

## II The Plan

### Part A Introduction

## 1.0 Introduction

---

### 1.1 The District Documents

The Kettleby Heritage Conservation District Plan is published in two volumes:

#### 1. The District Inventory

Part One describes the Architectural Styles found in the District.

Part Two describes every every property in the District.

- Contains photographs and descriptions of each building.
- Contains historical information, where available.

#### 2. This Study and Plan.

- Describes the history of Kettleby.
- Examines its physical and cultural heritage character.
- Considers existing development controls.
- Recommends that a Kettleby Heritage Conservation District is warranted, and recommends a boundary.
- Contains the Heritage Statements required by the *Ontario Heritage Act*.
- Establishes policies for the District.
- Recommends other municipal policies to support the District.
- Establishes systems for implementation of the District
- Establishes guidelines for changes to properties in the District.

### 1.2 Unity of the Documents

These documents are complementary, and they are to be considered as a whole in interpreting the Plan.

### 1.3 The District Boundary

The Heritage District boundary, determined by the Study, is shown in the map on the next page.

## 2.0 Heritage Character and Heritage Statements

### 2.1 Heritage Resources



The boundary of the Kettleby Heritage Conservation District is shown above. The properties indicated with dots are identified as heritage properties in the *Township of King Cultural Heritage Properties Inventory*. They are considered to be heritage properties for the purposes of this Plan, and they are governed by the Objectives, Policies, and Guidelines for heritage buildings in the Plan.

For photographs and detailed descriptions of individual properties, refer to the Kettleby Heritage Conservation District Inventory, published in a separate volume.

## 2.0 Heritage Character and Heritage Statements

---

### 2.2 Heritage Character

Many of Ontario's earliest communities originated around water-powered mills. Although the mills and their ponds are long gone, the heritage character of the Kettleby Heritage Conservation District reflects the built and natural heritage of such a community. In Kettleby's case the location of the mills is in an unusually deep and curving valley, and off of the standard grid of concession roads and sideroads. As a result its topographical situation, Kettleby Road must curve into and out of the valley floor, and the lots in the historic centre of the hamlet tend to fall steeply to their rear lot lines, and most of the houses are close to the road. As a result, the hamlet has a uniquely intimate character.

The Kettleby Heritage Conservation District possesses a variety of heritage building styles dating from the 1840s through the early 20<sup>th</sup> century. The past prosperity of Kettleby is indicated by the presence of two substantial late 19<sup>th</sup> century churches. The majority of the newer buildings in the District are sympathetic to the heritage buildings in terms of design and scale.

The topographical character of the District reflects its location on the Oak Ridges Moraine. This character has been mostly undisturbed since the original development of the hamlet. The requirements of the Oak Ridges Moraine Conservation Act provide protection for the natural and agricultural uses in most of the surrounding land.

## 2.0 Heritage Character and Heritage Statements

---

### 2.3 Statement of Heritage Value

Kettleby is an ideal community for a Heritage Conservation District. It is a distinct area in the Township of King, characterized by a wealth of heritage buildings, in a strongly natural and rural setting. Kettleby Creek, whose mills gave birth to the hamlet, carved a deep curving swath through the Oak Ridges Moraine. This topography, and the response of the built form to that topography gives Kettleby a unique character.

Kettleby is a historic rural hamlet with a remarkable sense of cohesiveness in its collection of mainly early 20th century houses. With a total of 23 buildings within the hamlet listed on the Richmond Hill *Inventory of Buildings of Architectural and Historical Importance*, there is a high percentage of heritage buildings in the area. Only one historical house has been demolished since 1990, and very few new buildings have been introduced into the neighbourhood since the post World War II period.

Particular elements worthy preservation are:

- A high percentage of heritage buildings, most of which are very intact.
- A rural village character created by rural road profiles, large lots, rural outbuildings, mature trees, rich ornamental planting, undisturbed topography, and surrounding natural and agricultural areas.
- A strong sense of place created by the small size of the community, the survival and good maintenance of the many heritage buildings, and the lack of modern development in the hamlet or in sight of the hamlet.

### 2.4 Statement of Heritage Attributes

The heritage attribute of Kettleby are embodied in its buildings and landscapes, which are shown and described in detail in Sections 4.1 through 4.4 of the Study, in Part I of this volume, and in the District Inventory, published in a separate volume. These attributes are worthy of preservation.

## 2.0 Heritage Character and Heritage Statements

---

### 2.5 Statement of Objectives in Designating the District

#### 2.5.1 Overall Objective

To ensure the retention and conservation of the District's cultural heritage resources and heritage character, and to guide change so that it contributes to, and does not detract from, the District's architectural, historical, and contextual character.

#### 2.5.2 Objectives for Heritage Buildings

To retain and conserve the heritage buildings identified in the District Plan map on page 47.

To conserve heritage attributes distinguishing, qualities or character of heritage buildings and avoid the removal or alteration of any historic or distinctive architectural feature.

To correct unsympathetic alterations to heritage buildings.

To undertake the restoration of heritage buildings based on a thorough examination of archival and pictorial evidence, physical evidence, and an understanding of the history of the local community.

#### 2.5.3 Objectives for Non-Heritage Buildings

To retain and enhance complementary characteristics of non-heritage buildings.

To encourage improvements to non-complementary buildings so that they further enhance the heritage character of the District.

### **3.0 Heritage Character and Heritage Statements**

---

#### **2.5.4 Objectives for Landscape/Streetscape**

To facilitate the introduction of, as well as conservation of, historic landscape treatments in both the public and private realm.

To preserve trees and mature vegetation, and encourage the planting of species characteristic of the District.

To introduce landscape, streetscape, and infrastructure improvements that will enhance the heritage character of the District.

To introduce landscape, streetscape, and infrastructure improvements that will encourage a safe and comfortable pedestrian environment.

#### **2.5.5 Objectives for New Development**

To ensure compatible infill construction that will enhance the District's heritage character and complement the area's village-like, human scale of development.

To guide the design of new development to be sympathetic and compatible with the heritage resources and character of the District while providing for contemporary needs.

#### **2.5.6 Objectives for Community Support**

To foster community support, pride and appreciation of the heritage buildings, landscapes, and character of the District, and promote the need to conserve these resources for future generations.

To facilitate public participation and involvement in the conservation of heritage resources and further development of the District.

To offer assistance and incentives to individual heritage property owners to encourage the use of proper conservation approaches when undertaking improvement projects.

## 3.0 Review and Interpretation

---

### 3.1 Review of Activities in the District

#### 3.1.1 Activities subject to review

In accordance with Section 42.1 of the *Ontario Heritage Act*, the Goal and Objectives, Policies, and Design Guidelines in this document will be used to review the following types of activities in the District (other than those exempted below) in particular as it relates to the review and approval of a Heritage Permit application:

- The erection, demolition, or removal of any building or structure, or the alteration of any part of a property other than the interior of a building or structure, other than activities described in Section 3.1.2, below. (A 'Structure' is anything built that is intended to be permanent, such as outbuildings, fences, signs, and infrastructure items such as utility boxes.)
- All matters relating to the Town of Richmond Hill Official Plan, and the regulation of zoning, site plan control, severances, variances, signage, demolitions, and building relocation.
- All municipal public works, such as street lighting, signs, landscaping, tree removal, utility locations, and street and infrastructure improvements.
- All activities of the municipal and regional governments.

#### 3.1.2 Activities exempt from review

In accordance with Section 41.1 (5)(e) of the *Ontario Heritage Act*, the following classes of alterations that are minor in nature, are not required to obtain a heritage permit, and are not subject to review under this Plan:

- any interior work;
- repair to roof, eavestroughs, chimneys; re-roofing using appropriate material listed in Section 9.8;

- repair and restoration of original elements using like materials;
- caulking, window repair, weatherstripping, installation of storm doors and windows;
- minor installations, including small satellite dishes, lighting, and flagpoles;
- fencing, patios, garden and tool sheds, gazebos, dog houses and other small rear outbuildings that are not readily visible from the street;
- planting, and removal of trees smaller than 200mm caliper, measured at 1.5m above the ground, and any other vegetation on private property.
- Extension of residential parking pads other than in front or flankage yards.
- Ramps and railings to facilitate accessibility, gates installed for child safety.
- Temporary installations, such as basketball nets, planters, statues, seasonal decorations.
- Repair of utilities and public works, installation of public works that are in compliance with the Guidelines.

### 3.2 Contexts for Interpretation

Provisions of the District plan should be considered within the contexts of:

- The Provincial Policy Statement, and
- Overall municipal objectives and goals.

In accordance with Section 41.2 of the *Ontario Heritage Act*, Council may not pass a by-law for any purpose that is contrary to the objectives set out in the Heritage Conservation District Plan. In the event of a conflict between the Plan and a municipal bylaw that affects the District, the Plan prevails to the extent of the conflict.



## Part B

# District Policies

## 4.0 District Policies—Buildings and Sites

---

### 4.1 Overview

The Kettleby Heritage Conservation District has a wealth of heritage resources, and a recognizable heritage character. The heritage character of the District is enhanced by streetscapes, planting, fencing, open spaces, vistas, and natural areas.

The Plan and its Policies anticipate change. Heritage buildings will be restored, reused, and have additions. Non-heritage buildings will also be added to or altered. New buildings will be constructed. The purpose of the Plan is to ensure that these activities are complementary to both the individual heritage buildings and the overall heritage environment in the District.

To preserve and enhance the heritage character of the District, policies have been developed concerning the following.

- heritage buildings;
- non-heritage buildings;
- new buildings;
- landscapes.

The Policies are supported by illustrative guidelines, which are found in Section 9.0 of the District Plan.

## 4.0 District Policies—Buildings and Sites

---

### 4.2 Heritage Buildings

Kettleby has an attractive collection of nineteenth and early twentieth century village buildings of varied types and styles. The District consists of a predominantly residential building stock, but there are also two churches, outbuildings/barns, a village store and a former blacksmith shop. The retention of these buildings is essential to the success of the District. Therefore, the intent is to conserve and restore these resources, prevent their demolition and if necessary, ensure their relocation or salvage.

The map on page 47 indicates properties included in the *Township of King Cultural Heritage Property Inventory*. For the purposes of this Plan, all of these properties are considered heritage properties. Properties added to the Township Inventory at a later date will then be considered heritage properties.

The conservation of heritage buildings involves actions or processes that are aimed at safeguarding the heritage attributes of the resource so as to retain its heritage value and extend its physical life. Conservation can involve preservation, rehabilitation, restoration or a combination of these actions. These terms are defined as follows:

- **Preservation:** The action or process of protecting, maintaining, and/or stabilizing the heritage attributes (materials, form, integrity) of the entire heritage resource (or an individual component of the resource) while protecting its heritage value.
- **Rehabilitation:** The action or process of ensuring a continuing use or a compatible contemporary use of a heritage resource (or an individual component) through repair, alterations, or additions, while protecting its heritage value. This can include replacing missing historic features either as an accurate replica of the feature or may be a new design that is compatible with the style, era, and character of the heritage resource.
- **Restoration:** The action or process of accurately revealing, recovering, or representing the state of the heritage resource (or of an individual component), as it appeared at a particular period in its history, while protecting its heritage value. This could include removal of features from other periods in its history and the reconstruction of missing features from the restoration period (based on clear evidence and detailed knowledge).

#### 4.2.1 Conservation of Heritage Buildings

- a) Conserve and protect the heritage value of each heritage resource. Do not remove, replace, or substantially alter its intact or repairable heritage attributes.
- b) Conserve changes to a heritage resource which, over time, have become heritage attributes in their own right.
- c) Conserve heritage value by adopting an approach involving minimal intervention.
- d) Evaluate the existing condition of heritage attributes to determine the appropriate intervention needed. Use the gentlest means possible for any intervention.
- e) Maintain heritage attributes on an ongoing basis to avoid major conservation projects and high costs.

## 4.0 District Policies—Buildings and Sites

---

- f) Repair rather than replace heritage attributes using recognized conservation methods. Respect historical materials and finishes by repairing with like materials.
- g) Replace using like material any extensively deteriorated or missing parts of heritage attributes.
- h) Correct inappropriate interventions to heritage attributes.
- i) Undertake any work required to preserve heritage attributes physically and visually compatible with the heritage resource.
- j) Respect documentary evidence. Conservation work should be based on a thorough examination of physical and archival evidence. Where there is insufficient evidence, it may be appropriate to make the design, form, material, and detailing of the new feature or element compatible with the character of the heritage resource as commonly found in the District.

### 4.2.2 Alterations and Additions to Heritage Buildings

- a) Conserve the heritage value and heritage attributes of a heritage resource when creating any new addition or any related new construction. Make the new work physically and visually compatible with, subordinate to, and distinguishable from the heritage resource.
- b) Ensure that any new addition, alteration, or related new construction will not detrimentally impact the heritage resource if the new work is removed in future.
- c) Alterations and additions to the heritage resource shall conform with the Guidelines found in Section 9.3.

### 4.2.3 Relocation of Heritage Buildings

- a) Relocation or dismantling of a heritage building will be employed only as a last resort.
- b) Buildings of cultural heritage value shall be retained in situ (at their original locations) whenever possible. Before such a building can be approved for relocation to any other site, all options for on-site retention will be investigated. The following alternatives, in order of priority, will be examined prior to any approval of relocation for a heritage building:
  - Retention of the building on site in its original use.
  - Retention of the building on site in an adaptive re-use.
  - Relocation of the building to another part of the original site.
  - Relocation of the building to another site in the District
  - Relocation of the building to a sympathetic site within the Township of King.
- c) A threatened heritage building relocated to the District from another site should generally be compatible in style and type to the existing development patterns in the District.

### 4.2.4 Demolition of Heritage Buildings

- a) The demolition of heritage buildings within a Heritage Conservation District is not supported.
- b) The Township, under the *Ontario Heritage Act*, may refuse a demolition permit for either an individually designated building or a building located within the District.

## **4.0 District Policies—Buildings and Sites**

---

### **4.2.5 Salvage of Historic Building Materials and Features**

- a) In the rare case where a heritage building is permitted to be demolished, the building will be documented (researched and photographed) and the proponents of the demolition will be required to advertise in the local press, the availability of the building for relocation or salvage of architectural features, as a condition of the demolition permit.
- b) The Township may require the demolition of a building to be undertaken in such a manner as to expose the construction techniques used for documentation and educational purposes.

### **4.2.6 Use of a Heritage Building**

- a) The uses permitted for a heritage building will be governed by the zoning by-law.
- b) Uses that require minimal or no changes to heritage attributes are supported.

### **4.3 Non-Heritage Buildings**

#### **4.3.1 Additions and Alterations**

Many of the properties in the Kettleby Heritage Conservation District are non-heritage buildings. Most of these buildings are good neighbours to the heritage buildings in scale, massing, and design. There are also newer buildings that have been consciously designed to complement the heritage buildings in the village.

#### **4.3.2 Design Approach**

Alterations and additions to non-heritage buildings in the District should be consistent with one of two design approaches: Historical Complementary or Modern Complementary as described in the Guidelines in Section 9.4.

#### **4.3.3 Demolition of Non-Heritage Buildings**

Generally, the demolition of a Non-Heritage building is not supported, if the building is supportive of the overall heritage character of the District.

