation District Plan contains a number of recommendations for the City of London regarding the ongoing maintenance and replacement of street trees in Old East. However, residents can assist the work of the City by following these guidelines:

- Do not cut down or damage street trees that are adjacent to your property. Use care when cutting grass and using power lawn care equipment directly adjacent to street trees.
- If a tree appears to be in poor health, severely damaged or in serious need of major pruning, contact the City of London Forester for advice or assistance.
- If new street trees have been planted, monitor them and water them regularly during periods of dry weather.

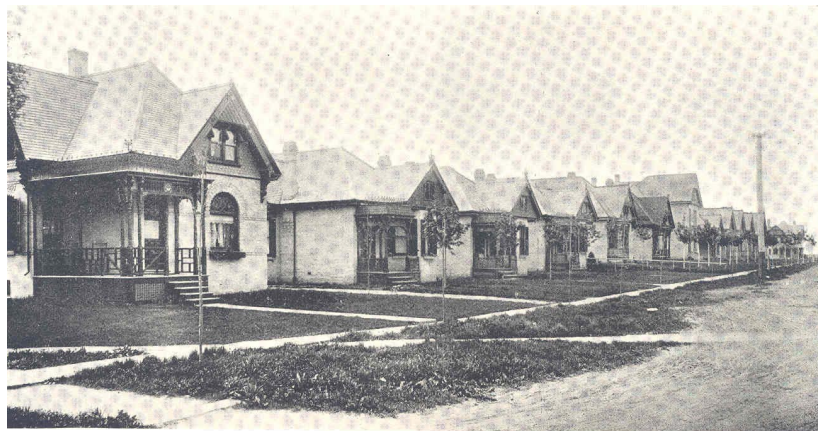


*Example of a street that is only partially treed, illustrating the importance of trees, whether on public or private property*

- If you wish to plant a tree on the boulevard property, which is owned by the City, contact the Urban Forester for permission and to get advice regarding appropriate species and procedures as the City of London has regulations governing the installation of plant material and trees will need to be planted following such recommendations.

### **5.3 BOULEVARDS**

The boulevards of Old East serve as a green ribbon that strings the urban fabric of the district together. While boulevards are technically owned by the City, the responsibility for their maintenance lies with the adjacent homeowner. The boulevards provide an element of continuity to the streetscape and also offer an area for street trees and other vegetation to grow, further enhancing the street.



*Early boulevards were planted with street trees which now create the canopy in older areas such as Old East*

Residents can assist in maintaining the visual appeal and functional characteristics of boulevards through the following guidelines:

- Maintain the boulevards as part of your overall lawn care responsibilities (i.e. – watering, fertilizing, mowing, etc. as required).

- If plant materials other than turf grass are being considered within the boulevard, that they do so within any boundaries set out and defined within existing or future city by-laws, and that they ensure that the areas are maintained so as to avoid becoming a nuisance or danger to vehicular or pedestrian street users.

## 5.4 FRONT GARDENS

The homes that make up the Old East neighbourhood were primarily those of the working class. When the neighbourhood first became established, the owners of the homes were primarily self-employed craftsmen or skilled labourers, employed at east end industries or with the railways. As a result, most of the homes, with a few exceptions, were not overly ornate, and it can be assumed, as is supported in many of the historic photos of the area, that the landscapes were primarily utilitarian also.

The front yards of Old East were not grand for the most part, but did incorporate some of the design styles influenced principally by the Post-Victorian Era. The more lavish features such as fountains and carpet bedding were left for the wealthy, but it was common to find simple round beds flanking a front walk, or in the centre of a side lawn.



*Example of a well landscaped front garden*

Although one of the most popular residential landscape styles now, foundation planting was not done all that frequently throughout the 19<sup>th</sup> century. At the beginning of the 20<sup>th</sup> century, it increased in popularity, and as house foundation grew in height, it became more necessary to screen and soften them with plant material. Many properties had a front yard, and foundation planting that surrounded the house. One or two accent trees were also planted in the middle of the lawn area for accent, and also to provide shade to the house. With few exceptions, utilitarian uses

such as trash storage, laundry lines, and vegetable gardens were kept to the rear of the house, away from the public eye.

Residents of Old East are encouraged to consider the use of plant materials that were typically employed in Ontario residential landscape during the post-Confederation and post-Victorian periods, as listed in the table below. A number of landscape plans for front yards are also provided in Figure 2 on the following page to provide residents with ideas and assistance regarding design principles, plant materials and general layout.

**TABLE 5.1**

**TYPICAL PLANT MATERIAL SELECTION FOR RESIDENTIAL LANDSCAPING**

Silver Fir	Dwarf Flowering Crab
Five-leaf Araliei	Garland Crab Apple, Wild Sweet Crab
Fullmoon Maple	Japanese Crab Apple
Japanese Maple	Sergeant Crab Apple
Spider-leaf Japanese Maple	Moon-Seed
Norway Maple	Japanese Spurge
Schwedler Maple	Virginia Creeper
Red Maple	Boston Ivy
Sycamore Maple	Empress Tree
China Gooseberry	Amur Cork-Tree
Red-flowering Horse Chestnut	Sweet Mock-Orange
Horse Chestnut	Fine Dwarf Golden Variety
Bottlebrush Buckeye	Oriental Photinia
Dwarf Horse Chestnut	Ninebark
Japanese Angelica Tree	Norway Spruce
Dutchman's Pipe	White Spruce
Yellow Birch	Blue Spruce
White Birch, Canoe or Paper Birch	Japanese Pieris
Common European birch, European White Birch, Weeping Birch	Bristle-Cone Pine
Butterfly Bush	Swiss Stone Pine
Little-leaf Box	Japanese Red Pine
Chinese Trumpet-Creeper	Mugho Pine Swiss Mountain Pine
Trumpet Creeper	Austrian Pine
European Hornbeam	Dwarf White Pine
American Hornbeam	Dwarf Scotch Pine
Dwarf Catalpa	Sycamore
Bitter-Sweet	Lombardy Poplar
Katsura-Tree	Trembling Aspen
Dwarf Japanese Quince	Double Flowering Plums
White Fringe Tree	Sargent Cherry
American Yellow-Wood	Weeping Japanese Cherry
Jackman Clematis	Flowering Almond
Gypsy Queen	Douglas Fir
Sweet Autumn Clematis	Scarlet Firethorn
Golden Clematis	White Oak
Virgin's Bower	Red Oak
Sweet Pepper Bush	Scarlet Oak
Red-Twigged Dogwood	Pine Oak
White-Flowering Dogwood	English Oak
Kousa or Japanese Dogwood	Pyramidal English Oak

Purple Hazelnut, Filbert

Purple Fringe

Rick-Spray

Cock-Spur Thorn

Scotch Broom

Smoke-Tree

Slender Dutzia

Russian Olive

Spring Heath

Winged Euonymus

Evergreen Bittersweet

Pearl Bush

American Beech

Saucer Magnolia

Star Magnolia

Oregon Holly-Grape

Chinese Lilac

Late Lilac

Common Lilac

Japanese Yew

Dwarf Japanese Yew

American Linden

Eastern Hemlock

Sargent Weeping Hemlock

Elms

American Elm

Catawba Rhododendron

Korean Rhododendron

Fragrant Sumac

Cutleaf Sumac

Rugosa Rose

Flowering Raspberry

Weeping Kilmarnock Willow

Laurel-Leaved Willow

Mountain Ash

Anthony Waterer Spirea

Japanese Spirea

Bridal Wreath

Thunberg Spirea

Vanhoutti Spirea

Snowberry

Coral-Berry

Camperdown Elm

Chinese Elm

Siberian Elm

Wayfaring Tree

European Cranberry Bush

Rosy Weigela

Variegated-Leaved Weigelia

Japanese Wisteria

Chinese Wisteria

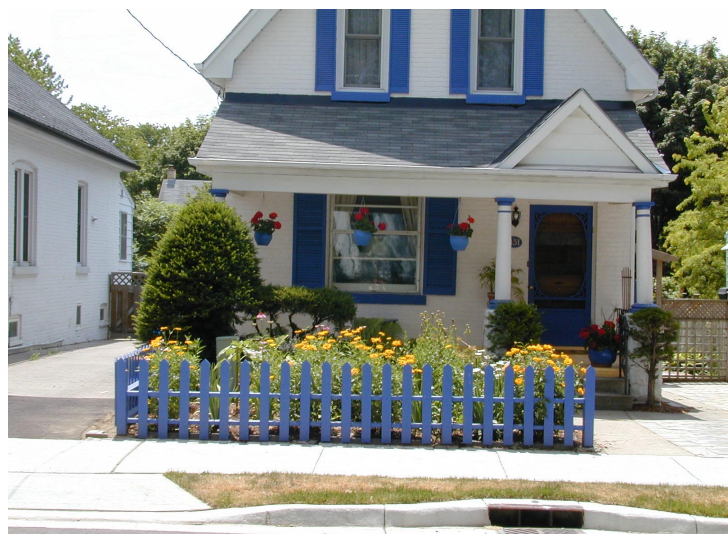
Adam's Needle, Yucca

Graybark Elm

## 5.5 FENCES AND HEDGES

Fences or hedges of one kind or another often surrounded early Twentieth Century Gardens. They served to delineate property boundaries, pen in animals, or keep people off of private property, much as they do today. Often on corner lots, some form of hedge or fence was erected in order to deter pedestrians from shortcutting across the corners of private lots.

Today, there are a myriad of fencing and hedge types in the district, some



*Example of a fence used to define space*

with heritage value, some without. In the event that a heritage feature exists, it is recommended that the homeowner maintain it, and if necessary, restore it to heights and widths typical of the era. Old and overgrown hedges of typical plant material including Yew (*Taxus* spp.), Common Privet, (*Ligustrum vulgare*), or Holly (*Ilex* spp.) can often easily be restored by cutting back the plant material to the trunk, and allowing new growth to establish itself. If spacing in the hedge is wider, or if gaps have developed, than replacement plants should be introduced, and subsequently shaped into the form of the hedge. Hedges need to be cut back on a regular basis, either by machine or by hand, in order to ensure that they remain at a manageable size. Historically, hedges in the front or side yards would not exceed 2 metres, and would typically be shorter. Privacy hedges introduced into the back yard, which do not impede sight lines in the streetscape, could be allowed to grow to a loftier height.

It is difficult to determine whether or not there are actual heritage fences surviving within the district, although it is unlikely. Guidelines regarding fencing are as follows:

- In the event that a property does have a heritage fence, or one that is styled in an authentic manner, it is recommended that the fence be maintained appropriately. In the case of wrought iron and wood fences, ensuring that a consistent coat of paint is kept up on the surface to prevent rust, rot or other deterioration.
- New fences should be consistent in design, materials, and scale with heritage fencing. Wood, and iron fencing are recommended over vinyl, plastic, aluminum or other more modern materials. In the event that a more decorative or ornate style of fencing can be identified as historically installed on the property, it is desirable that that fencing should be replicated.
- Where fences are proposed where they did not historically exist, uncomplicated heritage designs are recommended over more modern styles. Unfinished pressure treated lumber fencing and chain link fencing are discouraged in the district, especially in the front and side yard areas where fencing material can affect the streetscape character most.
- Size and scale of the fencing should be considered closely, and take into account distance to viewing points, viewing heights, and sight lines over fencing.

## **5.6 VEHICLE PARKING**

Vehicle parking is one of the more contentious urban design issues facing us today. Many urban spaces are dominated by the amount of space required for parking, and the prominence of the automobile within our society is difficult to ignore. The Old East neighbourhood grew up during a time when the automobile was much less important, and factored into urban design in a much less significant way than it does now.

The tension that is created by this dichotomy is evident throughout old East. There are many homes with one, or often two or more vehicles parked in the area that would historically have been lawn.



*Example of front yard vehicle parking whose impact could be reduced with the introduction of plantings in the front yard*



*Example of destruction of green space as a result of inappropriate vehicle parking*

To minimize the impact of parking on the front yards and streetscapes of Old East, the following design guidelines are provided:

- Consider the use of screening material such as hedges or fences to minimize the view of the automobile from down the street or in the house.
- The imposition of a dominating hard space in the area, such as an expanse of asphalt or interlocking pavers can be broken up using patterns and variation in materials.
- Residents are also encouraged to use only the minimal hard surface required, two single tracks if possible, in order to diminish this aspect of the front yard when the vehicles is not occupying the space.
- Angling the parking so that the vehicle presence is de-emphasized will also help to mitigate the visual effects of front-yard parking.



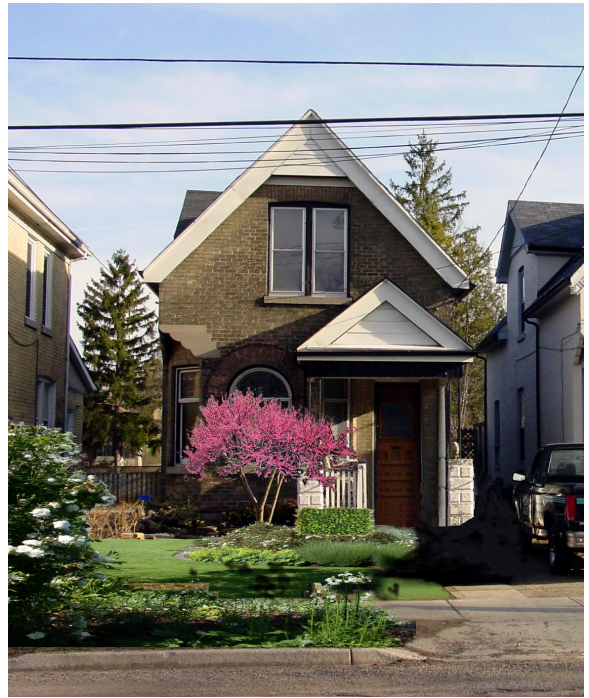
*Example of tracks instead of fully paved driveway to minimize visual impact*





*Example of more appropriate parking in front yard, using landscaping to soften the edges of the parking area and integrate it into the yard*

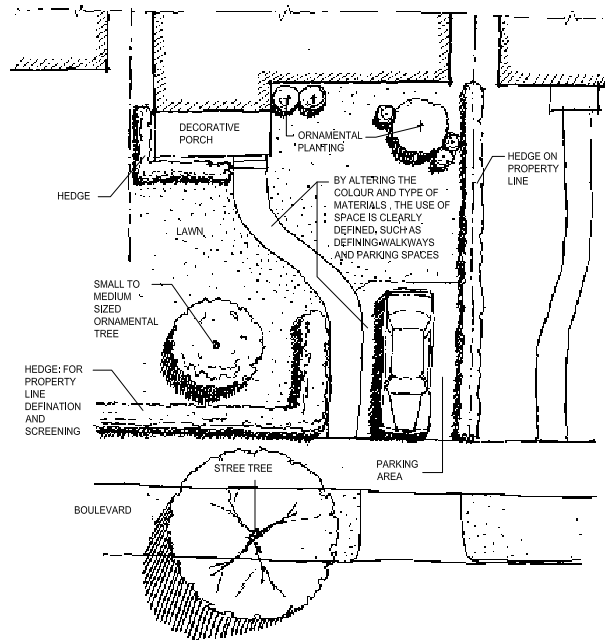
Recommendations have also been made in the Old East Heritage Conservation District Plan that consideration be given to amending the City of London Traffic and Parking By-law to allow on-street parking over night, in those areas where parking is currently permitted. This would give residents the option of using the street instead of their front yard for parking, if they wished, allowing them to reclaim the driveway for amenity space. 'Before' and 'after' illustrations of the possible visual impact of this are shown on the following page.