## 4.0 District Policies—Buildings and Sites

---

### 4.4 New Residential Buildings

New residential buildings will have respect for and be compatible with the heritage character of the District. Designs for new residential buildings will be based on the patterns and proportions of 19<sup>th</sup> century and early 20<sup>th</sup> century building stock that are currently existing or once existed in the village. Architectural elements, features, and decorations should be in sympathy with those found on heritage buildings.

#### 4.4.1 Design Approach

- a) The design of new buildings will be products of their own time, but should reflect one of the historic architectural styles traditionally found in the District.
- b) New residential buildings will complement the immediate physical context and streetscape by: being generally the same height, width, and orientation of adjacent buildings; being of similar setback; being of like materials and colours; and using similarly proportioned windows, doors, and roof shapes.
- c) New residential building construction will respect natural landforms, drainage, and existing mature vegetation.
- d) Historically appropriate heights for new residential buildings are considered to be 1½ to 2½ storeys, subject to an actual height in metres complying with zoning provisions.
- e) New residential building construction in the District will conform with the Guidelines found in Section 9.5.2.

### 4.5 Landscapes

Landscapes and Landscaping helps to define the character of the District, and to provide an appropriate setting for its historic buildings. The Ontario Heritage Act extends alteration controls to cover property features, in addition to the exterior of buildings and structures. Property features can include trees, vegetation, pathways, fences, and other landscape elements that are of cultural heritage value or interest.

#### 4.5.1 Landscape Treatment

Existing historical landscapes will be conserved. The introduction of complementary landscapes to the heritage environment will be encouraged. Landscape Guidelines are provided in Section 9.7.

#### 4.5.2 Trees and Shrubs

- a) Mature trees will be preserved except where removal is necessary due to disease or damage, or to ensure public health and safety, as certified by a professional arborist. Lost trees should be replaced.
- b) New trees and shrubs should be native, historical, non-invasive species, as listed in the Guidelines.
- c) Planting should not obscure heritage buildings, but can frame important features. Planting should screen less attractive sites and prospects in the District.

#### 4.5.3 Fences

- a) Fences will be regulated by the municipal fence by-law.
- b) Existing historical fences will be preserved. The erection of new fences of historic designs is encouraged.

## 5.0 District Policies—Streetscape and Infrastructure

---

### 5.1 Overview

The following policies address those components of the District located primarily in the public realm. These features include roads, curbs, municipal services, parking facilities, sidewalks, boulevards, street furniture, pedestrian amenities, lighting, utility wires, public signage, vegetation, parkettes, and open space. The proper treatment of these features can enhance the heritage character of the District.

### 5.2 Roads, Curbs, and Municipal Services

The provision of adequate roads, curbs, storm and sanitary sewers, and water supply are essential components for a living Heritage District.

#### *Policies:*

- a) Road and servicing improvements will be undertaken in a manner that preserves and enhances the heritage character of the District.
- b) Existing pavement widths should not be increased.
- c) Existing rural profiles and surfacing should be preserved.

### 5.3 Sidewalks and Boulevards

The limited presence of sidewalks, and the presence of Town trees and other planting within the road rights of way are important aspects of the informal village character of Kettleby.

#### *Policies:*

- a) Retention of the existing extent of sidewalks within the District is supported.
- b) Retention of Town street trees in the right of way is supported.

## 5.0 District Policies—Streetscape and Infrastructure

---

### 5.4 Street Furniture and Pedestrian Amenities

Street furniture and related pedestrian amenities should be part of a co-ordinated design approach, to help define the District as a distinctive and special area.

*Policies:*

- a) Selection of street furniture, such as trash receptacles and benches should follow the Guidelines in Section 9.6 of this Plan.

### 5.5 Street Lights and Utility Wires

Street lights and utility wires are necessary in all communities. A distinct street light and absence of overhead wires can be a cohesive element that ties the District together and defines it as a special area.

*Policies:*

- a) Over time, a consistent street light will be used throughout the District to enhance its identity as a heritage area. The selected street light fixture will reflect the village-like, heritage character of the District.
- b) Street and other outdoor lighting will be appropriate in light intensity to the function of the street.
- c) Selection of street lighting fixtures should follow the Guidelines in Section 9.6 of this Plan.

### 5.6 Public Signage

Typical public signage includes directional, regulatory, identity, and public information signs. If properly developed, these signs can promote a co-ordinated identity supported of the heritage area.

- a) Regulatory signs should be the same type of sign used elsewhere in the municipality.
- b) A design for Heritage District identification signs should be developed to help promote awareness of the District. The design should have a simple, distinctive shape, and should be mounted with street name signage, and at other appropriate locations in the District. .
- c) Heritage District entry signs should be designed and installed at the gateway points. The design, colour, and materials of street name signs, entry signs, and other public information signage will be consistent and complementary to the District character.



## 5.0 District Policies—Streetscape and Infrastructure

---

### 5.7 Vegetation

The vegetative cover in the public realm of the District significantly contributes to the area's human-scale, village-like character. Street trees, flowers in baskets, shrubs, and vegetation found in the open spaces and along the watercourse all contribute to the area's distinctiveness. In addition to their scenic beauty, trees and other vegetation are equally important for controlling the effects of climate by reducing wind velocity, providing shelter from sun, rain, and snow, and creating a moderated microclimate.

- a) Plant material introduced to the public realm should be indigenous and/or historically appropriate.
- b) Existing mature trees and other vegetative amenities in the public realm should be retained and preserved except where removal is necessary due to disease or damage, or to ensure public health and safety.
- c) The shaping of street tree canopies for utility wires will be undertaken in a sensitive manner so as not to disfigure the tree. The impact of this process on existing trees may be a factor when burial of utility wires is being considered.
- d) An appraisal of the health of tree cover in the public realm will be undertaken with the result being a replanting policy or plan to replace unhealthy trees and coordinate new plantings.
- e) The placement of new tree-plantings will avoid screening buildings of cultural heritage value or interest.
- f) Plantings will contribute to screening less attractive sites in the District, including above-ground utilities, where practical from an operation and maintenance perspective.
- g) Guidelines for appropriate vegetation are located in Section 9.7.

## 6.0 District Policies—Special Areas and Projects

---

### 6.1 Public Awareness

It is extremely important to ensure that all property owners and residents in a heritage conservation district are aware of, and have a clear understanding of, the policies, processes, and procedures which apply in the District. Education opportunities and a comprehensive communication strategy are essential.

#### 6.1.1 Communications

Effective communication of District goals, policies and guidelines is important to the success of any Heritage Conservation District.

*Policies:*

- a) Information concerning the District and the District Plan, as well as related matters, will be made available to property owners, residents, and commercial tenants.
- b) The Heritage Conservation District by-law will be registered on title to every property in the district, in accordance with the *Ontario Heritage Act*.
- e) The heritage section of the Town's website will ensure easy access to a Kettleby Heritage Conservation District section which will include information such as:
  - a. historical information on the District;
  - b. a map of the District;
  - c. the Heritage Conservation District Plan, in the form of downloadable sections as PDF files;
  - d. links to the Kettleby Village Association website.
  - e. links to external websites with helpful heritage information, such as those listed in Section 10 this Plan.
- g) Additional opportunities and mechanisms to inform new homeowners and commercial tenants about the Heritage District and associated requirements through existing Town department and operational requirements will be pursued.

## 6.0 District Policies—Special Areas and Projects

---

### 6.1.2 Education

Education is a useful tool in preserving heritage resources, for owners of heritage properties, whether or not they are in the District, and for Township Staff and members of LACAC. Some recommended steps that might be undertaken include:

- a) The creation and promotion of learning opportunities for property owners in the District may be pursued. This may include special workshops or presentations, as well as the provision of written materials.
- b) The promotion of periodic learning opportunities for members of Heritage Richmond Hill to ensure a comprehensive understanding of the heritage conservation principles and policies as well as the specific policies of the Kettleby Heritage Conservation District Plan is supported.
- c) A user-friendly information handout might be prepared to explain the heritage conservation easement concept and the associated agreement.

### 7.1 Overview

Municipal planning and development policies may have a greater impact on the heritage character of a District than do explicit heritage policies. It is important to integrate all policies that have a heritage impact in order to maximize the protection of the special character of the District.

### 7.2 Recognizing the Heritage District Plan

The purpose of the Township of King Official Plan is to set out policies and programs to govern the nature, extent, pattern, and scheduling of development and redevelopment and other matters within a framework of general goals and objectives. One of the overall general goals of the Official Plan is to foster an understanding of and to endeavour to protect the heritage of the Township.

*Policy:*

- a) The Official Plan should be amended to recognize the Kettleby Heritage Conservation District Plan 2007.

### 7.3 Land Use in the District

The general use of land in the District is identified in the Official Plan and its amendments, and is further refined in specific zoning by-laws for the area. Land uses in the District include residential, industrial, agricultural, and open space. All land in the District is zoned as Oak Ridges Moraine Hamlet, or Oak Ridges Moraine Countryside. No changes in the zoning provisions are recommended at this time.

*Policy:*

- a) Existing District land uses, designated in the Official Plan and the amendments and the prevailing zoning classifications are supported.

## 7.0 Municipal Policies

---

### 7.4 Land Severance and Minor Variances

In addition to the matters to be addressed under the Planning Act, the Committee of Adjustment, in determining whether a consent is to be granted, consults with appropriate Township departments and agencies and has regard for adjacent use (i.e., compatibility of the size, shape, and proposed use of the new lot with the adjacent uses), access considerations, and availability of services.

In commenting to the Committee of Adjustment on applications for severance or minor variance in the District, the Township should only support such applications if the proposal is compatible with the objectives and policies of the District Plan.

- a) Each land division proposal and variance will be evaluated on its own merits and as to its compatibility with the objectives and policies of the Heritage Conservation District Plan.

### 7.5 Site Plan Control

Under By-law 90-20, Site Plan Control applies to commercial and institutional properties throughout the Township. Site Plan Control may also apply to residential properties in the District, under Sections 6.5A and 6.24 of the Zoning By-law 2005-23. Site Plan Control allows Council to approve plans and drawings as provided for in section 41 of the Planning Act, R.S.O., 1990.

#### *Policy:*

- a) The Township should ensure that the Site Plan Control approvals within the District include review by design professionals with demonstrated experience in heritage work. It may be desirable to obtain outside professional advice to supplement the expertise of Township staff.

## 7.0 Municipal Policies

---

### 7.6 Signage By-law

Since Kettleby is almost entirely residential and agricultural in use, and has a special heritage character, the opportunities for commercial signage are limited, but this is also a sensitive issue.

*Policy:*

- a. Any commercial signage in the District will require a heritage permit, and the design of signs will be regulated by the guidelines in this Plan.

### 7.7 Demolition Control

Recent amendments to the Ontario Heritage Act allow Council to prohibit the demolition of a structure designated under the Act. Properties within a heritage conservation district are considered to be designated.

*Policy:*

- a) Council will prevent the demolition of heritage buildings within the District.

### 7.8 Heritage Easements

A Heritage Easement agreement requires the owner of a heritage building to secure approvals for any changes or alterations, reasonably maintain the structure to prevent any deterioration, and retain insurance on the building in an amount equal to its replacement.

*Policy:*

- a) A Heritage Easement Agreement should be considered for major redevelopment projects in the District which involve the incorporation and restoration of a heritage building.

### 7.9 Tax Measures

Recent provincial legislation allows municipalities to enact property tax abatement for properties designated under Part IV and Part V of the *Heritage Act*. The Township should evaluate this legislation to determine if it can be usefully applied to the District.

### 7.10 Grants and Loans

The loss of heritage properties due to simple neglect is an avoidable tragedy and small levels of assistance have proven to be very effective in encouraging needed repairs and restoration. The Township should consider creating a program for small grants and loans. Other municipalities can provide a variety of models.

### 7.11 Tree Preservation

The preservation of mature trees is a major objective of the District Plan.

*Policy:*

- a) Removal of existing mature trees shall be restricted by Regional forestry regulations, the District Plan, or by a municipal tree by-law.

## Part C

# Implementing The District



## 8.0 Implementation

---

### 8.1 Overview

Once Council has adopted the boundary and the Plan for the Heritage District and any appeals have been heard by the Ontario Municipal Board, a variety of measures is necessary to ensure the successful implementation of the District. These include.

- an application review process that is simple, efficient, and fair;
- a review body to provide advice on proposed alterations, new construction, demolitions in the District;
- the availability of the policies and guidelines for use by the public;
- public awareness of the District concept, its objects, and its boundaries;
- a mechanism to review and, if necessary, amend the District's policies and procedures.

### 8.2 Application Review Process

Once a heritage conservation designation comes into force, no person, including the municipality, can perform any exterior construction, demolition, removal or alteration, except for work exempted in Section 3.1.2 of this Plan, without a permit issued by the Council of the municipality. The permit application process is a means for the municipality to assess proposed changes and determine if these will beneficially or detrimentally affect the heritage attributes or character of the District.

Under the *Ontario Heritage Act*, Council can delegate the review of proposed work in the District from a heritage perspective to Township staff and the local heritage advisory committee (Heritage King). Heritage King is the Townships's heritage advisory committee, created in accordance with the *Ontario Heritage Act*.

Under this system, approval of non-controversial items in conformity with the Plan is delegated to a nominated person on Township Staff. At the commencement of the District, the Commissioner of Planning and Development is the nominated person. Council may alter the delegation by resolution.

The permit process consists of three different processes, depending on the scope and scale of the project: Heritage Permit, Heritage Building Permit, and Heritage Site Plan Approval. For example, approval to replace a door could be dealt with, in most cases, almost immediately from Town staff whereas a request to construct an addition or a new building would require a Site Plan Approval Agreement followed by a Building Permit.

### 8.2.1 The Heritage Permit

This type of application is only used when no other permits are required for the work to be undertaken. The following list identifies some of the types of minor projects which require a Heritage Permit:

- structural changes that affect a building's external appearance (e.g., removal or addition of a porch);
- new or different cladding materials for both walls and roofs;
- new or different windows or doors;
- changes or removal of architectural decoration or features;
- new chimneys;
- introduction of skylights or awnings visible from the street;
- masonry cleaning and repointing;
- new or increased parking areas in front or flanking yards;
- mechanical equipment that can be viewed from the streetscape;
- public information signage (not regulatory signage, such as traffic and parking signs);

The list may not be complete and any undertaking should be discussed with Township staff. In addition, applicants are requested to confirm their projects with the Building Standards Department to ensure that a Building Permit is not required. There is no fee for a Heritage Permit.

A Heritage Permit is not required for a wide variety of minor projects. These are listed in Section 3.1.2.

The permit procedure has been designed to streamline and minimize the time and effort needed by the applicant to gain this approval. Council and Heritage King have delegated the approval of non-controversial Heritage Permits to Township staff. Most applications can be dealt with at the desk.

### Heritage Permit Procedure

#### Applicant:

- Reviews project with Planning Staff.
- Confirms with Building Division whether a Building Permit is required.
- Completes one-page Heritage Permit application form.

#### Planning Staff:

- Reviews application and either:
  - approves or refuses permit;
  - circulates to Heritage King and/or Council
- Provides a summary of all decisions to Heritage King for information.
- Forwards application to Heritage King/Council if outstanding issues cannot be resolved.