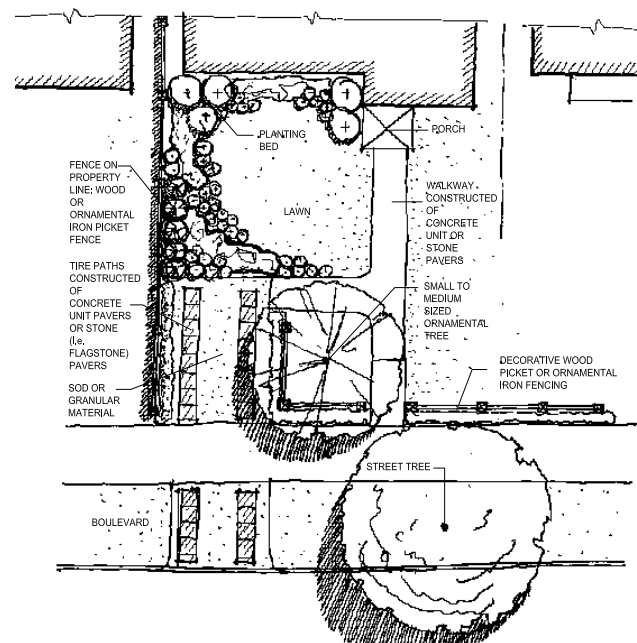
*Large portion of front yards required for parking*

*Front yards available for landscaping and amenity area if parking on street was permitted*

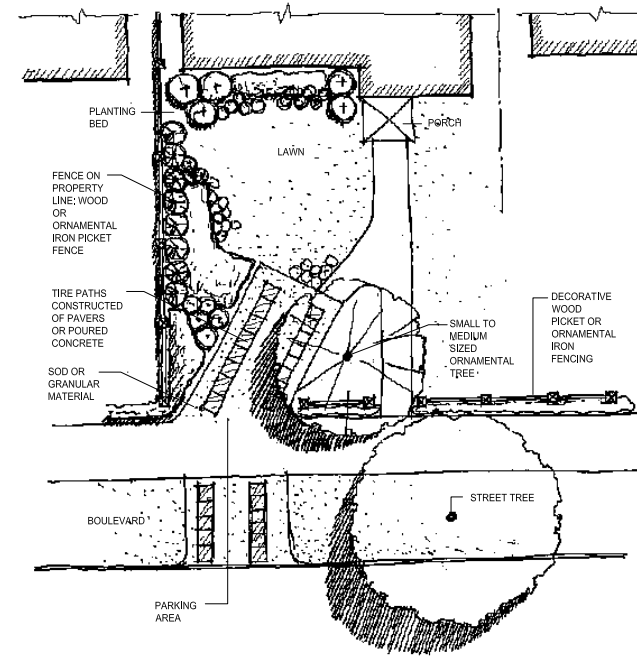
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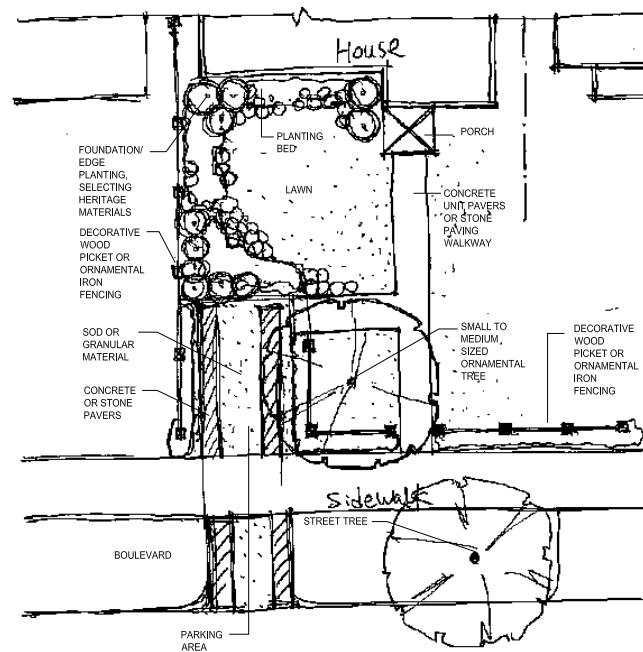
CONCEPT A: FRONT YARD RESIDENTIAL CONCEPT WITH ON-YARD PARKING



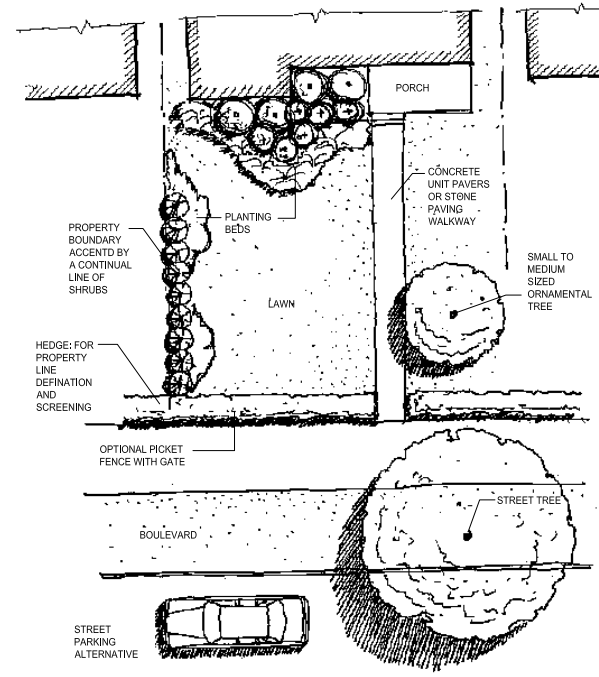
CONCEPT B: FRONT YARD RESIDENTIAL CONCEPT WITH ON-YARD PARKING



CONCEPT C: FRONT YARD RESIDENTIAL CONCEPT WITH ON-YARD PARKING



CONCEPT D: FRONT YARD RESIDENTIAL CONCEPT WITH ON-YARD PARKING



CONCEPT E: FRONT YARD RESIDENTIAL CONCEPT WITH STREET PARKING

Table: Typical Plant Material Selection for Residential Lawns and Landscaping

Silver Fir	Dwarf Flowering Crab
Blue-leaf Aralel	Carland Crab Apple, Wild Sweet Crab
Fullmoon Maple	Japanese Crab Apple
Japanese Maple	Sargent Crab Apple
Spider-leaf Japanese Maple	Moon-Seed
Norway Maple	Japanese Spruce
Schwedler Maple	Virginia Creeper
Red Maple	Boston Ivy
Sycamore Maple	Empress Tree
China Gooseberry	Amur Cork-Tree
Red-flowering Horse Chestnut	Sweet Mock-Orange
Horse Chestnut	Fine Dwarf Golden Vervil
Bottlebrush Buckeye	Oriental Poinis
Dwarf Horse Chestnut	Nitibark
Japanese Angelica Tree	Norway Spruce
Dutchman's Pipe	White Spruce
Yellow Birch	Blue Spruce
White Birch, Carce or Paper Birch	Japanese Pteris
Common European Birch, European White Birch,	Bristle-Cone Pine
Weeping Birch	
Buller's Bush	Swiss Stone Pine
Little-leaf Box	Japanese Red Pine
Chinese Trumpet Creeper	Mugo Pine Swiss Mountain Pine
Trumpet Creeper	Austrian Pine
European Hornbeam	Dwarf White Pine
American Hornbeam	Dwarf Scotch Pine
Dwarf Catalpa	Sycamore
Bitter-Sweet	Lombardy Poplar
Katsura-Tree	Trembling Aspen
Dwarf Japanese Quince	Double Flowering Plum
White Fringe Tree	Sargent Cherry
American Yellow Wood	Weeping Japanese Cherry
Jackman Clematis	Flowering Almond
Gypsy Queen	Douglas Fir
Sweet Autumn Clematis	Scotch Fir
Golden Clematis	White Oak
Virgin's Bower	Red Oak
Sweet Pepper Bush	Scotch Oak
Red-Twigged Dogwood	Pine Oak
White-flowering Dogwood	English Oak
Kousa or Japanese Dogwood	Pyramidal English Oak
Purple Hazelnut, Fibert	Catskills Rhododendron
Purple Fringe	Korean Rhododendron
Rick-Spray	Fragrant Sumac
Cock-Spur Thorn	Cultivar Sumac
Scotch Broom	Rugosa Rose
Smoke-Tree	Flowering Raspberry
Slender Dubia	Weeping Kimamod Willow
Russian Olive	Laurel-Leaved Willow
Spring Heath	Mountain Ash
Winged Euonymus	Anthony Waterer Spruce
Burgreen Bittersweet	Japanese Spruce
Pearl Bush	Bridal Wreath
American Beech	Thunder Spruce
Saucer Magnolia	Van Houtte Spruce
Star Magnolia	Snowberry
Oregon Holly-Grape	Coral-Berry
Chinese Ulae	Camperdown Elm
Late Ulae	Chinese Elm
Common Ulae	Siberian Elm
Japanese Yew	Waxwing Tree
Dwarf Japanese Yew	European Cranberry Bush
American Linden	Rosy Weigela
Eastern Hemlock	Verticillate-Leaved Weigela
Sargent Weeping Hemlock	Japanese Weigela
Elms	Chinese Weigela
American Elm	Adam's Needle, Yucca
	Graybar Elm



## **6.0 GETTING HERITAGE WORK DONE**

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### **6.1 GENERAL APPROVALS PROCESS**

The City of London requires a building permit for any new buildings that are larger than 10 m<sup>2</sup> (108 sq. ft), additions to existing buildings, and any material alterations to existing buildings which affect the structural design of the buildings or their mechanical, electrical, plumbing systems, etc. Consequently, building permits are required for many interior renovation projects and additions as well as some exterior and facade projects including porches, replacement of brick veneer, new or structural alterations to doors and windows.