## 8.0 Implementation

---

### 8.2.2 Heritage Building Permit

A Building Permit in a Heritage District is considered to be a permit issued pursuant to the *Ontario Heritage Act*. The Heritage Building Permit process usually involves proposals that are generally minor, but require structural changes or involve change of use or life safety issues, and therefore require compliance with the Building Code. Types of projects requiring a Building Permit include:

- new construction
- structural repairs to porches, chimneys, roofs, walls, etc.;
- demolition;
- additions;
- commercial signage;
- change of use.

There is no additional fee beyond what is normally required to obtain a Building Permit outside of the District. Council and Heritage King should delegate the approval of non-controversial Heritage Building Permits to Town staff.

Building Services only accepts building permit applications when all other project requirements are satisfied. Heritage approval is similar to the other approvals that are required in the process, and will be conducted in parallel with them. It should not create any substantial delay in obtaining a building permit. The review of the heritage aspects of a permit will be carried out by Planning Division Staff following the same procedures as the heritage permit.

#### Building Permit (Heritage) Procedure

##### Applicant:

- Consults with Planning Staff on heritage requirements.
- Completes heritage permit application.

##### Planning Staff:

- Reviews application and either:
  - approves permit or refuses permit with comments;
  - circulates to Heritage King for comment.
  - when necessary, may use Urban Design Consulting budget to obtain professional advice.
- Provides a summary of all decisions to Heritage King for information.
- Forwards application and report to Heritage King/Council if outstanding issues cannot be resolved.

##### Building Services:

- Accepts building permit application when heritage and other approvals are obtained.
- Verifies that permit drawings are in compliance with Site Plan Review drawings, if project originated in Site Plan Review process.

### 8.2.3 Heritage Site Plan Approval

A Site Plan Agreement in the District is considered to be a permit issued pursuant to the *Ontario Heritage Act*.

The Heritage Site Plan Approval process requires the submission of detailed building elevations, a site plan and grading, and a tree preservation/landscape plan. A full application review is required for all new buildings in the District (including residential properties).

A simplified Site Plan Agreement is used for low density residential development. A standard Site Plan Agreement is used for all commercial, institutional, or industrial developments, where permitted.

There is no additional fee beyond what is normally required for Site Plan Approval outside of the District.

The approval procedure is essentially the same as for any site plan application with Heritage King Hill simply being a review body as part of the application circulation.

#### Site Plan Approval (Heritage) Procedure

##### Applicant:

- Applies to the Planning Department and completes the standard application form.
- Consults with Town Staff, if desired.

##### Planning Department:

- Forwards application to designated Heritage Staff, in addition to usual Town departments and external agencies.

##### Heritage King:

- Reviews application and either approves or refuses heritage clearance, with comments.
- Forwards application and reports to Council if outstanding issues cannot be resolved.
- Prepares Site Plan Agreement in accordance with usual procedures.

##### Designated Heritage Staff:

- Assists the LACAC in reviewing application submission.
- Facilitates communication between applicant, Heritage King, and Council.
- Advises Legal Department on the form of the Site Plan Agreement.

##### Legal Department:

- Drafts Site Plan Agreement and forwards to applicant for signing.
- Forwards Agreement to Mayor/Clerk for execution after owner has signed.

Once a Site Plan Agreement is executed, a Building Permit application can be submitted.

##### Designated Heritage Staff:

- Assists Building Services in determining that building permit drawings comply with Site Plan Agreement.

## 8.0 Implementation

---

### 8.3 Appeal Process

Final authority for issuing permits is with Council, under the *Ontario Heritage Act*. Applications that are not able to be resolved in the delegated approval process can be forwarded to Council for final resolution.

According to the provisions of the *Ontario Heritage Act*, if a heritage permit application is denied by Council, or approved with terms and conditions the applicant does not support, the applicant can appeal the decision to the Ontario Municipal Board. The Board can approve, approve with conditions, or dismiss the application.

### 8.4 Enforcement of the District Plan

The Township will enforce the requirements of the District Plan using the regulatory provisions of the *Ontario Heritage Act*, the *Planning Act*, the *Building Code Act*, and the *Municipal Act*.

### 8.5 Recognizing the District Plan

The following municipal documents should be amended to recognize the boundary of the District and be reviewed in order to facilitate the objectives of the District Plan: Township of King Official Plan, as amended, Site Plan Control By-law, Zoning By-law and the Sign By-law.

### 8.6 Understanding the District Plan

Planning Staff is available to assist individuals wanting more information on or clarification of heritage conservation measures, funding assistance, administrative/approval procedures, and on the specific policies and guideline of the District Plan.

### 8.7 Monitoring the District Plan

Township Staff should be responsible for the implementation of the policies and guidelines of the District Plan.

#### *Review of the District Plan*

The District Plan should be reviewed by Staff on a regular basis to ensure that the Plan's objectives are being achieved.

#### *Amendments to the District Plan*

The policies and guidelines of this Plan may be amended by by-law after consultation, amendment circulation to potentially impacted parties, and public notice. Minor administrative and technical changes to the Plan may be implemented by a resolution of Council. This includes changes such as:

- delegation of reviewing authority;
- revisions to the *Township of King Cultural Heritage Property Inventory* in light of new research, new photography, and review;
- provision of additional commentary and illustrations in the design guidelines that are determined to be useful in clarifying the objectives and policies of the Plan, and the intent of the design guidelines.

#### *Public Information Meetings*

Public information meetings may be held by Township Staff or Heritage King on matters related to the District Plan of significant importance or public interest.

### 8.8 Public Awareness of the District

To inform Township staff, the general public, local property owners, and tenants of the designation of the District, the following actions should be undertaken:

#### *Immediate Actions*

- All Township departments involved in municipal work that could potentially impact the District should be informed of the boundaries and the policies of the District.
- A press release should be issued to the local media.
- All property owners and tenants should receive notice of the District designation and be informed as to where a copy of the District Plan can be reviewed or purchased. The use of the Heritage Permit should also be explained.
- The Kettleby Village Association should be notified by letter and sent a copy of the District Plan.
- All local real estate offices should be sent notice of the new District and should be requested to indicate this heritage status on any listings with the District boundary.
- The Shomberg Branch Library should act as a repository for reference copies of the District Plan.

#### *Future Actions*

- A district-specific web-page should be created on the Township website providing information, updates, and links to sites that are relevant to property owners in Kettleby.
- The installation of District entry/identity signage should be pursued.
- The installation of Heritage District street name signs should be pursued.
- The interpretive plaque program for significant buildings should be continued.
- Kettleby residents should be encouraged to serve on Heritage King to provide local representation.

## 8.0 Implementation

---

### 8.9 Application Checklists

The following checklists are provided to assist applicants in obtaining permits, and to assist staff in conducting pre-review and evaluating the applications.

#### 8.9.1 Heritage Permit Checklist

For minor work, not ordinarily requiring a Building Permit:

- Inspect the property description in the District Inventory. Make note of any comments that indicate needed maintenance and repair. Proper maintenance and repair is the primary means of protecting the heritage character of the District. Applicants are strongly encouraged to include necessary maintenance tasks at the first opportunity.
- Show results of any historical research. For example: provide a chip of original paint, if possible, when repainting; or provide copies of historic drawings or photographs when replacing or restoring elements such as windows, signs, and awnings.
- Read and understand any required technical material. For example: obtain a copy of the relevant Preservation Brief document, as listed in Section 9.3.2.
- Read and understand the relevant Policies (Section 6) and Guidelines (Section 9) in this Plan.
- In the case of more substantial work under a Heritage Permit, provide drawings that demonstrate compliance with the Policies and Guidelines of this plan.

### 8.9.2 Building Permit (Heritage) Checklist

For additions, renovation, and restoration:

- Inspect the property description in the District Inventory. Make note of any comments that indicate needed maintenance and repair. Proper maintenance and repair are the primary means of protecting the heritage character of the District. Applicants are strongly encouraged to include necessary maintenance tasks at the first opportunity. Also make note of comments that indicate steps that could be taken to restore heritage features or to remove unsympathetic later work.
- Show results of any historical research. For example: provide copies of historic drawings or photographs, or show results of investigation of conditions underlying unsympathetic later work.
- Read and understand any required technical material. For example: obtain a copy of the relevant Preservation Brief document, as listed in Section 9.3.2.

For new construction, additions, renovation and restoration:

- Read and understand the relevant Policies (Section 6) and Guidelines (Section 9) in this Plan.
- Provide all documents ordinarily required for a building permit. These should include, as applicable for the scale of the work: outline specifications and drawing notes, indicating all materials visible from the exterior; elevations of all sides at a minimum scale of 1:50.
- For high value heritage buildings, further drawings may be required, such as details and profiles, at a suitable scale, of cornices, railings, trim, soffits and fascias; an eye-level perspective, including adjacent buildings, for new buildings; a site plan showing building location, fencing, and planting.
- For projects requiring Site Plan Approval, include copies of approved drawings from the Site Plan Approval process.



### 8.9.3 Site Plan Review (Heritage) Checklist

- Read and understand the relevant Policies (Section 6) and Guidelines (Section 9) in this Plan.
- Provide all documents ordinarily required for a Site Plan Approval. These should include: site plan, at a scale suitable to the size of the property, showing location of the building(s) and buildings on adjacent properties, fencing, planting, sidewalk and driveway paving, and porches, decks, and other exterior elements; elevations of all sides, at a scale suitable to the size of the project, and including adjacent properties; an eye-level perspective, including adjacent buildings, for corner properties or free-standing buildings; outline specifications and drawing notes should indicate all materials visible from the exterior. Elevations and perspectives should be “rendered” so that coursing, projecting elements, textures, and fancy work are truly represented.
- Provide photographs of adjacent buildings for comparison with elevations and perspectives. Provide photographs of nearby heritage buildings of a similar type, to demonstrate the architectural sympathy of the proposed building.



## Part D

# Design Guidelines

## 9.0 Guidelines for Buildings and Surroundings

In its history and character, Kettleby a distinct place in the larger municipality of the Township of King. The Township has recognized this special character by creating the Kettleby Heritage Conservation District.

The purpose of these Design Guidelines is to help maintain the historic qualities that make up that sense of distinctness. They are intended to clarify and illustrate, in a useful way, the recognizable heritage characteristics found in the hamlet. They will serve as a reference for anyone contemplating alterations or new development within the Heritage Conservation District.

The Guidelines examine the past in order to plan for the future. They recognize that change must and will come to Kettleby. The objective of the Guidelines is not to prevent change, but to ensure that change is complementary to the heritage character that already exists, and enhances, rather than harms it.

### Guidelines:

- The intent of the Guidelines is to preserve and enhance the existing heritage character of the Rural Hamlet of Kettleby, which is widely appreciated by the citizens
- It is recommended that design professionals with experience in heritage design and restoration be retained for work on significant heritage buildings in the District.



The Kettleby of a century ago is still recognizable today.



## 9.0 Guidelines for Buildings and Surroundings

---

The character of Kettleby consists of many elements:

Significant natural features include woodlands, farmland and other open space, the topography created by the Kettleby Creek valley, and the mature planting on public and private lands. The location of the hamlet on the Oak Ridges Moraine, and the vistas across the surrounding natural and agricultural landscape is also a valuable aspect of the heritage character of Kettleby.

Significant cultural elements include the informal village plan, with its large, but varied, lot sizes and setbacks, rich planting, and over 150 years of architectural history. The historic buildings serve to define the heritage character of the village.

These Design Guidelines are based on the concepts of preserving the existing heritage buildings, maintaining their character when they are renovated or added to, and ensuring that new development respects the qualities of place established by the existing heritage environment.

The Guidelines begin with a handbook of the architectural styles found in Kettleby. Over the years, many buildings have lost original detail such as trims, doors, and windows. The style book will be helpful to owners who want to restore original character, or who want to maintain what remains. It will assist in designing additions that respect the original style of the building. And it will provide a basis for **authentic** local historic references in the design of new buildings.

The stylebook is also a tool for looking at the existing heritage buildings, which offer the best guidelines of all: they are full-scale and in three dimensions. The best test of new work in the District is whether or not it shows “good manners” towards its heritage neighbours and its neighbourhood.

The design Guidelines are divided into the following sections:

- 9.1 Architectural Styles
- 9.2 Heritage Design & Details
- 9.3 Existing Heritage Buildings
  - Maintenance
  - Renovation
  - Additions
- 9.4 Existing Non- Heritage Buildings
- 9.5 New Development
  - Site Planning
  - Architectural Style
  - Scale and Massing
- 9.6 Streetscape Work
- 9.7 Landscaping

Architectural style means the identifying characteristics of construction as it has evolved under the force of changing technology and fashion. Before the industrial age, often minor details were custom-made for each building and it would be hard to find even two identical front door designs from the early 19th century.

Nonetheless, each period produced buildings that shared a design vocabulary, including elements of massing, composition, proportions, window and door details, and decorative elements. This section shows the principal styles that have appeared in Kettleby, both heritage styles and more recent ones. This section is necessarily brief and does not replace the real research needed for authentic work, as described in Section 9.3.2 and 9.5.1.

In the Guidelines that follow, reference is made to architectural styles for all types of buildings in the Hamlet of Kettleby: existing heritage buildings, existing non-heritage buildings, and new development. The following pages show the characteristics of the local architectural styles.

### **Guideline:**

Additions and alterations to an existing heritage building should be consistent with the style of the original building. New developments should be designed in a style that is consistent with the vernacular heritage of the community. All construction should be of a particular style, rather than a hybrid of many styles. Recent developments have tended to use hybrid designs, with inauthentic details and proportions; for larger homes, the French manor or *château* style (not indigenous to Ontario) has been heavily borrowed from. These kinds of designs are not appropriate for the Kettleby Heritage Conservation District.

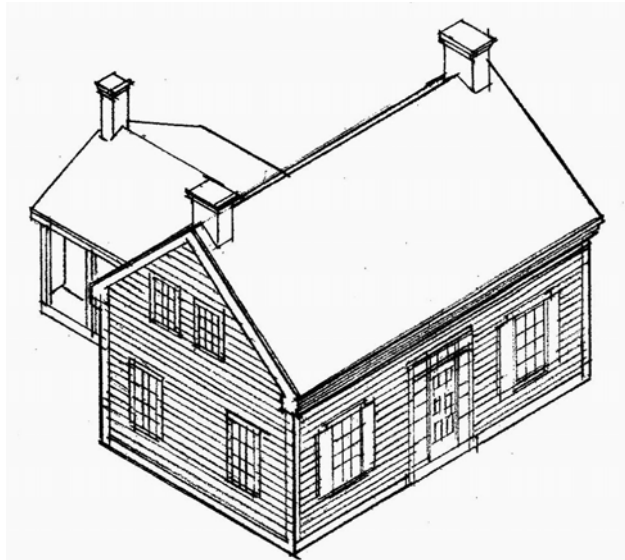
## 9.1 Architectural Styles

### 9.1.1 Heritage Styles Residential Buildings

#### VERNACULAR “LOYALIST” COTTAGE 1800-1850

Kitchen Tail often  
added later,  
sometimes with a  
side porch.

Fieldstone  
foundations



Brick chimneys, sometimes  
central

4" wood clapboard siding with  
wood corner boards; Brick or  
stone in some areas.

Wood fascia and eaves.

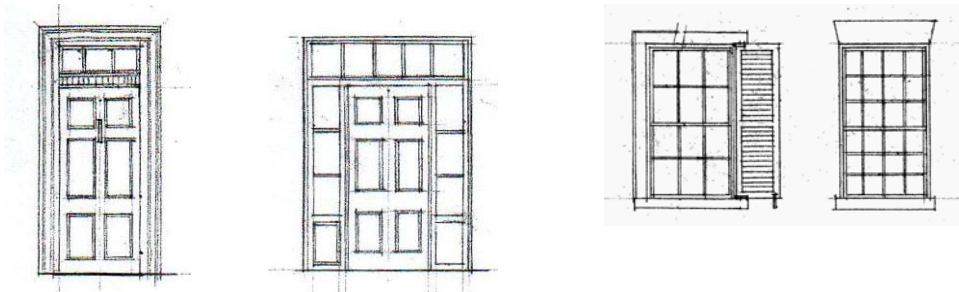
Symmetrical façade; central  
door with transom and/or  
sidelights.

Wood windows, double hung, 6  
over 6 or greater.

Optional wood shutters.

The first of rural Ontario's two ubiquitous styles, the other being the Ontario Gothic Vernacular. The 1-1/2 storey design avoided the heavier taxation applied to 2-storey houses.

Typical Design Elements: for more information see Section 9.2



446 Kettleby Road



## 9.1 Architectural Styles

### ONTARIO GOTHIC VERNACULAR 1830-1890

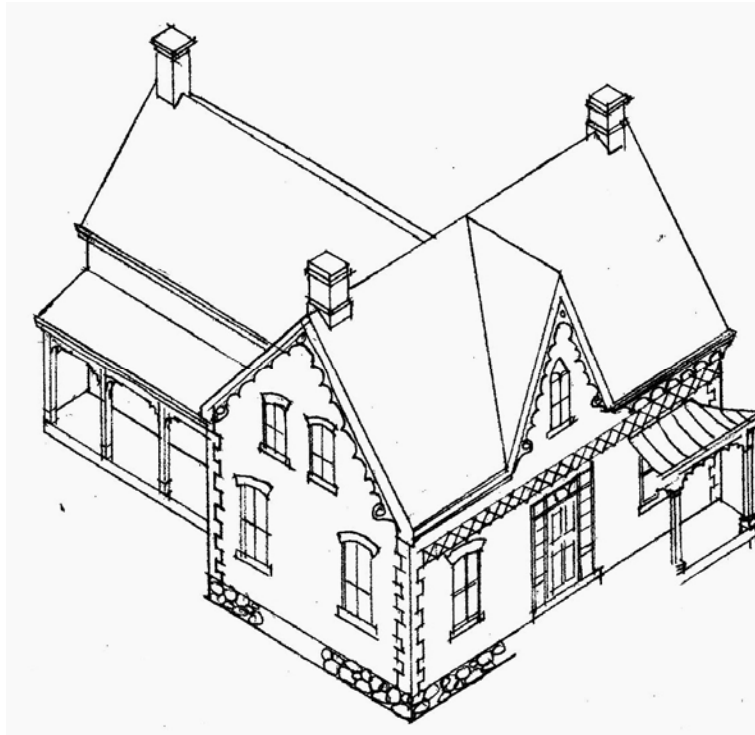
Kitchen Tail with room over.  
Wood side porch with sheet metal roof.

Wood porch posts with decorative brackets.

Fieldstone foundations.

Red brick masonry with buff brick detailing—sometimes the reverse (polychromy).

Optional front verandah, often with bell-cast roof.



Brick chimney, corbelled polychrome.

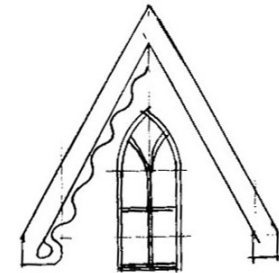
Steep roof with “gingerbread” trim at gables; wood shingles or sheet metal roofing; Pointed ‘gothic’ window in central dormer gable.

Archetypal Ontario Gothic house, 1 1/2 storeys, commonly brick construction, but also built of stone, stucco, and board and batten wood siding.

Symmetrical façade; central door with transom and/or sidelights.

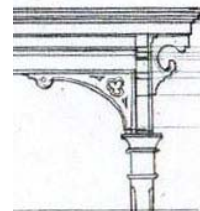
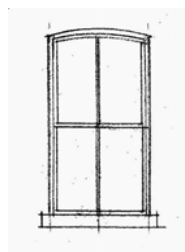
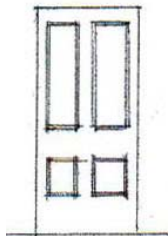
Segmental arch wood windows, double-hung, 2 over 2.

#### 9.1.1 Heritage Styles Residential Buildings



The central dormer is the most persistent feature in Ontario vernacular design. It is with us still. People will move into a bungalow and install a little peak in the verandah, above the front door. It makes the place feel more like home.

Typical Design Elements: for more information see Section 9.2

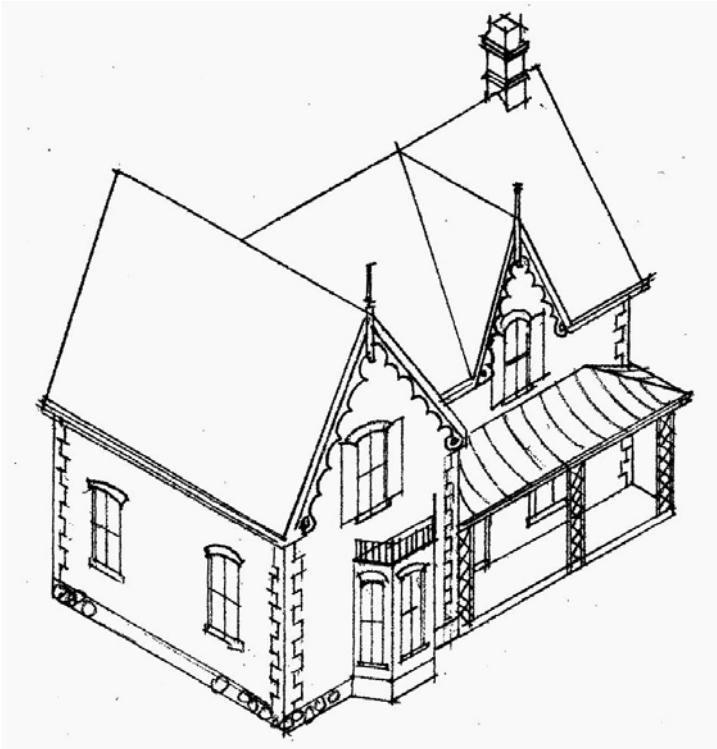


456 Kettleby Road



## 9.1 Architectural Styles

### VICTORIAN VERNACULAR 1850-1880



Brick chimney, corbelled polychrome.

Steep roof with "gingerbread" trim at gables; wood shingles or sheet metal roofing; Pointed 'gothic' window in central dormer gable.

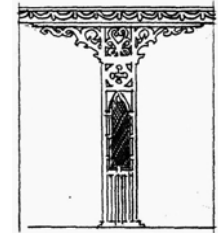
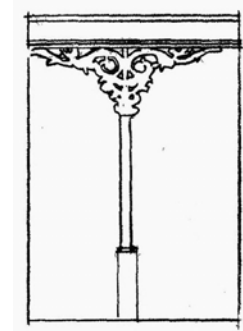
Polychrome brick construction or board and batten siding (Carpenter Gothic).

Asymmetrical façade, main front-gabled bay often has a bay window.

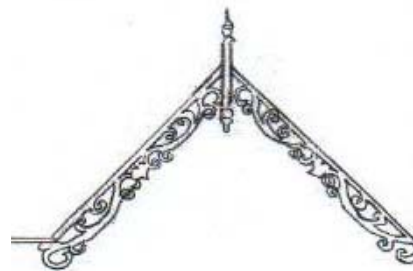
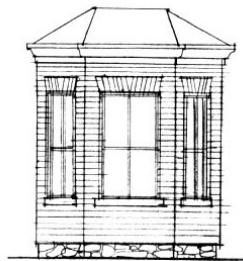
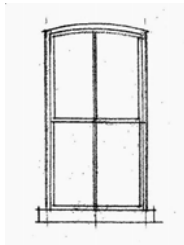
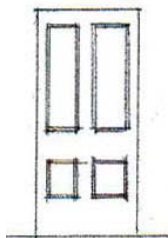
Segmental arch windows, 2 over 2; optional shutters.

Verandah with wood posts and decorative brackets, or trelliage.

### 9.1.1 Heritage Styles Residential Buildings



Typical Design Elements: for more information see Section 9.2

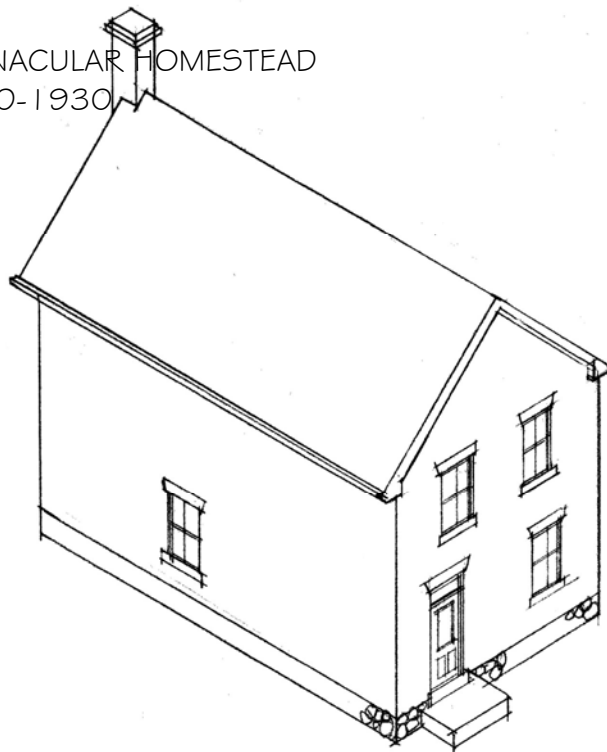


420 Kettleby Road

## 9.1 Architectural Styles

### 9.1.1 Heritage Styles Residential Buildings

VERNACULAR HOMESTEAD  
1890-1930



Front-facing gable with steep roof, 12:12.

Two bays wide, with entrance and stair to one side. Plan has greater depth than width.

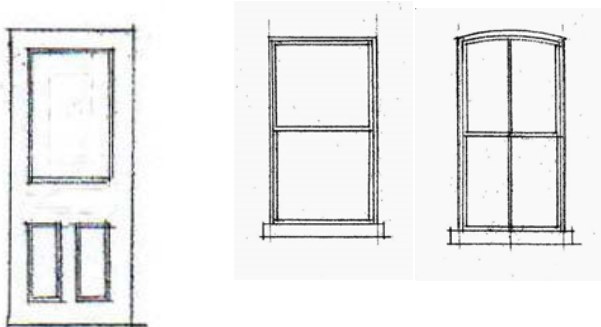
Detailing is simple.

Full-width verandah is common

Square headed openings.  
Double-hung windows, 1/1 or 2/2.

May be clapboard, brick or stucco.

Typical Design Elements: for more information see Section 9.2



472 Kettleby Road

## 9.1 Architectural Styles

### 9.1.1 Heritage Styles Residential Buildings

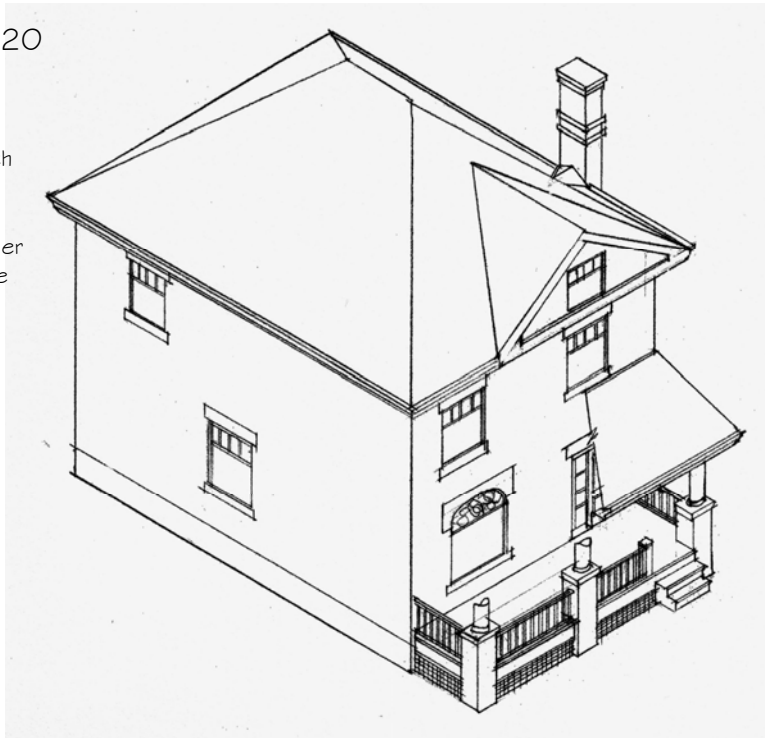
Edwardian  
Classic  
1900-1920

Low-slope hipped  
'cottage' roof with  
asphalt shingles

Hipped-roof dormer  
or low-slope gable  
in attic.

Non-symmetrical  
Plan and Façade.

Concrete Block  
Foundations



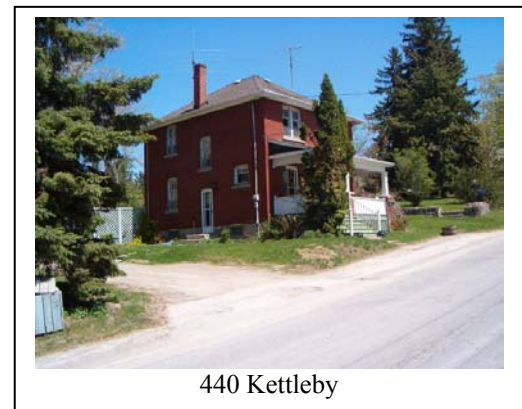
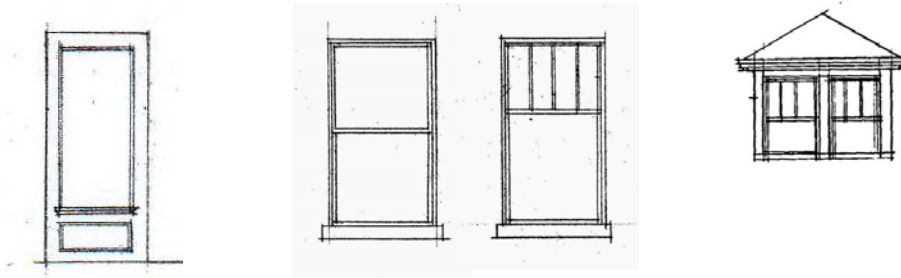
Brick construction.  
Elaborate brickwork.

Wide wood double-  
hung windows, often  
6 over 1  
or 4 vertical over 1.  
"cottage style".