The designation of Old East as a heritage conservation district does not result in any changes to the type of buildings or projects that require a building permit for either interior or exterior work. However, when a building permit is necessary for work that affects the street facing facade of a building in a heritage conservation district, an additional level of approval and scrutiny is applied to ensure that the proposed construction or alteration is in keeping with (or improves) the heritage character of the area. Alteration permits are also required for some projects which do not require building permits to ensure that those changes are also in keeping with the neighbourhood.

### **6.2 WORK REQUIRING APPROVALS**

In heritage conservation districts, heritage alteration permits are typically required for any work that requires a building permit as well as some other projects that affect the street facade. The type of work requiring approval and level of review varies in heritage conservation districts throughout Ontario, and is typically dependent on such factors as:

- Applicable policies, plans and guidelines;
- The historical and architectural significance of the building and/or district being affected;
- The distinguishing features or details that contribute to the district's character;
- The extent of development pressure in the district.

In the Old East Heritage Conservation District, the permit approvals process is based on the ranking that was assigned to each building during Phase 1, and further refined in Phase 2. The map in Figure 3 identifies the rankings of the buildings within the Old East Heritage Conservation District. This is intended to ensure that those buildings which have more significant features or are better preserved have more opportunity for review and advice to help maintain their features, while buildings with less significant features or context do not unnecessarily take up City staff, LACH and Council time and resources or the owner's time. The following chart, taken from the Old East Heritage Conservation District Plan, summarizes the types of projects that require a heritage alteration permit.

**TABLE 6.1**

**RECOMMENDED HERITAGE ALTERATION PERMIT REQUIREMENTS**

TYPE OF WORK	Heritage Alteration Permit Required			
	Building Ranking			
Major Projects	A	B, C	D	Guidelines
New buildings	Yes	Yes	Yes	Yes
Additions visible from street	Yes	Yes	No	Yes
Conversions involving exterior alterations	Yes	Yes	No	Yes
Major alterations to street facade(s)	Yes	Yes	No	Yes
Additions not visible from street	No	No	No	No
Interior renovations	No	No	No	No
<b>Minor Projects (Street Facing Façade)</b>				
Minor Projects (Street Facing Façade)	A	B, C	D	Guidelines
Window removal, replacement or addition	Yes	Yes	No	Yes
Shutter removal or replacement	Yes	Yes	No	Yes
Door removal, replacement or addition	Yes	Yes	No	Yes
Decorative trim removal or replacement	Yes	Yes	No	Yes
Porch/verandah replacement, removal or addition	Yes	Yes	No	Yes
Re-roofing with different materials	Yes	Yes	No	Yes
Removal of chimneys	Yes	Yes	No	Yes
Removal or installation of cladding and siding	Yes	Yes	No	Yes
Painting of previously unpainted brick	Yes	Yes	No	Yes
Soffit, fascia and bracket replacement	No	No	No	Yes
Re-roofing with same materials	No	No	No	No
Eavestrough replacement	No	No	No	Yes
Painting of wood, trim	No	No	No	Yes
Other maintenance and repair	No	No	No	No

*Note: Shaded cells indicate work requiring LACH approval*

Residents are encouraged to contact the City's Heritage Planning staff and consult the Old East Heritage Conservation District Plan and Guidelines in advance of submitting heritage alteration permit applications or undertaking any projects to confirm the rating of their building, to review the guidelines and to obtain advice and clarification regarding any areas of uncertainty or interpretation. A copy of the Heritage Alteration Permit application is also provided in Appendix A.

A heritage alteration permit is not necessary to undertake immediate or temporary repairs required as a result of emergency or catastrophe. However, should such events result in the need for permanent alterations or reconstruction of building features on the street facade, an alteration permit in accordance with Table 6.1 should be submitted when the permanent repair or replacement is initiated.

### **6.3 GRANTS AND FINANCIAL ASSISTANCE**

The London Endowment for Heritage Fund, a fund that is administered by the London Community Foundation, funds projects and initiatives that preserve London's architectural, archaeological, moveable and natural heritage resources. Owners of properties within a designated conservation district may be eligible for grants for work that conserves and/or restores heritage features of the property. Eligible improvements would include such projects as:

- Conservation of significant architectural elements
- Restoration of important architectural features
- Reconstruction of significant architectural features
- Other improvements as outlined in the heritage conservation design guidelines

Applications for these grants are submitted to the Heritage Planner at the City of London Planning Department. A copy of the application criteria and form is provided in Appendix B and is also available on the London Community Foundations website at the following link:

<http://www.lcf.on.ca/grants/grantsLEHF.php>.

### **6.4 ROLES AND RESPONSIBILITIES**

#### **6.4.1 Owner**

Many property owners consider it a privilege to live in a designated heritage conservation district, as designation is tangible proof that an area contains a collection of unique historical and architectural assets that help define it and give it a sense of place. Owners of property in designated districts also have potential opportunities for financial assistance through grants and tax relief programs, and have the benefit of design guidelines and conservation plans to assist them in carrying out restoration and alteration projects. A number of studies have also indicated that dwellings in heritage conservation districts tend to increase and/or maintain their real estate value better than similar housing in non-designated districts.

In conjunction with these benefits, property owners in a designated district have a responsibility to maintain (and enhance where possible) the heritage characteristics of their dwellings and streets for the benefit of themselves and the community as a whole. Residents are encouraged to:

- Review the Old East Heritage Conservation District Plan and Guidelines in advance of undertaking any type of construction or alteration to the exterior street façade of their buildings;
- Contact city staff and/or LACH members for advice if they are uncertain of the process or interpretation of the conservation plan and guidelines.
- Apply for heritage alteration permits for any work that will affect the visible façade of the building;
- Report to LACH's Monitoring Sub-committee any issues related to building maintenance;
- Be observant of their own dwellings and in the community at large to ensure that maintenance activities are undertaken when necessary so that buildings do not unnecessarily deteriorate.
- Enjoy and take pride in the historical and architectural features of Old East as it is a special place.

#### **6.4.2 Heritage Planner**

The City's heritage planning staff, within the Planning and Development Division, should be the first source of contact for anyone contemplating renovations, restoration or other building alteration and maintenance projects. Heritage staff have the knowledge, skills and resources to assist residents in making decisions regarding whether a proposed project requires a heritage alteration permit and the type of approval process. In addition, the Heritage Planner is responsible for preparing reports to LACH and Council for review and decision making, therefore, their involvement from the beginning of any project increases the communication and understanding of what is being proposed.

#### **6.4.3 LACH**

The London Advisory Committee on Heritage (LACH) is responsible for reviewing and providing input to the Heritage Planner and Council for heritage alteration permits, as established by the Conservation Plan. LACH members can also provide a wealth of knowledge and information to residents regarding appropriate heritage preservation practices, examples and processes.

#### **6.4.4 Council**

Members of Council are responsible for adopting policies and plans relating to heritage in general and for approving heritage alteration permits in designated heritage conservation districts, as established by the Conservation Plan.



## **6.5 WHERE TO GET HELP**

Whether residents of Old East are looking for historical documentation about their dwellings and neighbourhood, or searching for practical or technical information to assist with home maintenance, repairs and renovations, numerous professional, printed and electronic resources are available to assist. A list of some books, documents, websites and other sources is provided in Appendix C as a starting point for those who wish to obtain additional information. While this is by no means an exhaustive list, it does cover a wide range of topics that are likely to be of some relevance to Old East.

Residents are also encouraged to consider the following avenues as additional sources of information and assistance:

- Use the resources closest to hand and your own skills of observation. For initial planning and design purposes, use the rich array of examples of fine building types, well maintained and restored in the Old East Village. Look for examples of similar house types that have been most successful in preserving the heritage character during maintenance and update projects.
- Seek the advice and assistance of those neighbours who have undertaken good work. The Old East Village Community Association, and its heritage subcommittee, is a good place to meet neighbours and ask questions about the process.
- Use the assistance of the librarians at the Carson branch and at the London Room of the Central Library to research the history of the district and the particular history of your house if it exists. Research the street directories of the period to establish a reasonable date of construction.
- For general advice, ask at the Planning Department to assist in the interpretation of this guide and other heritage related issues.
- For design advice and preparation of drawings for construction, consult an Architect who is familiar with the area and enjoys doing heritage projects. For smaller projects, particularly projects that are primarily maintenance, or repair of deteriorated materials, a skilled builder or contractor may be able to provide the drawings necessary for approval of the project.
- Residents of nearby heritage districts are also an invaluable source of information and may be able to provide useful input and advice regarding suitable contractors and suppliers, successes and pitfalls encountered during maintenance and alteration activities, and ideas and prototypes for reconstructing certain building elements.

## **6.6 CHECKLIST FOR HIRING CONTRACTORS**

When residents are contemplating larger maintenance, restoration or alteration projects that will affect the heritage characteristics of their dwellings, professional assistance may be desirable (or necessary) in some situations. If residents intend to hire contractors to undertake heritage related work, the following suggestions are made to help find the right people to do the job. In addition, a more detailed guide to undertaking heritage restoration work is provided in Appendix D.

- Seek the names of contractors who have performed similar work in your area and speak to recent customers for references. The City's Heritage Planners may also be able to provide names of contractors familiar with heritage restoration and renovation.
- Ask to see examples of the Contractor's work and to speak with recent customers. Remember that any construction project is an inconvenience for a homeowner. The inconvenience will pass, but the work remains. Determine whether the quality of work is acceptable to you.
- Ensure that each job is controlled either by the contractor himself or by an experienced foreman. Not all people working on a project need to be skilled tradespeople, but the person in charge must recognize quality work from each of his trades.
- For projects that require a single trade, such as a window replacement, or slate roof repair, take the time to talk with the builder and explain that the property is part of a heritage conservation district, and to assure yourself that he is sensitive to the heritage issues.
- Ensure that the Contractor has the municipal licence(s) required for his trade, and is insured to the level of risk that your own insurance company suggests.
- Many good carpenters work out of the back of a pick-up truck and prefer to avoid administrative paperwork. However, a drawing or sketch of the work is always required no matter how small the project. Prepare a drawing yourself to the extent of your own skill, or have the builder provide a drawing, or hire a consultant or designer to prepare a drawing. For the sake of understanding the scope and appearance of the work, and for the review of that work with the Heritage Planner, a drawing is essential.
- You and the Contractor must have a Contract of some sort. It should describe the scope of work, the quality of the work, the cost of the work, the extent of time to complete the work and the method to accommodate inevitable changes to the scope, cost and duration. If the work is to extend or repair existing work, portions of the existing may become the standard of quality to be achieved.



**LEGEND**

- Group A
- Group B
- Group C
- Group D



**Appendix A**  
**Heritage Alteration Permit Form**

# CITY OF LONDON – GENERAL APPLICATION FORM

<b>1. APPLICATION</b>	
(check appropriate box)	
<input type="checkbox"/> Part Lot Control Exemption	<input type="checkbox"/> Municipal Number Change
<input type="checkbox"/> Heritage Designation	<input type="checkbox"/> Street Renaming
<input type="checkbox"/> Heritage Alteration Permit	<input type="checkbox"/> Boulevard Parking

<b>2. PRECONSULTATION</b>	
Have you consulted a City of London Planner regarding this application?	
Yes <input type="checkbox"/>	No <input type="checkbox"/>
Name _____	Date _____

<b>3. CUSTOMER INFORMATION</b>					
CUSTOMERS NAME (applicant)			PRINCIPAL OF CUSTOMER'S COMPANY		
STREET ADDRESS	CITY	PROVINCE	POSTAL CODE	TELEPHONE	FAX
e-MAIL					
AGENT'S NAME				AUTHORIZATION LETTER ATTACHED FROM APPLICANT	
AGENT'S FIRM NAME				Yes <input type="checkbox"/>	No <input type="checkbox"/>
STREET ADDRESS	CITY	PROVINCE	POSTAL CODE	TELEPHONE	FAX
e-MAIL					
REGISTERED OWNER'S NAME			REGISTERED OWNER'S FIRM NAME		
STREET ADDRESS	CITY	PROVINCE	POSTAL CODE	TELEPHONE	FAX
e-MAIL					

<b>4. LOCATION AND DESCRIPTION OF LANDS WHICH ARE THE SUBJECT OF THIS APPLICATION</b>		
STREET ADDRESS (if individual property or group of properties or part properties(s))		
NEAREST CROSS STREET(S)	REGISTERED PLAN NUMBER	LOT/BLOCK/PART NUMBER
ASSESSMENT ROLL NUMBER		



HERITAGE ALTERATION PERMIT APPLICATION

**TYPE OF APPLICATION:**

ALTERATION	<input type="checkbox"/>	ADDITION	<input type="checkbox"/>	DEMOLITION	<input type="checkbox"/>	ERECTION	<input type="checkbox"/>
MAINTENANCE	<input type="checkbox"/>	REMOVAL	<input type="checkbox"/>	REPAIR	<input type="checkbox"/>		
DESIGNATED UNDER:	PART IV	<input type="checkbox"/>	PART V	<input type="checkbox"/>			
LOCATION OF WORK:	ADDRESS: _____						
PLAN NUMBER:	_____	LOT NUMBER:	_____	LOT DIMENSION:	_____	LOT AREA:	_____

**HERITAGE DESCRIPTION OF BUILDING (attachments if necessary)**

Note: Include photographs, history of use and construction, architectural description, number of storeys, style, features etc.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**DESCRIPTION OF WORK (attachments if necessary)**

Note: The description of the work should be more detailed and extensive depending on the project and should include a record of the building being proposed or already existing; written summary of work to be done along with any drawings (ten copies), measurements, paint samples, information on building materials, window sizes and configurations, decorative details proposed.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**NOTES FOR DECLARATION**

The applicant agrees that the proposed work shall be done in accordance with this application and understands that the issuance of the Heritage building Permit under the Ontario Heritage Act shall not be a waiver of any of the provisions of any By-law of the Corporation of the City of London, or the requirements of the Building Code Act, RSO 1980, c. 51.

The applicant acknowledges that in the event of a permit is issued, any departure from the conditions imposed by the Council of the Corporation of the City of London, or plans and specifications approved is prohibited and could result in the permit being revoked. The applicant further agrees that if the Heritage Building Permit is revoked for any cause of irregularity, in the relation to non-conformance with the said agreements, By-laws, acts or regulations that, in consideration of the issuance of the permit, all claims against the City for any resultant loss or damage are hereby expressly waived.

**Appendix B**  
**London Endowment or Heritage Fund**  
**Heritage Grant Application Form**



LONDON COMMUNITY  
FOUNDATION

## London Endowment for Heritage Fund

### *Architectural Heritage*

### APPLICATION CRITERIA

#### Qualified Applicants

Owners of Designated Heritage Properties under Part IV or Part V of the Ontario Heritage Act located in London, Ontario.

#### Project Criteria

Projects considered for funding must conserve, restore, reconstruct and/or repair the heritage features of the property. A Designated Heritage Property may receive one grant per calendar year. Please note that priority for grants will be given to property owners who have not received a London Endowment for Heritage grant from London Community Foundation in the past year.

#### Project criteria include:

1. Conservation of original architectural elements that are significant *e.g., doors and windows, siding and roofing materials, porch features such as spindles and railings, and other important elements.*
2. Restoration of significant architectural features which still exist, but are in severe disrepair *e.g., a porch roof or dormer, using materials, sizes and configurations which match the original*
3. Reconstruction of significant architectural features which have been lost, but for which the appearance can be clearly determined from documentary sources *e.g., restoration of a cupola or veranda using materials, sizes and configurations which match the original*
4. Repairs to features that help to maintain the health of the heritage building *e.g., eaves troughs, gutters, and foundation.*
5. Improvements to the property as specified in Heritage Conservation District Guidelines.



# London Endowment for Heritage Fund

## ARCHITECTURAL GRANT APPLICATION

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**Property Owner:**

Name: \_\_\_\_\_ Tel: (\_\_\_\_) \_\_\_\_\_

Address: \_\_\_\_\_

Postal Code: \_\_\_\_\_ Email Address: \_\_\_\_\_

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**Property for which application is being made:**

Under which part of the Ontario Heritage Act is the property designated? Part IV Part V

Have you previously received a London Endowment for Heritage Grant for this property? Yes No

If yes, Date: \_\_\_\_\_ Amount: \_\_\_\_\_ Brief project description: \_\_\_\_\_

---

**The following information must be provided with your application:**

1. A description of the project proposal including details such as materials used, sizes, mortar mixes, etc.
2. At least one detailed estimate for the project cost.
3. Drawings, photos, and/or other material necessary for a complete understanding of the proposed work (Use additional sheets as required).
4. Historic photographs, where available.