Wood verandah with  
classical columns on  
brick piers

Main front room  
window with  
decorative transom  
often with leaded  
and/or stained glass.

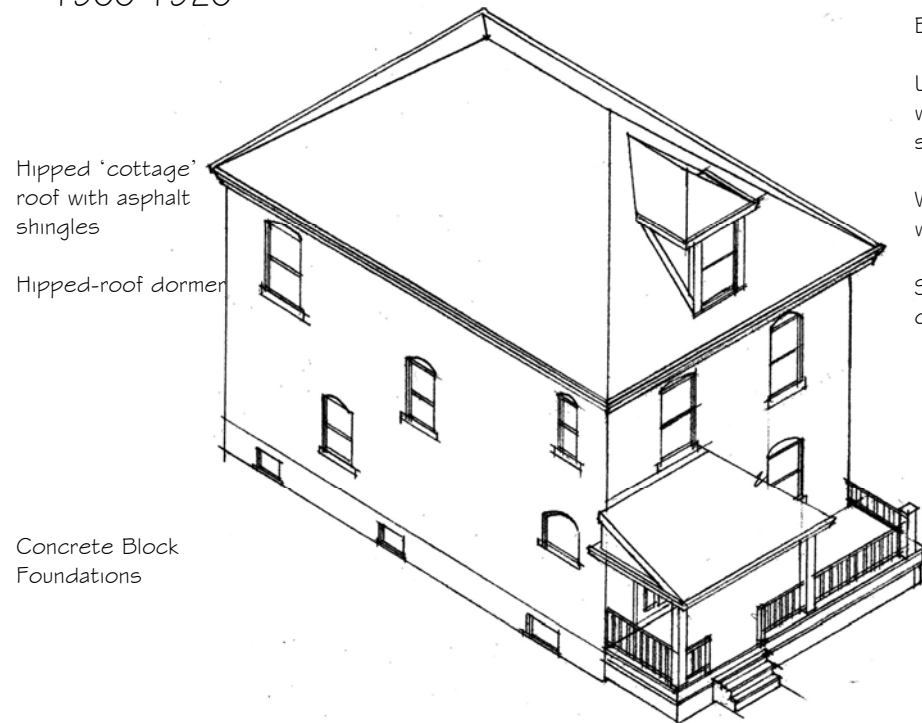
Typical Design Elements: for more information see Section 9.2



## 9.1 Architectural Styles

### 9.1.1 Heritage Styles Residential Buildings

Four-square  
1900-1920



Hipped 'cottage'  
roof with asphalt  
shingles

Hipped-roof dormer

Concrete Block  
Foundations

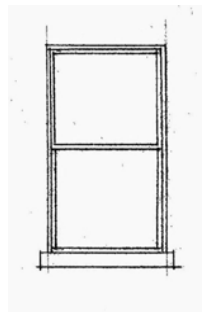
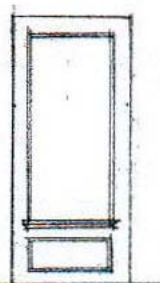
Brick construction.

Usually 2 bays wide  
with entrance to one  
side.

Wood double-hung  
windows, 1 over 1.

Simple wood porch  
or verandah.

Typical Design Elements: for more information see Section 9.2



316 Kettleby Road



## 9.1 Architectural Styles

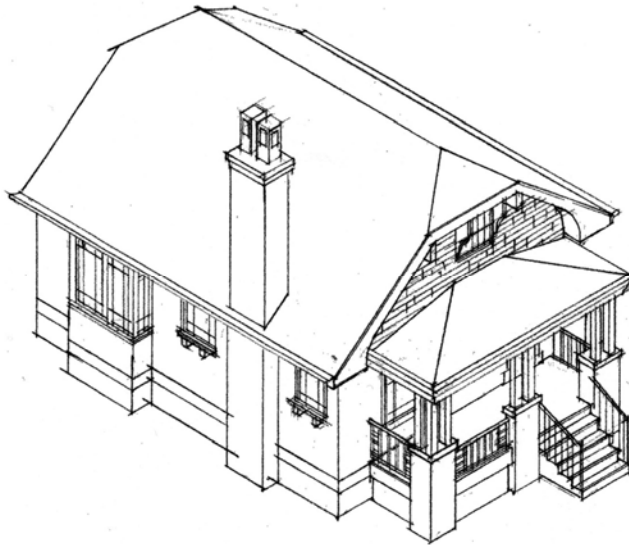
### 9.1.1 Heritage Styles Residential Buildings

#### ARTS AND CRAFTS 1900-1930

Gable or “Jenkins-head” (partially hipped) roof.

Bay windows tend to be square.

Brick or Concrete Block Foundations



1 or 1-1/2 storey house.

Brick ground floor construction is common, with gable ends of cedar shingles

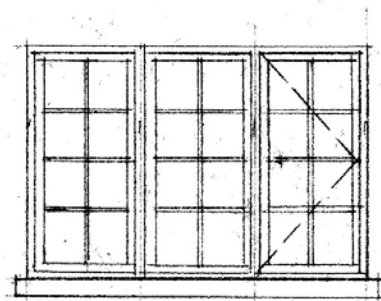
Asymmetrical plan, with entrance to one side.

Wood double-hung windows. Elaborate glazing patterns, sometimes leaded.

Verandah is a dominant design feature.

Rafter tails often exposed, and cut into decorative shapes.

Typical Design Elements: for more information see Section 9.2



443 Kettleby Road

## 9.1 Architectural Styles

### 9.1.1 Heritage Styles Residential Buildings

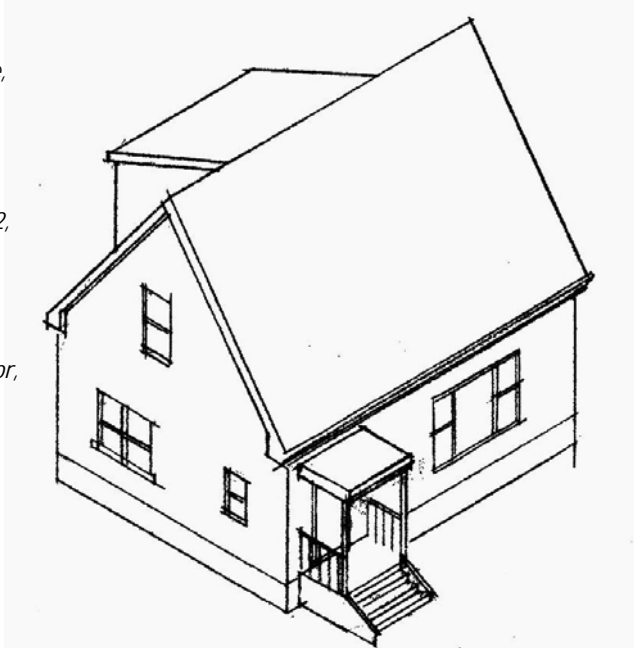
#### “VICTORY” HOUSE 1939-1955

*Classic mid-20<sup>th</sup> Century starter home, strongly derived from New England, hence Loyalist cottages.*

*Steep gable roof, 12:12, with asphalt or asbestos shingles.*

*May have gable dormers for upper floor, shed dormers often added later.*

*Foundations often on piles, with basements excavated later.*



*Variety of materials used: Bbrick, stucco, clapboard, or asbestos siding.*

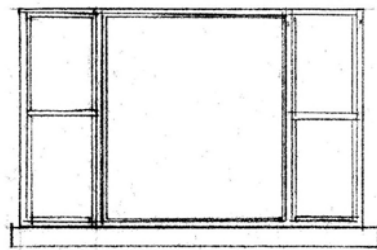
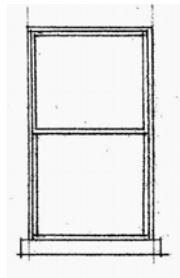
*Often large fixed 'picture' window flanked by narrow double-hung windows 1 over 1.*

*Compact plan 600 to 900 square feet. Non-symmetrical plan with entrance door to the side is usual in small plans. Larger plans may have centre door and centre hall.*

*Often a small entrance porch.*

This modest and stripped-down version of the Cape Cod cottage was produced in the thousands. Many were built near factories during the Second World War to house workers for the war effort that created Canada's manufacturing base. After the war, returning veterans built many more on their \$5000 housing allocation from the Department of Veteran's Affairs (DVA).

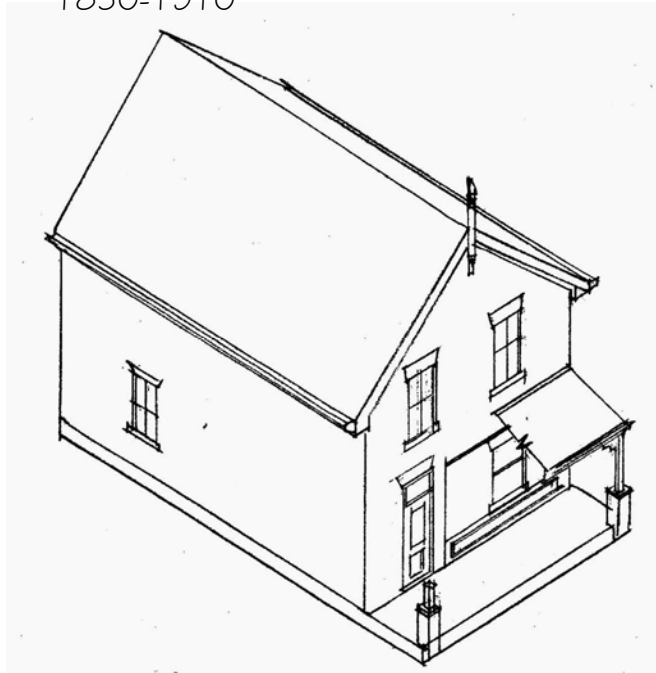
Typical Design Elements: for more information see Section 9.2



371 Kettleby Road

## 9.1 Architectural Styles

### VERNACULAR VILLAGE SHOP 1850-1910



*Usually a front-gabled frame building, similar to a homestead house. Often built with a false-front (boomtown style).*

*Typically built with shop below and living quarters above or behind.*

*Display window ranged from a slightly wider ordinary window, to a full-fledged shop-front as found in town shops.*

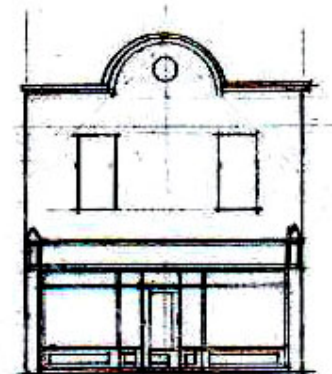
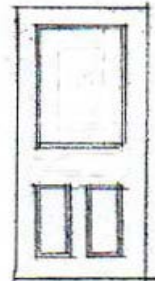
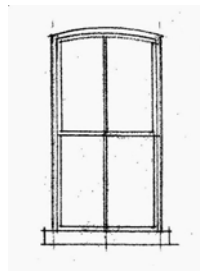
*Front porch, perhaps with sign on top, was very common.*

### 9.1.2 Heritage Styles Commercial Buildings



449 Kettleby Road

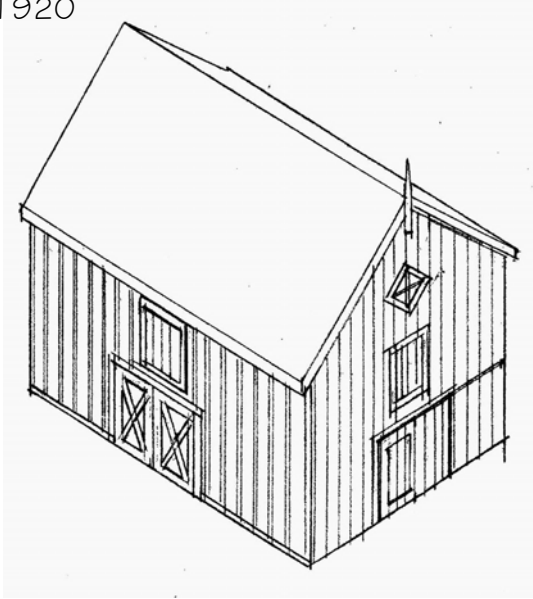
Typical Design Elements: for more information see Section 9.2



## 9.1 Architectural Styles

---

GABLE- ROOFED TOWN-BARN OR  
STABLE  
1850-1920



High-slope roof, wood shingle or sheet metal.

Timber frame with vertical wood siding, often slightly spaced for ventilation. Sometimes board and batten.

Upper loading door for hayloft. Sliding or hinged main lower doors, often with a smaller "man door" within it.

### 9.1.3 Heritage Styles Agricultural Buildings

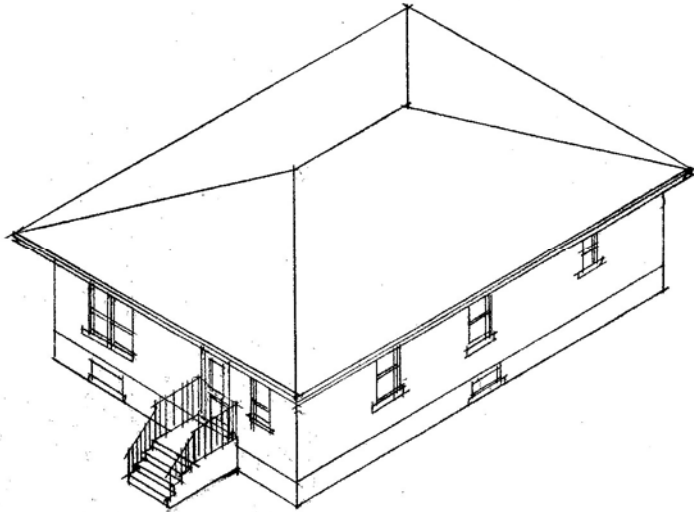


Behind 420 Kettleby Road



## 9.1 Architectural Styles

VERNACULAR  
BUNGALOW  
1900-1955



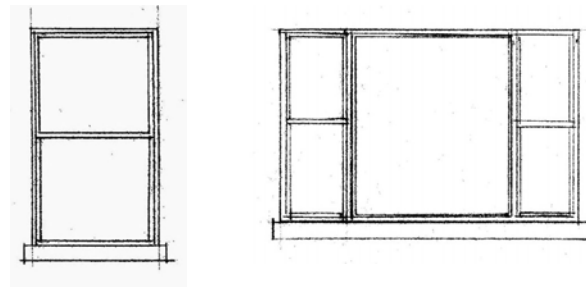
Usually of brick construction.

Wood double-hung windows, usually 1 over 1. Sometimes paired. Living room often had a "picture" window, with a wide fixed-glass window flanked by 2 narrow double-hung windows.

See "A note on bungalows", page 68.

### 9.1.4 Non-Heritage Styles Residential Buildings

Typical Design Elements: for more information see Section 9.2



## 9.1 Architectural Styles

### RANCH HOUSE 1950-1975

#### 9.1.4 Non-Heritage Styles Residential Buildings

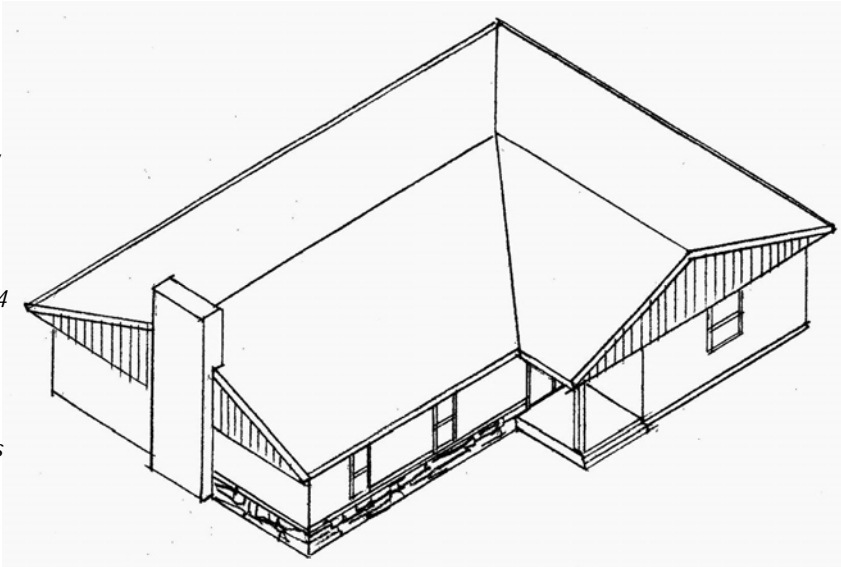
*Low slope roof, 4:12,  
hipped or gabled.*

*Asphalt Shingles.*

*Wide eaves, with 2-4  
foot overhang*

*Large Chimney*

*Often accent bands  
of stone or 'angel  
stone.'*



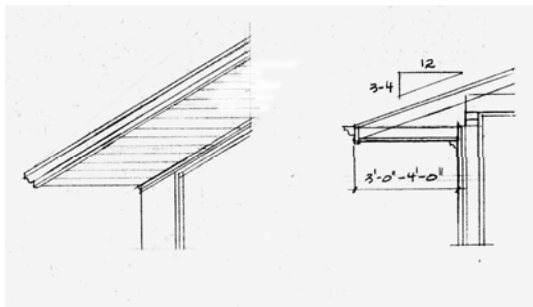
*One-storey, informal  
plan.*

*Garage or carport  
usually attached.*

*Usually brick veneer on  
frame construction.*

*Large fixed picture  
windows in principal  
rooms, flanked by  
operable windows;  
double hung or  
casement.*

Typical Design Elements: for more information see Section 9.2



326 Kettleby Road

## 9.1 Architectural Styles

POST MODERN  
ECLECTICISM  
1980 TO PRESENT

### 9.1.4 Non-Heritage Styles Residential Buildings

*Large high-sloped roof.*

*Usually two storeys high.*

*Elaborate chimneys are common.*

*Architectural elements borrowed from a variety of historical style. Elements are typically exaggerated in scale, particularly entrances, fanlights, and porches.*

*Mixture of materials: Stone base with brick or stucco above is common.*

*Attached or built-in garages are common.*



95 Lorne Avenue

## 9.2 Heritage Design and Details

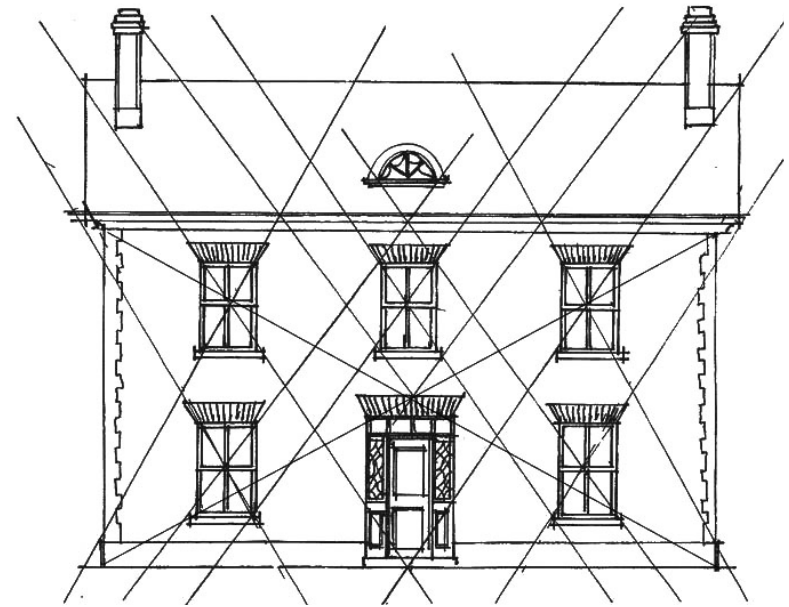
---

### 9.2.1 Introduction

The purpose of this Section is to provide further information and guidance about the design and construction of heritage buildings.

### 9.2.2 Composition

The elevations of heritage buildings, whether designed by an architect or by a builder using a “pattern book”, were usually laid out using geometrical principles and geometrically derived proportions. Knowledge of how heritage buildings were originally composed can be helpful in designing a new building that will fit well in the heritage context. Helpful sources of information are listed in Section 10.



Geometry governed most heritage design. In this example, from Black Creek Pioneer Village, the diagonals of the window openings relate to significant elements in the elevation and to each other. The diagonals of the main wall relate to the windows and front-door keystone, as well.

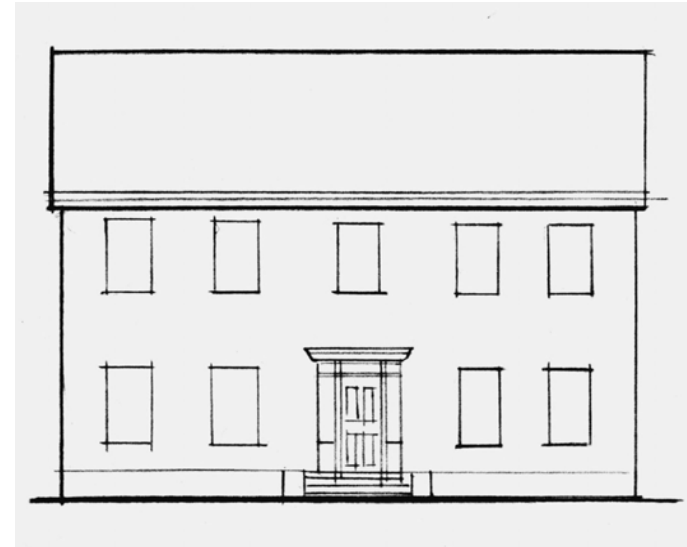
If a building is pleasing to the eye, it is probably rich in such relationships.

Drawing by Steven Bell.

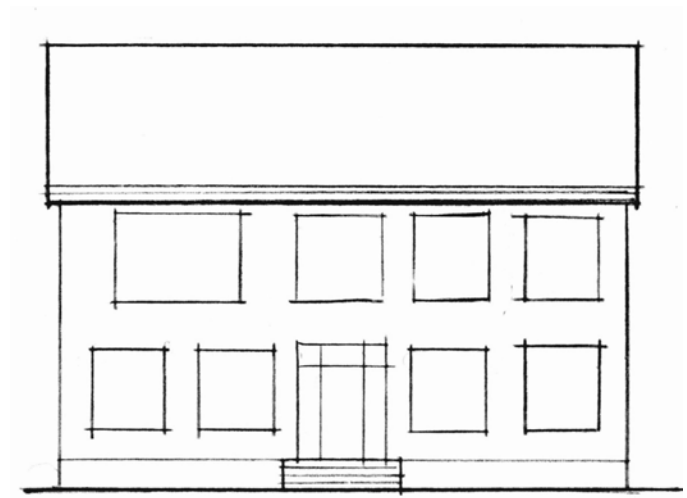
### 9.2.2 Composition Cont'd

The proportion of windows to walls and the proportions of individual window openings and window panes are an important aspect of composition.

Traditionally, windows are between 15 and 20 percent of a wall, and windows are taller than they are wide, usually with a ratio of 2:1 or more. In most heritage styles, individual window panes are also taller than they are wide.



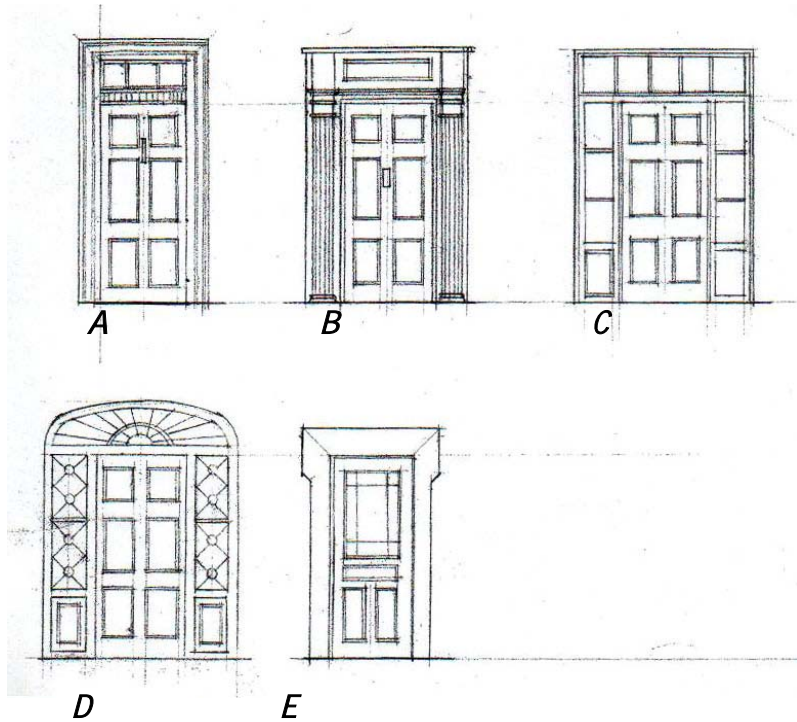
**Appropriate:** 15 to 20% opening is historically correct.



**Inappropriate:** 30 to 40% is excessive.

## 9.2 Heritage Design and Details

### 9.2.3 Entrances and Doors



Entrances in heritage buildings are usually provided with some elaboration. In the simplest Georgian cottages this might only consist of fluted casings and a simple cornice, but a plain transom above the door was common.

Later styles made use of sidelights as well, which always had solid panels below the glazing.

The proportional scheme of the building governed the design, so that even ornate entrances did not overwhelm the building.

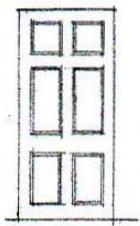
Entrance doors were not glazed until the Victorian era.

- A. Solid panel door with transom and wood casing.
- B. Solid panel door with classical cornice.
- C. Solid panel door with transom and sidelights.
- D. Solid panel door with decorative sidelights and fanlight transom.
- E. Wood panel door with decorative glazing and eared casing.

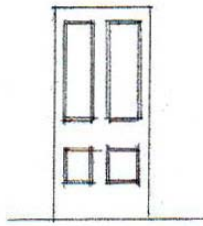


## 9.2 Heritage Design and Details

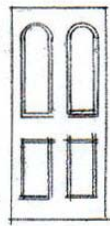
### 9.2.3 Entrances and Doors Cont'd



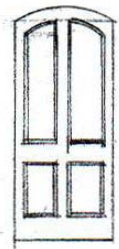
A



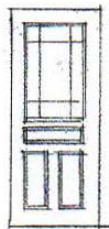
B



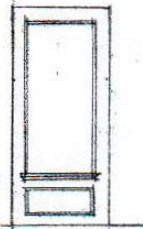
C



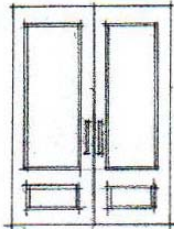
D



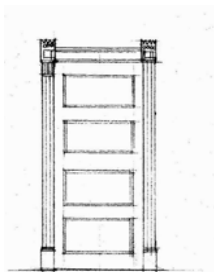
E



F



G



H

Log-cabin pioneers built simple plank doors, such as you would find on a barn, but as soon as skilled workers became available, doors were built in frame-and-panel construction.

Georgian doors tended to have 6 panels. The example shown at the top left is called a 'Cross and Bible' door, because the rails between the top four panels form a cross, and the two panels below are said to be an open book.

Later styles used 4-panel doors, with very tall top panels. These provide a vertical emphasis, in keeping with the Gothic Revival, Victorian Vernacular, and Italianate styles.

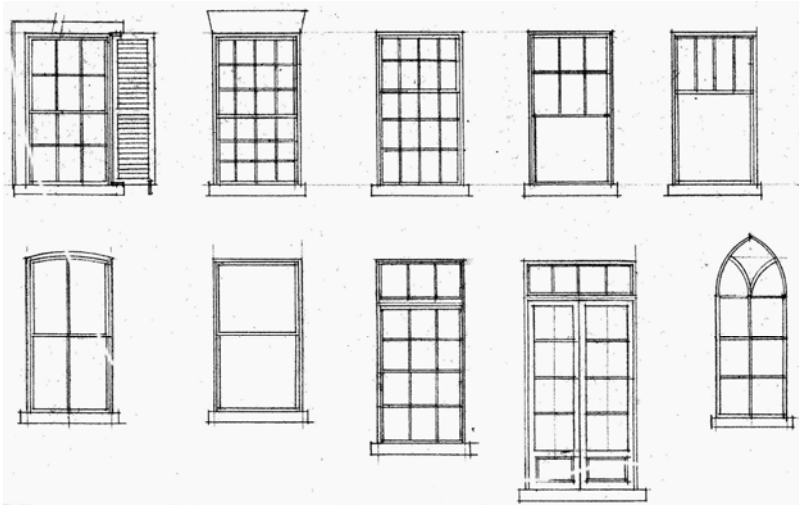
In the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, the horizontal emphasis of Edwardian and Arts and Crafts styles led to doors with horizontal "ladder" panelling.

When large pieces of glass became available, around 1850, doors began to be glazed. In the simplest case, the two upper panels of a 4-panel door would receive glass, but the ability to glaze the full width of a door led to a variety of panel designs.

- A. Cross and Bible Door
- B. Four Panel Door
- C. Arched Panel Four Panel Door
- D. Arched-head Four Panel Door.
- E. Glazed Wood Panel Door.
- F. Glazed Wood Shopfront Door.
- G. Paired Glazed Wood Shopfront Door.
- H. Four Panel "Ladder" Door

## 9.2 Heritage Design and Details

### 9.2.4 Windows and Shutters



Most heritage styles used double-hung windows. These are described by the number of panes, or lights, in each sash. If there are 6 panes above and 6 below, it's called a 6 over 6, or 6/6 window.

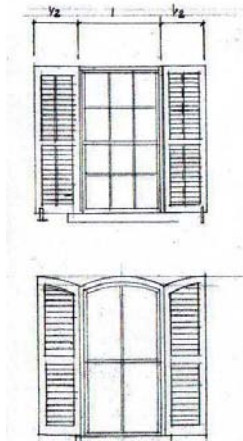
Before around 1850 the size of available panes was small, and the number of lights was large. Typical Georgian window were 12/12. As glass technology improved, larger glass led to 2/2 and then 1/1 windows.

Later styles, such as Edwardian and Arts and Crafts, made use of both large and small lights, and 6/1 and 8/1 windows became common.