**NOTE: Your application will not be considered without the supporting documentation described above.****Description:** \_\_\_\_\_

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I certify to the best of my knowledge the information provided in this application for a London Endowment for Heritage Grant is accurate and complete.

Property Owner: \_\_\_\_\_ Date: \_\_\_\_\_

Return to: *Heritage Planner*  
*City of London Planning Division, 6<sup>th</sup> Floor, Room 609,*  
*300 Dufferin Avenue, London, ON N6A 4L9.*  
[cnelson@london.ca](mailto:cnelson@london.ca) Tel: 661-2500 x.0267 Fax: 661-5397

***Application Deadline: April 3, 2006***

**Appendix C**  
**Information and Reference Sources**

## RECOMMENDED REFERENCE SOURCES FOR ADVICE AND INFORMATION

### 1. International Publications

Preservation Briefs of the National Parks Service (USA)

<http://www2.cr.nps.gov/tps/briefs/presbhom.htm>

<http://www.icomos.org/>

<http://www.heritagecanada.org/eng/main.html>

Timber Frame Guild of North America – traditional heavy timber framing

<http://www.tfguild.org/>

### 2. Federal Government Publications

Historic Sites and Monuments Board of Canada – Policies Criteria Guidelines

Researching Heritage Buildings

The Evaluation of Historic Buildings

The Buildings of Canada – A Guide to Pre-20<sup>th</sup> Century Styles in Houses, Churches, and Other Structures

Historic Sites and Monuments Board of Canada – An Introduction

Directory of Designations of National Historic Significance

Exterior Recording Training Manual

<http://204.29.171.80/framer/navigation.asp?charset=utf-8&cc=CA&frameid=1565&lc=en-ca&providerid=113&realname=Government+of+Canada&uid=1939730&url=http%3A%2F%2Fcanada.gc.ca%2Fmain%5Fe.html>

[http://www.cci-icc.gc.ca/images/p\\_logo\\_cci\\_e.gif](http://www.cci-icc.gc.ca/images/p_logo_cci_e.gif)

[http://www.chin.gc.ca/English/Common\\_Images/pi\\_fip.gif](http://www.chin.gc.ca/English/Common_Images/pi_fip.gif)

[http://www.parkscanada.gc.ca/parks/main\\_e.htm](http://www.parkscanada.gc.ca/parks/main_e.htm)

### 3. Provincial Government Publications

Ministry of Culture:

<http://www.culture.gov.on.ca/culture/english/culdiv/heritage/index.html>

Ontario Heritage Foundation:

<http://www.heritagefdn.on.ca/>

Architectural Conservancy of Ontario

<http://www.hips.com/ACO/>

[Litt, Paul.](#)

Ontario's Heritage : A Celebration of Conservation.

Toronto : Ontario Heritage Foundation, c1997.

xv, 208 p. : ill. ; 28 cm. – available from Ontario Government Bookstore

Architectural Conservation Notes available online at:  
<http://www.culture.gov.on.ca/english/culdiv/heritage/connotes.htm>

1. [Eight Guiding Principles in the Conservation of Historic Properties](#)
2. [Writing "Reason for Designation" Statements \(Ontario Heritage Act, Part IV\)](#)
3. [Amending a By-Law Designating Individual Property \(Ontario Heritage Act, Part IV\)](#)
4. [Western Red Cedar Shingles](#)
5. [Surface Preparation Guidelines for Painting Historic Structures](#)
6. [Heritage Conservation Principles for Landuse Planning](#)
7. [Making the Case for Heritage Designation to a Property Owner](#)
8. [The Conservation and Maintenance of Storefronts](#)
9. [Accessibility and Historic Buildings](#)
10. [Ontario Realty Corporation, Municipalities and Heritage Properties](#)
11. [Dave's Top Five Reasons to Conserve Historic Wood Windows](#)
12. [Investing in Heritage: Municipal Tax Back Grants](#)
13. [Stone Repair Adhesives](#)

*York County Mouldings form Historic Interiors* by George W. J. Duncan published by Architectural Conservancy of Ontario 2001. –available from Lee Valley Tools

#### **4. London Heritage Publications**

East Woodfield Heritage Conservation District Study, Plan and Guidelines  
Bishop Hellmuth Heritage Conservation District Study and Guidelines  
Old East Heritage Conservation District Study

#### **5. Other Publications**

Adamson, Anthony. *The Gaiety of Gables, Ontario's Architectural Folk Art. Text by Anthony Adamson, Photos by John Willard*, Toronto: McClelland and Stewart, 1974.

Adamson, Anthony. MacRae, Marion. *Ancestral Roof; Domestic Architecture of Upper Canada*, by Marion MacRae in constant consultation with, and sometimes in spite of Anthony Adamson, who wrote The first word and The last word, and made the drawings. Photos. are by Page Toles. 1964

Blake, Verschoyle Benson and Ralph Greenhill. *Rural Ontario*. Toronto: University of Toronto Press, 1969.

Brand, Stewart.

*How Buildings Learn: What Happens After They're Built* / Stewart Brand.  
New York, NY: Viking, c1994.  
viii, 243 p. : ill. ; 23 x 28 cm.

Blumenson, John J. G., 1942-

*Ontario Architecture : A Guide to Styles and Building Terms, 1784 to the Present* / John Blumenson.  
[Canada] : Fitzhenry & Whiteside, c1990.  
vi, 255 p. : ill. ; 29 cm.

Fram, Mark

Well-Preserved. The Ontario Foundation's Manual of Principles and Practice for heritage Conservation (Third Edition)  
Boston Mills Press, 2003

Gowans, Alan. *Building Canada: An Architectural History of Canadian Life*. Toronto: Oxford University Press, 1966.

Greenhill, Ralph, Ken Macpherson and Douglas Richardson. *Ontario Towns*. Ottawa: Oberon, 1974.

Humphreys, Barbara, and Meredith Sykes. *The Buildings of Canada: A Guide to Pre-20th Century Styles in Houses, Churches, and Other Structures*. Montreal: The Reader's Digest Association, 1974.

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

The Victorian Design Book: A Complete Guide to Victorian House Trim.  
Ottawa, Ont. : Lee Valley Tools ; Scarborough, Ont. : Trade distribution in North America by Firefly Books, c1984.  
416 p.: ill. (some col.) ; 26 cm.

MacRae, Marion and Anthony Adamson. *The Ancestral Roof..-see Adamson*

The Old-House Journal Guide to Restoration - edited by Patricia Poore; project editor Louise Quayle.

New York, N.Y., U.S.A. : Dutton, c1992.  
viii, 392 p. : ill. ; 29 cm

Rempel, John I. *Building with Wood and Other Aspects of Nineteenth-Century Building in Ontario*. 1967

Rempel, John I. *Building with Wood and Other Aspects of Nineteenth-Century Building in Central Canada* / John I. Rempel. 1980.

For historic plans of commercial buildings that were insured against fire:  
Insurance Advisory Organization in Markham (905) 474-0003.

## 6. Products and Services

Air Conditioning Systems:

Mitsubishi Split Systems: <http://www.mrslim.com/>

Fiber Cement Clapboard Siding:

CertainTeed Building Materials: [www.certainteed.com](http://www.certainteed.com)

## Web Sites and Links

<http://www.oaa.on.ca/> – Ontario Association of Architects (Hiring an Architect and how the OAA can help)

<http://www.caphc.ca/> - (Canadian Association of Professional Heritage Consultants (CAPHC))

<http://www.sah.org/> - Society of Architectural Historians

<http://www.icomos.org/> - International Commission on Monuments and Sites (Icomos)

<http://www.heritagecanada.org/> - Heritage Canada Foundation

<http://www.heritagefdn.on.ca/> - Ontario Heritage Foundation

<http://www.culture.gov.on.ca/english/culdiv/heritage/index.html> - Ministry of Tourism, Culture and Recreation

<http://www.culture.gov.on.ca/english/culdiv/heritage/hpd.htm> - Ontario Heritage Properties Data Base

<http://www.collectionscanada.ca/> - National Archives of Canada

<http://www.chin.gc.ca/> - Canadian Heritage Information Network (CHIN)

<http://ah.bfn.org/a/DCTNRY/vocab.html> - Illustrated Architecture Dictionary

**Appendix D**  
**Detailed Guide to Undertaking Major**  
**Restoration Work**

## **DETAILED GUIDE FOR UNDERTAKING MAJOR RESTORATION OR ALTERATION PROJECTS**

This step by step guide has been prepared to provide homeowners who are contemplating major restoration or alteration projects with more detailed information about the various tasks that should be undertaken and issues to consider. It is divided into two main sections: Part 1 - Assess and Research, and Part 2 - Design and Construction.