As a general rule, windows had more height than width, and the individual lights shared that vertical proportion. Glass that is wider than it is high is found only in very wide single light sash.

Casement windows appeared in only a few styles. Some Regency windows could be called casements, though they are more like French doors, with sills barely above the floor. The Craftsman style was the first to use what we would call casements today.

Shutters were provided to secure windows from storms and damage, and they were designed and installed to close the window opening. They are hinged at the window jamb, and each shutter covers exactly half of the opening. Usually they were louvred.

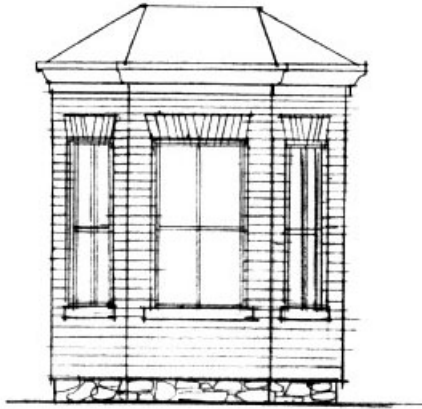




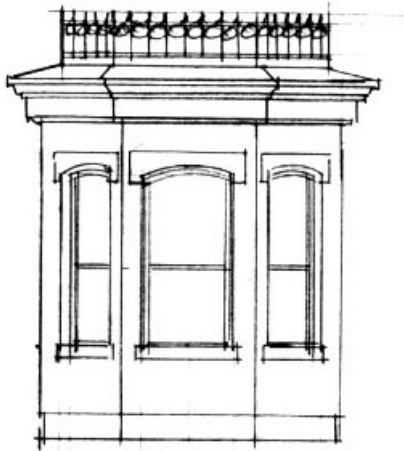
## 9.2 Heritage Design and Details

---

### 9.2.5 Bay Windows



Victorian



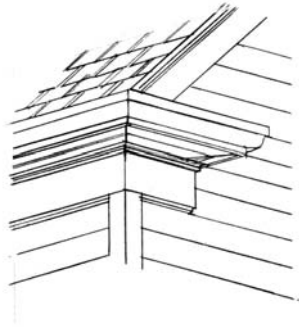
Victorian, Italianate,  
Second Empire

Bay Windows provide visual interest on the exterior and create a well-lighted nook on the interior. They appear on a number of historic styles, but not all. There is a tendency to overuse them in new buildings, when they are not appropriate to the overall architectural style. Care should also be taken to use window shapes and glazing patterns suitable to the overall architectural style.

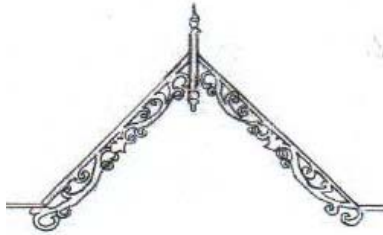
Most bay windows in most styles are angled, usually at 45 degrees, but some Victorian Vernacular buildings used square bays.

## 9.2 Heritage Design and Details

### 9.2.6 Gable Ends



Classical Styles



Victorian Gothic



Queen Anne Revival  
Gable Peak

The classically-based styles, such as Georgian and Classical Revival used fairly plain bargeboards. A plain board, with perhaps a small ogee moulding on the upper edge, was the most common design. The eaves would include a wooden gutter in the shape of a wide ogee-moulding. This shape was later replicated by sheet-metal eaves-troughs. Below this was usually a fascia board, sometimes with additional moulding at the top, or perhaps dentils. The fascia and mouldings typically turned the corner at the gable end as shown in the upper sketch, in what is called an eaves return.

The Victorian Gothic styles used elaborate bargeboards in a wide variety of forms—what has come to be called “gingerbread”. Sometimes these were sinuous shapes cut out on a scroll saw. In other cases pierced patterns were cut into a simpler board. A common feature was a finial at the peak, as shown in the middle sketch. There are often characteristic local styles in Victorian trim, and although Maple has some fine and elaborate gingerbread, historic photographs suggest that many houses had simple bargeboards, and used trim more freely at porch columns, and under porch eaves.

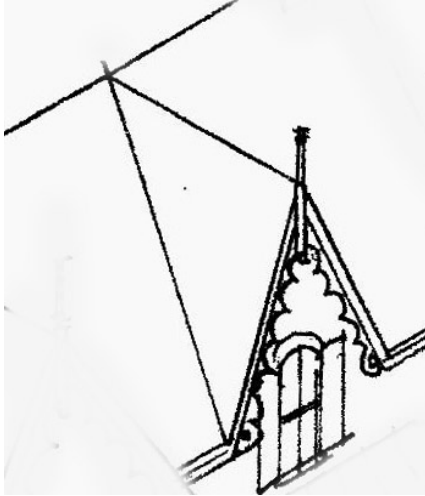
It is good practice to repair or replace historic gingerbread in the original pattern, using accurate dimensions. Historic drawings or photographs, or nearby local examples can be used as sources for an authentic design.

The Queen Anne Revival style tended to use built-up detail, with square panels and round medallions applied to a plain bargeboard. The peak of a gable was often given an ornate decoration of built-up work, as shown in the lower sketch.

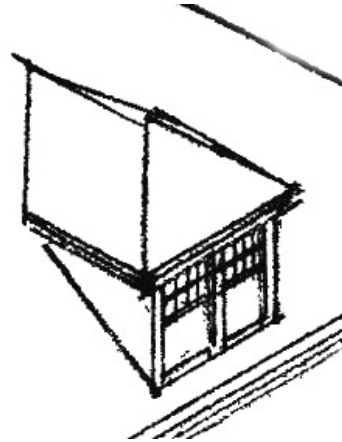
## 9.2 Heritage Design and Details

---

### 9.2.7 Dormers



Victorian Gothic



Edwardian.  
Foursquare is similar, but uses simple  
1 over 1 glazing

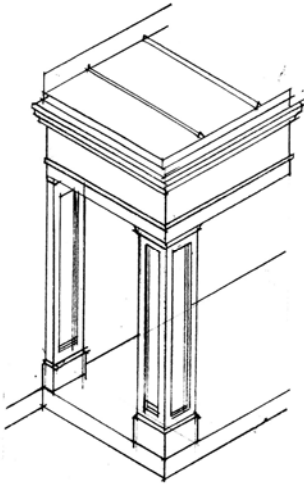
Dormers provide useful light in attic spaces, and as described in Section 9.1, the use of an attic avoided the higher taxes on a two-storey house in the early 19<sup>th</sup> Century.

Victorian Gothic dormers rise from the main wall of the house, and are not set back from the roof. When the bargeboard meets the main eaves they are usually considered gables rather than dormers.

In Kettleby, roof dormers appear on the Edwardian and Foursquare. When designing new dormers, care should be taken that they are appropriate to the architectural style in all details: roof slopes, fascias, soffits, window shapes and glazing.

## 9.2 Heritage Design and Details

### 9.2.8 Porch Design

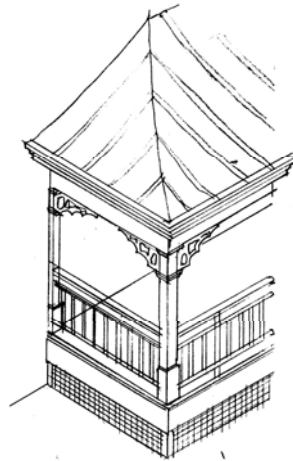


#### Georgian

Wood columns, round or square classical design.

Columns may be plain or fluted.

Flat metal roof or front-facing pediment.



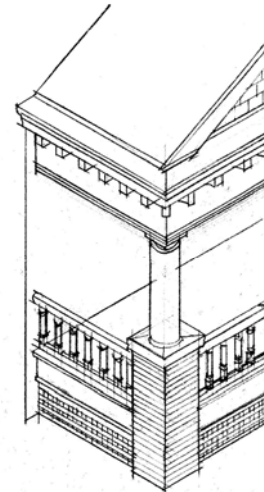
#### Victorian Gothic

Wood columns, often turned.

Ornate "gingerbread" brackets.

Often with metal roof, often "bell-cast" shape.

Balusters on railing usually square.



#### Edwardian Styles

Classical columns on stone-capped brick piers.

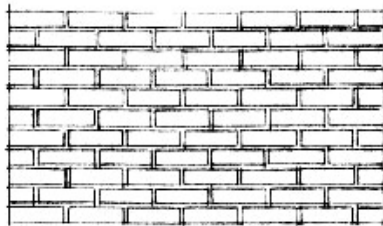
Front-facing pediment or hipped shingle roof.

Classical detailing like column capitals and dentils.

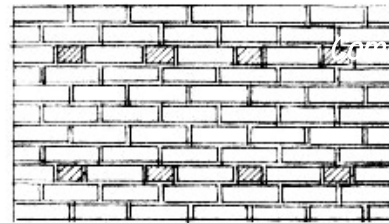
Balusters on railing turned or bellied.

## 9.2 Heritage Design and Details

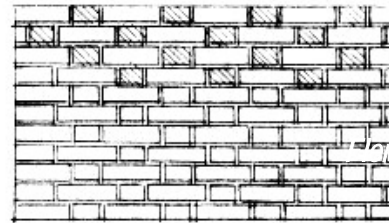
### 9.2.9 Brickwork



Running Bond



Common Bond

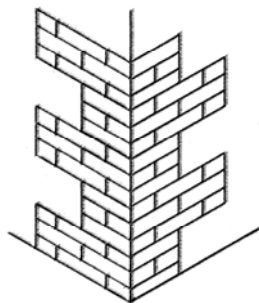


Flemish Bond

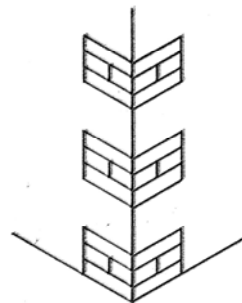
Historic brick walls were solid masonry, and in order to carry the weight of floors and roofs they were two or more bricks thick. It was structurally necessary to tie the inner and outer wythes together, and the simplest and surest way to do this was to put headers across the thickness of the wall at some regular interval. The pattern in which the bricks are laid is called the “bond”.

Modern brickwork is usually a veneer in front of a frame or concrete block structural wall. The veneer is typically tied to the structure with metal ties, and there is no structural need for headers. Because it's quick and easy, the running bond, shown at upper left, is commonly used for modern brick veneer walls.

Historic bonds, which use headers, provide a subtle but lively texture to a wall. The cost of laying one of the historic bonds by using half-bricks to replicate the headers is extremely small, and it is a simple way to maintain heritage character in new construction.



Correct Quoining

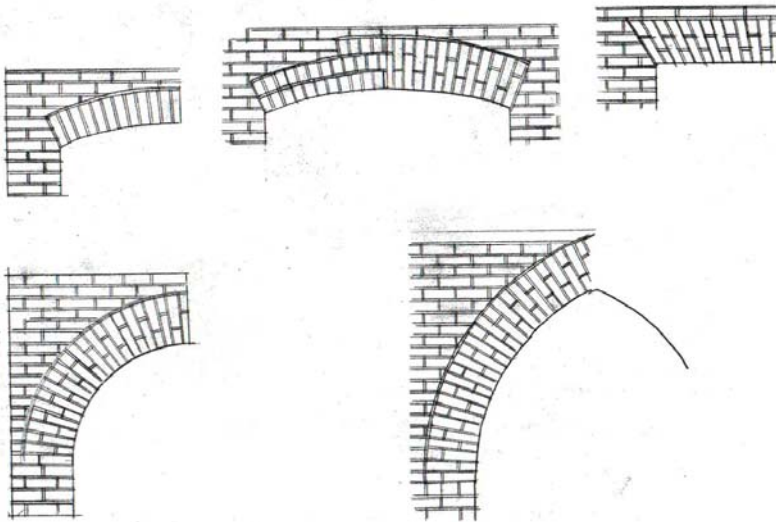


Incorrect Quoining

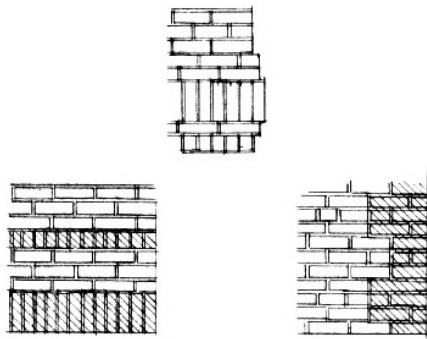
Brick quoins imitate larger stone quoins, which interlock to strengthen the corner of a building. A quoin block has a short side and a long side, and brick quoins should be laid in the same form, as shown in the sketch on the left. The sketch on the right shows what not to do.

## 9.2 Heritage Design and Details

### 9.2.9 Brickwork Cont'd



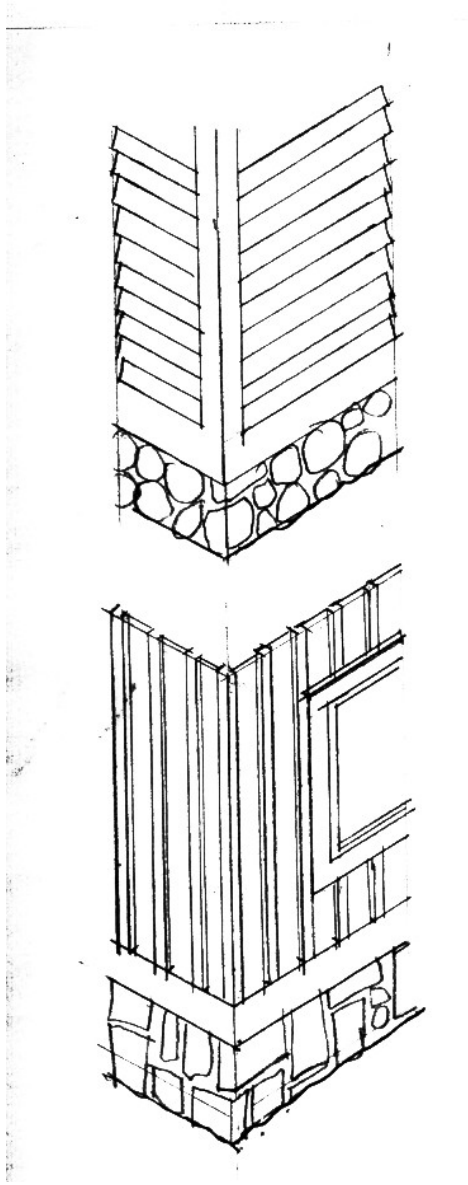
Before the use of iron and steel in construction, lintels over structural openings in brick walls were either solid stone or brick arches. Modern construction commonly uses steel lintels, hidden by the brickwork. To create an authentic appearance, the bricks should be laid to replicate historic structural arches. It is common practice to use a simple soldier course above an opening, without the outward slant that provides arch action in an authentic arch.



Victorian and Queen Anne Revival brickwork was rich in colour and pattern. Projecting and recessed courses, the use of headers, rowlock, and dogtooth courses, and contrasting quoins were all used to enliven masonry. It's not unusual to find designers limiting themselves to quoins and soldier courses. However, when working in the vocabulary of historic styles, it is more authentic to make use of the full variety of historic brickwork. Some manufacturers provide shaped bricks, which were also part of many historic styles.