### **Part 1 – Assess, Research, Document and Dream:**

The first section, Assess and Research, should be undertaken with adequate time and care, possibly by the Owner with some assistance from specialists at critical intervals. The second section, Design and Construction, is almost always completed with more professional assistance and under more pressure of time and cost. It is best to complete the initial research without that pressure. All endeavours require adequate advance planning to ensure reasonable success. To undertake the restoration of a building, the Owner is required to make some preliminary plans and decisions, or at least prepare a list of aspirations and questions, before building or even drawing the proposal.

Review of the list of designated and significant historic buildings in London reveals that the majority of the buildings are privately owned and the majority of those are houses. To be of broadest assistance, these guidelines for a typical step by step restoration process are aimed at a private owner of a heritage house in an urban area. Some reference will be made to examples that represent the issues of public or corporate ownership, and larger or more complex buildings that are for commercial or institutional use, and for the issues that are unique to rural areas, but the thread of continuity will address the simpler model. For the purpose of this text there is an Owner as an individual or family, who has the authority to make decisions for the restoration of the property or house, and the implied obligation for its maintenance over a period of years. The Owner may be a new Owner attracted to the house because of inherent qualities of the building and location, or an existing Owner who has decided to improve the qualities of the house that would improve the lifestyle of the Owner. The house may or may not be designated, but we assume that the Owner is sensitive to the impact on the community.

### **Part 2 – Design and Construction**

#### **Restorations, Alterations and Additions.**

A restoration is intended to restore the building all or in part to a previous condition. That task can be difficult and fraught with choices and decisions about the authentic goal and how to achieve it. An accurate and thorough restoration creates a museum quality building complete with period accessories. Many people approach a restoration with this vision; however, few people venturing into a major restoration choose to forego the comfort and convenience of lavish indoor plumbing facilities, electric lighting, full heating and air conditioning systems and other current amenities. Nor should they. An old building restored and renovated to accommodate happy Owners will be well maintained, better than many museums. In the reasons for designation for a designated building, significant architectural or historic features are



highlighted for conservation. It is not the intent to freeze the Owner's lifestyle in some historic period in poor accommodation. There are good and bad alterations and additions to heritage buildings. The best advice is to preserve as much as possible of the original quality construction and to make the new alterations and additions complementary to the original design, but distinguishable from the original, and to make alterations and additions reversible if they turn out to be mistakes.

By definition, a building that is well maintained by appropriate conservation methods would never need restoration. However, there are reasons that develop that require the re-assessment of the status quo and the need to make significant changes to an existing building. The pressure for change usually comes from one or more of the following:

- the general dilapidation of the building condition
- the requirement for better mechanical and electrical services
- The requirement for better envelope enclosure (window, wall, and roof performance)
- The requirement to reduce structural distress (sagging floors, roof, foundation)
- The requirement to accommodate a different use (retail to office conversion)
- The requirement to expand or improve the existing use
- The requirement to achieve higher density use of land

The following guidelines assume that the Owner is motivated by one or more of the preceding list of incentives to change the building and is considering the advantages of preserving and restoring the existing building instead of demolition and replacement. The process of undertaking a restoration project is outlined as follows:

### **Step 1 - Initial Review**

A general assessment of the qualities of the building being considered and the possibilities for conservation and renewal. This step requires a combination of intuition gained from experience and emotional independence from the building. This review identifies the basic nature and quality of the subject building and a brief description of the assets and condition of the features. The initial review would identify any imminent risks to the security of the building requiring immediate attention.

### **Step 2 – Inspection and Inventory**

A detailed review of the building using a guide such as the Canadian Inventory of Heritage Building (CIHB) checklist to determine the extent and number of features that identify the building and the condition of each of those elements. This is a time-consuming process to itemize the assets of the building and record the features much like fingerprinting the unique combination of identifying elements. This process increases the appreciation of the heritage assets as well as providing the vocabulary to record and discuss the building with others.

### **Step 3 – Documenting**

In addition to the stock inventory that is possible on a checklist, the unique layout and features should be recorded by written, photographic and graphic methods. The building should be described by its features, by its relationship to the site and surroundings and by its layout and appearance, construction methods and materials. All features and elevations of the building including interior elevations and details should be recorded by a photographer able to capture the texture, shape and context of each element. The layout and siting of the building as well as details and construction assemblies should be recorded by a draftsman familiar with historical construction techniques and able to produce a set of measured drawings accurately representing the building. In addition to the recording of the layout and elements, it is important to record the physical condition of those elements. Any deterioration should be noted as well as any distress or deformation. Some skill and experience is required, not only to see and record certain kinds of deterioration, but also to know where to look in concealed locations to confirm the condition of structural and other elements. The combination of these methods provides a thorough set of documents to record and represent the building throughout the processes to follow and throughout generations to follow.

### **Step 4 - Historical Research**

The documentation produced by Step 3 only represents the current or most recent part of the building's physical history. Although certain features and elements may suggest a particular history for the building, research is required to confirm the historical path suggested by the physical evidence and possibly to reveal unexpected assets. In addition to the clues incorporated into the built elements, archives, museums, libraries written and oral histories, registry offices, insurance company records and other sources sometimes add to the total understanding of the history of a building and the reasons that physical forms developed as they did. Sometimes there are conflicting pieces of evidence that turn up in the research material and require forensic review to reconcile the apparent differences or to discount inaccurate data. The intent of the detailed recording of current condition and the careful research into the history of a building is to develop a broader sense of the relative importance of various features of the building through time. Some features that represent important people or periods may have been removed by subsequent owners for convenience or housekeeping economy. Some added features that provided temporary convenience may have outlived their purpose. At a time when the whole building is being subjected to detailed examination it is wise to examine the historical process that produced the current condition. It is also wise to determine which of those historical decisions were worthy and which were expedient, and to attempt to correct some of the mistakes of the past.

The history of a building includes the dates and names of individuals who were responsible for building decisions such as original land ownership, original construction, and changes to the building or property up to present. The history will also probably contain references to historic characters who lived in the building or who influenced the community. The history will include the land title records of this property and any previous properties that were subdivided or amalgamated to create this property. The history can be researched by asking verbal questions and getting oral answers, by examining archived documents and by examining physical evidence.

Oral History is most available in communities where there is a stability of population. In rural areas and towns, a number of people have been living in the same community for several generations and may be able to assist with information that was never written down. Oral leads may assist in determining where to start looking for documents or who else to ask for detailed information. The neighbours or previous Owners are good places to start asking. Local merchants, post office employees, librarians, clerics and municipal employees may have valuable recollections about the history of a property.

Documentary evidence of the history of a property can be pursued in several locations, but be prepared for slow and sometimes unrewarding progress. To prepare for the search, collect the known information about the property including the street address, the legal description (lot number and registered plan if it exists) and the tax roll number. Most of this information is available from the tax office if it is not recorded on a survey of the property or a recent tax bill. Unfortunately, a number of records that have been archived may have been lost. Like genealogy, the search requires patience and is rewarding for the scraps of information that attaches your property to history.

London is lucky to have a wealth of information about its physical history collected in the London Archives. This is the best place to start to get a rush of easy and rewarding information and to get directions to other sources of documents in the London area. Other sources include: the local library and city or county directories that recorded the owner's name, occupation and other miscellaneous information for each year the directory was kept. A history of the tax assessment rolls is available at the registry office, which records the name of the owner in addition to information about his occupation, family and religious affiliation. The registry office also records the history of the title to the property including deeds, easements, mortgages, and sometimes, sale prices and disputes over the property.

Various insurance companies that sold fire insurance also recorded information about the properties that were owned by policy holders for the purpose of determining risk and size of exposure. These records for commercial and industrial buildings included plans of the building with notes about the construction methods and materials, and the uses and processes accommodated in the building. The local library or archives may have copies of these records or refer to the central file for Ontario at the Insurance Advisory Organization in Markham, Ontario (see bibliography).

Photographs or drawings of houses and other buildings may be available in the local archives or in the files of local newspapers or previous owners. The families of previous owners are a good source of much information about a property. Information that is collected from private sources, with permission and appropriate credits, should be archived with the building and offered to the local library or archives who may be able to store microfiche or digital data collected about the community.

## **Step 5 – Analyze and Assess**

The research and recording process described in the first steps is difficult, slow meticulous work to gather information from records and from the building. The raw data should be reviewed to complete an overall story of the building. Some scientific or specialized processes may be

required to complete all of the required information. If extensive work will be required to the building, testing and inspection of the following materials and systems would be appropriate:

**Hazardous substances:** - Property Owners are responsible for contaminants such as asbestos, lead, mercury, silica and PCB's and certain moulds and animal debris on their property. Depending on the use of the property some of these contaminants may be present in quantities that warrant remedy by a specialist contractor. Many old heating systems used asbestos as insulation. Minor quantities of lead in piping, mercury in thermostats and "silent" switches and some PCB's in old electric light ballasts should not present difficult disposal issues. However, the build up of toxic moulds and animal debris have become recognized as a major health concern and should be removed and cleaned only by people with sufficient training and protective gear to work safely. Similarly, lead in old paints is a greater health hazard than previously recognized. Removal of old lead paint can be very dangerous, particularly if the removal process is by heat stripping or mechanical sanding that releases quantities of dust or fumes into the air. The presence of any of these substances requires a pro-active plan for the treatment or disposal by safe and authorized processes. The Owner would be advised to undertake a hazardous substance survey by a qualified firm and an abatement process before starting general renovations. A General Contractor starting into a project and encountering an extensive amount of any of these substances would have reason to stop work until the health risk was removed.

**Structural System:** - Any evidence of deterioration or signs of distress such as sagging or settling should be inspected by a structural engineer to determine the cause of the problem or problems. Some issues may require immediate stabilization, while others may require reinforcing or repair during the planned restoration process.

**Mechanical and Electrical Systems** – These systems are inclined to wear out and require replacement in the order of fifty years. A major restoration is an appropriate time to plan on the replacement of these systems. Inspection of the systems may indicate potential hazards that should be repaired before waiting for general renovations to avoid the risk of fire or water damage caused by failure of these systems.

The assessment of the heritage value of the entire building or features of the building may require the assistance of professional and/or volunteer help. This would be an appropriate time to call on the LACH to review your findings and assist in determining priorities for conservation and restoration.

## **Step 6 – Planning**

Armed with the broad understanding of a building and the way that it fits historical context, the planning for the future of the building may proceed. For many decisions along the planning route, there are a maze of avenues that should be pursued. Again, some experience in this process helps to reduce the number of options that are less promising and to reduce the time required to investigate options. The careful recording and research of steps 3 & 4 assist in an accurate assessment of "where are you at" (and where you have been) which fundamentally restricts some options of future planning, but also provides a wealth of suggestions as to future possibilities.

## HIRING PROFESSIONALS

For most house construction projects, neither the Building Department nor the Ontario Building Code requires that you hire an Architect, but you may need to submit drawings for structural components of the building, such as roof trusses or point-loaded beams, stamped by an Engineer. For more complex construction projects, it is normal to hire a Designer or an Architect as the prime consultant, and for that consultant to hire specialty engineering consultants (Structural, Mechanical, Electrical, Site Services, Landscape Architects, Interior Designers), as the project requires. Normally, the prime consultant will pay for the work of the sub-consultant as part of the overall fee, but sometimes, the Owner chooses to pay for each of the consultants separately. There are other considerations of responsibility and liability if the Owner hires the sub-consultants separately and these issues should be included in the discussion and terms and conditions in the agreement(s).

When hiring a professional at any stage of the process, be very clear that you are exchanging money for skill. You are entitled to ensure yourself that their skill is equal to your money. Although the process is not the same as selecting a product from a store shelf with a price tag, you are entitled to know in advance what you are buying and how much it will cost. For design professionals, you should shop around to determine who provides the services you require in your community, who can provide good references of satisfied clients, and who will give you some assistance in outlining the services they can provide and how much you should expect to pay for those services. The initial conversation with a design professional need not be long for you to determine whether you like their manner and previous examples of their work. Bear in mind that some Architects enjoy the forensic process of research and design for heritage buildings, others find it frustrating for their own avant-garde creativity. Be sure to ask.

Many Architects will offer to work on an hourly basis until the full scope of the work is known, and then switch to a percentage or fixed fee basis when the budget is determined. Most design firms are glad to discuss prices up front to avoid surprises either for themselves or their prospective clients, and to avoid a lengthy involvement in a project that cannot proceed for lack of adequate funding.

When engaging a design professional, insist on a standard contract provided by the Architects' or Engineers' governing body, such as RAIC Document 6, that outlines all responsibilities of both parties and the method of handling situations that may arise but nobody likes to talk about in advance. These standard agreements have been scrutinized and developed over many years based on past failures and successes. Refer to the Ontario Association of Architects web site at: <http://www.oaa.on.ca/resources/> for additional information and advice for locating and hiring an architect. Similarly, when engaging a Contractor, insist on a standard construction contract such as CCDC-2 or CCDC-3 if the work is for more than a few hundred dollars.

Many contractors offer design-build packages where the Owner pays a single provider to come up with a design and to construct the work. This is a very economical process for work that the owner can describe thoroughly to the contractor in words, photos of examples or rough drawings. If the work expected is an almost exact copy of existing sample, such as a previously completed kitchen, an existing window or door, there is good reason to go directly to a contractor. But be prepared for some differences of interpretation that neither the Owner nor the Contractor believed to be significant until the work was completed. When engaging a

Contractor to provide a design-build package, assure yourself in advance whether the extent of work will require a building permit by calling the building department. If a permit is required, be sure that you and the Contractor understand who is applying for it and who is paying for it. It is normal for the Owner to supply the cheque payable to the municipality and the person who prepared the drawings to apply for the permit and answer questions relating to the drawings.

An Architect or a Designer may be an expensive luxury to draw complete plans, elevations, sections and details and then monitor construction to ensure that the drawings are being properly interpreted. In fact, a well-prepared set of tender documents may be all that is required if a well-skilled and well-trusted contractor is available to execute the work. Changes that may be required throughout the construction can be negotiated between the owner and contractor and signed into the construction contract.

Although the Building Department does not required an Architect to produce the drawings for a building permit for simple residential work or to monitor construction, a permit is required for most construction projects. Permit drawings are also required. The municipal building inspector will inspect the work in progress and the completed work, but only to ensure that the provisions of the Building Code and Zoning Bylaws are being satisfied. It is not his job to enforce contract terms with the Contractor or to ensure that the finishes satisfy the Owner. Building Departments are far more willing to advise and assist during the planning stages of a project.

## **BUILDING CODE, ZONING AND MUNICIPAL PLANNING CONSIDERATIONS**

Intended use and occupancy - When considering the possible future uses of an existing building on an existing site, both Zoning and Building Code regulations must be considered to confirm compliance or to confirm required alterations to the design of the building, the layout of the site or the ultimate use of the building. Where bylaws and codes list prescribed requirements, there are often alternative methods for achieving compliance, particularly for existing buildings and heritage structures. For zoning bylaws, the intent can be modified a small amount by the Committee of Adjustment in most municipalities, and completely changed by an application for rezoning if successful. Building code issues can only be modified and interpreted by a small amount within the jurisdiction of the local building department to ensure that issues involving life safety are not compromised. Zoning issues are generally open to the interpretation of Council to determine what is best for the development of the municipality.

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**Appendix E**  
**Historic Colour Palette**



## OLD EAST VILLAGE HERITAGE PAINT PALETTE

(As developed by Benjamin Moore)

<b>Colour Name</b>	<b>Colour No.</b>
Townsend Harbor Brown	HC-64
Holdley Red	Hc-65
Branchport Brown	HC-72
Shore Line	CC-364
Bryant Gold	HC-7
Livingston Gold	HC-16
Forest Floor	CC-570
Hale Navy	HC-154
Knoxville Gray	HC-160
Onyx	2133-10
Laurentian Red	CC-152
Somerville Red	HC-62
Fairview Taupe	v HC-85
Revere Pewter	HC-172
Dijon	CC-210
Lenox Tan	HC-44
Tate Olive	HC-112
Brewster Gray	HC-162
Duxbury Gray	HC-163
Kendall Charcoal	HC-166
Georgian Brick	HC-50
Bradstreet Beige	HC-48
Creamy White	OC-7
White Chocolate	OC-127
Hepplewhite Ivory	HC-36
Putnam Ivory	HC-39
Louisburg Green	HC-113
Wickham Gray	HC-171
Palladian Blue	HC-144
Chelsea Gray	HC-168

For more information about the colour palette, check the OEVCA website at <http://www.oevca.ca/heritagepaint.html>