## 9.2 Heritage Design and Details

### 9.2.10 Wood Siding



The most typical historic wood siding types were clapboard and board and batten. Clapboard was commonly installed with about 4 inches to the weather.

Board and batten siding was typically about a 10 inch board with a 2 inch batten.

Note the wide skirt board at the bottom of the walls, and the corner boards on the clapboard.

Stone foundations were common in 19<sup>th</sup> century buildings. The top sketch shows split-faced fieldstone, and the bottom sketch shows dressed fieldstone

## 9.2 Heritage Design and Details

### 9.2.11 Fencing



Historic photographs show a wide variety of fence types.



Historical photographs show that many front yards in Kettleby were fenced. Just about every kind of fencing was used: split-rails, horizontal boards, wood pickets, and woven are all in evidence.

The same fencing types are all in use today, and the mix is part of the informality of the hamlet.

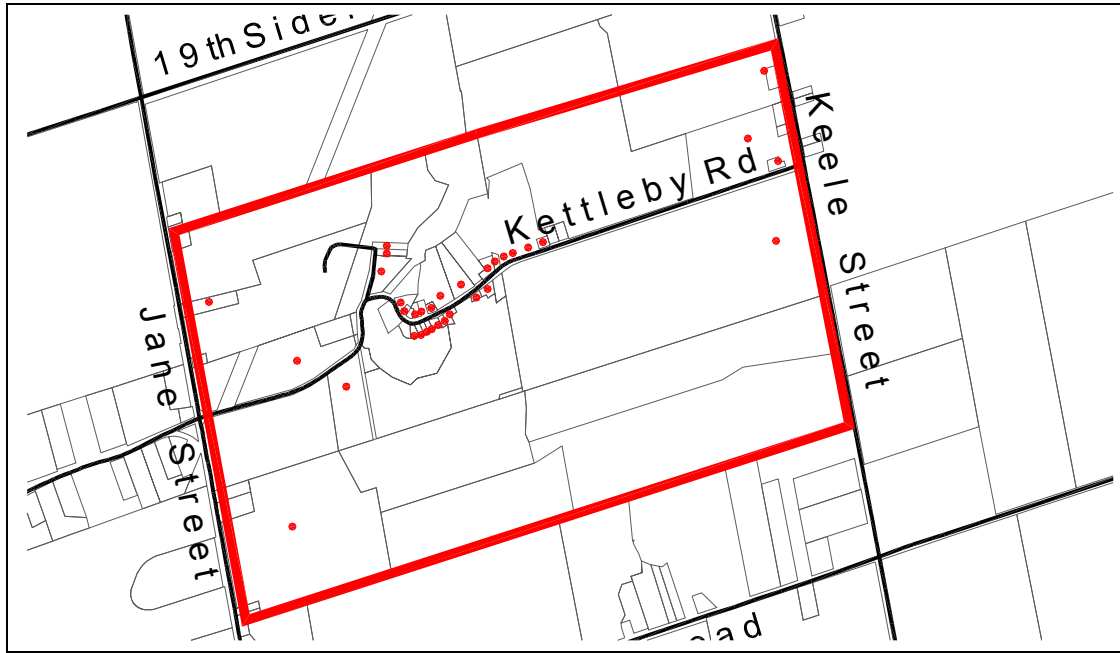
The use of the traditional fence types is supported.

Modern fencing designs, such as chain link, vertical board, and board on board fencing, are not supported for front yard fencing.



## 9.3 Existing Heritage Buildings

### 9.3.1 Overview



Kettleby is fortunate in having numerous historic buildings, most of which are structurally sound, with original architectural details largely intact in many cases. In many cases, details are in need of maintenance or repair, or have been obscured or removed in previous renovations. This section aims to assist in the preservation of historic architecture, and the restoration of lost or concealed heritage character, through design that follows the original or is at least sympathetic to it, when new work is undertaken.

#### **Guidelines:**

- The map above shows the properties listed in the Township of King Built Heritage Inventory. These are considered to be heritage properties for the purposes of this Plan. If other properties are listed in the future they will then be considered heritage properties.
- The existing heritage structures are the most significant elements of the heritage character of Kettleby.
- Proper maintenance of heritage structures prevents deterioration, and is the most cost-effective means of preserving heritage character.
- When heritage features are damaged or deteriorated, repair and restoration are preferable to replacement.
- New construction should not damage or conceal heritage features.
- New construction should include restoration of heritage features that have been lost or concealed by previous renovations.

## 9.3 Existing Heritage Buildings

---

### 9.3.2 Historical and Technical Research

The original state of existing heritage buildings should be researched before work is undertaken. On-site investigation often reveals original details concealed under later work. The Kettleby Village Association has a number of historic photographs, many of which have been used in the Study and Plan.

Maintenance, repair, replacement and restoration work should be undertaken using proper heritage methods. Modern materials and methods of construction can have detrimental effects on old construction if proper methods are not used. This is particularly true of old brick. Section 10 lists some books containing relevant technical information.

The United States National Parks Service publishes *Preservation Briefs*, with detailed 'how-to' information on many aspects of heritage preservation and restoration. All 42 of these publications can be downloaded from: [www.cr.nps.gov/hps/tps/briefs/presbhom.htm](http://www.cr.nps.gov/hps/tps/briefs/presbhom.htm)

The Parks Canada Standards and Guidelines for the Conservation of Historic Places in Canada is similar, and is available on line at: [www.pc.gc.ca/docs/pc/guide/nldclpc-sqchpc/index\\_E.asp](http://www.pc.gc.ca/docs/pc/guide/nldclpc-sqchpc/index_E.asp)

The Ontario Ministry of Culture also has 13 *Architectural Conservation Notes* at: [www.culture.gov.on.ca/english/culdiv/heritage/connotes](http://www.culture.gov.on.ca/english/culdiv/heritage/connotes)

### 9.3.3 Recording Original Construction

It is important to build up the record of historic construction in the District. No reconstruction or removal of historic architectural detail should be undertaken without recording the original with drawings and/or photographs. Copies of these records should be given to LACAC. Building such an archive of information is an important community effort.

## 9.3 Existing Heritage Buildings

---

### 9.3.4 Building Maintenance



The principal enemies of existing heritage buildings are fire and water. Proper maintenance is the best way to prevent damage and deterioration from these causes. **The loss of heritage detail and even entire buildings, due to simple neglect, is an avoidable tragedy.**

Standard fire-prevention practices should be followed: check electrical systems, and don't overload circuits; ensure that heating systems are in good condition; store combustibles properly.

Roofing, flashing, and rainwater drainage should be maintained in good condition. It is far better and cheaper to keep moisture out of the building, than to deal with the damage later.

Structural damage that admits moisture, such as settlement cracks, should be promptly repaired.

Painted woodwork should be maintained.

## 9.3 Existing Heritage Buildings

### 9.3.4.1 Masonry Cleaning

Masonry cleaning should be done in a non-destructive manner. Ontario bricks are soft and subject to deterioration by harsh cleaning methods. Good results can usually be obtained with detergents and water and a stiff natural-bristle brush. Some professional water-borne chemical agents are acceptable. Sand-blasting and high-pressure water blasting are unacceptable.

Historical photographs show that most original masonry in Kettleby was unpainted. Unless paint can be historically documented it should not be applied, and existing paint should be removed. Paint may be applied only where deterioration of the masonry leaves no other choice. Paint must be vapour-permeable (breathing-type) to prevent deterioration. See illustration at right.

*Preservation Briefs* has full information on proper materials and methods. See Section 9.3.2 for website.

#### **Guidelines:**

- Clean masonry using detergents and a stiff natural bristle brush. If this doesn't produce satisfactory cleaning, use only professional water-borne chemical agents for further cleaning.
- Do not use sand-blasting or high pressure-water for masonry cleaning.
- Do not paint historic masonry unless deterioration of masonry leaves no other choice.
- If masonry must be painted, use an appropriate breathing-type paint.
- Do not cover historic masonry with other materials such as stucco.



Non-breathing paint on brick. The vapour pressure of moisture in the brick blisters the paint, when it is able. If the paint adheres strongly, the pressure causes the brick surface to spall off, along with the paint, as seen in the centre of the picture. This lets in even more moisture, and the problem grows.

## 9.3 Existing Heritage Buildings

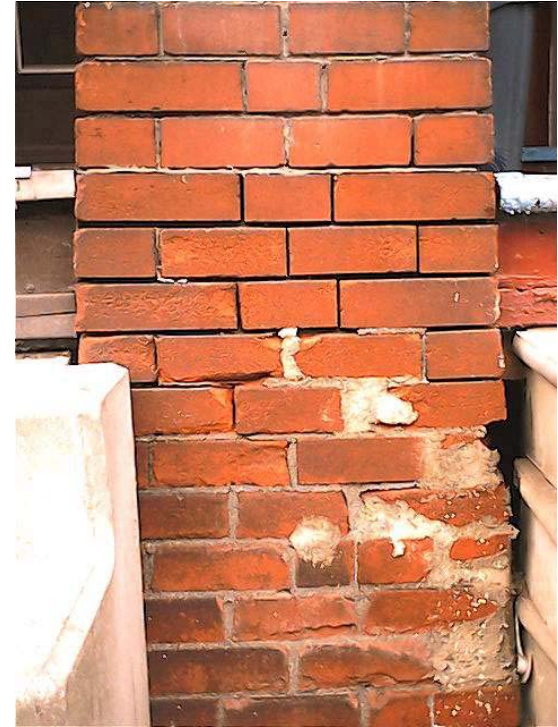
### 9.3.4.2 Masonry Repointing

Historic lime mortars weather back from the wall face over time, particularly when they are subject to moisture. This is normal, and repointing is only necessary when the mortar is deeply eroded. Repointing should only be undertaken in areas where the mortar has deteriorated. Don't remove sound mortar unnecessarily, but do poke and prod to make sure the mortar you are keeping is sound. If the pointing mortar is correctly formulated, and the joint is tooled to match the original, the repointing will not present a "patchy" appearance.

Historic lime mortar is softer and more water-permeable than modern portland cement mortars, and it preserves the brick by absorbing movements and providing a path for water to leave the wall. Modern Portland cement mortars, are designed for modern hard-fired bricks, and are highly destructive to softer historic bricks. The colour of historic mortars comes primarily from the colour of the sand in the mix, so care is required to establish a matching appearance.

#### Guidelines:

- Repair structural damage before repointing. Structural cracks may be letting in the moisture that is eroding the mortar.
- Do not use power tools to remove old mortar. They can damage the weather-resistant skin of the brick and cause future deterioration of the wall.
- Use lime mortar for repairs and repointing of historic brick. Match the original in formulation, with a cement content no greater than one-twelfth of the dry volume of the mix; the cement must be white portland cement and not grey.
- Do not treat historic brick with silicones or consolidants. They trap water vapour behind the surface of the brick which may damage the face by freezing or leaching of salts.



Progressive deterioration: Rainwater splashing on the porch and steps eroded the mortar. That let increasing amounts of water into the bricks and mortar below, and they are spalling and washing away, letting in even more moisture.



## 9.3 Existing Heritage Buildings

### 9.3.4.3 Painting Woodwork



Properly maintained and protected woodwork is a very durable building material. Deterioration of wood is almost always due to moisture problems: either a failure of the paint film or a problem, such as a flashing or roofing failure, that allows moisture to infiltrate from above and behind the finish surface. Blistering or peeling paint is usually a sign of moisture penetration. The source of the moisture should be identified and corrected before repainting. Refer to Section 9.3.4.5, below, if repairs are necessary before repainting.

Normally, it isn't necessary to remove sound, well-bonded paint before repainting. Paint removal, when required, is best done using gentle traditional methods. Chemical strippers can impregnate wood and harm the bonding ability of new paint, and excessive heat can cause scorching damage.

#### Guidelines:

- Inspect existing paint. Blisters or peeling paint usually mean water is getting into the wood, and the source of water should be corrected.
- Don't "strip" woodwork, unless paint build-up is excessive and obscures architectural detail. Just remove loose paint and feather edges.
- Don't use chemical strippers or torches to remove paint. These damage the wood and cause future problems.
- Use suitable heritage paint colours. Original paint colours can usually be found by sanding or scraping through overpainted layers. Otherwise, most paint manufacturers provide good heritage palettes.
- Both *Preservation Briefs* and *Architectural Conservation Notes* have information on painting. See Section 9.3.2. for websites.



### 9.3.5 Repair and Restoration

Repair and restoration should be based on proper heritage research, and be undertaken using proper heritage materials and methods. Section 10 lists helpful sources of information.

#### 9.3.5.1 Brickwork

Brick repair should be undertaken using proper heritage materials and methods. If available, salvaged bricks matching the original should be used for replacement material. If new bricks are necessary, they should match the original in size, colour, and finish. The traditional Ontario brick size is still manufactured, but in small quantities, so material may have to be ordered well in advance of the work.

Historic bricks require the use of historic lime mortar. See the notes and guidelines in Section 9.3.3.3, under masonry repointing.

#### **Guidelines:**

- Repair structural damage before restoration.
- Use matching bricks for repairs, either salvaged old material or the best modern match in size and colour.

#### 9.3.5.2 Stonework

Spalled stone can be restored using professional epoxy-based fillers matching the underlying stone. More serious deterioration will require replacement by new material, matching the existing. Use of precast concrete to replace stone is discouraged.

## 9.3 Existing Heritage Buildings

### 9.3.5.3 Roofing

Heritage buildings might have originally had wood shingles, slates, or sheet metal roofing. Very few of the original roofs remain, and the asphalt shingle is the dominant roofing material in Kettleby today. In re-roofing heritage buildings, care should be taken to choose a material that relates to the original roofing. If asphalt shingles are selected, colours should be black or a dark grey, like slate or weathered cedar. The use of textured premium grades improves the simulation, and synthetic slates and panelized synthetic cedar shingles can present a very realistic appearance. Note that roofing tiles are not part of the local vernacular, and tile or simulated tile (of concrete or pressed steel) are not appropriate.

### 9.3.5.4 Wood Frame Construction

The earliest buildings were of log construction but were quickly supplanted by wood frame construction. Over history, original siding materials would have included wood clapboard, board and batten, and more rarely, stucco. Agricultural buildings used vertical boards. The heritage quality of many old buildings has suffered by the application of aluminum or other modern sidings. Renovations to wood frame heritage construction should include restoration of original siding materials when they have been covered by these inappropriate materials.

### 9.3.5.5 Decorative Woodwork

Deteriorated woodwork should be repaired, if possible, rather than replaced. Repairs should use the same wood species and design as the original. If replacement is necessary, it should conform to the original design, and wood should normally be used, rather than modern materials. Well-maintained and properly detailed woodwork is quite durable: much of the existing heritage decoration in Kettleby has lasted almost a century. In certain situations, with extreme exposure to weathering, modern materials are acceptable.



With occasional maintenance, the wood “gingerbread” trim and windows have lasted about 130 years. So far.



### 9.5.4..6 Windows

#### Repair and Restoration

Original window frames and sashes should be repaired if possible, rather than replaced. Repairs should be limited to damaged portions of the window assembly. This is not only good heritage practice: it is usually less costly. Repair material should be of the same species and profile as the originals.

Historic wood windows perform very well in terms of life-cycle costing, and can have very good energy efficiency as well. It is worth considering these factors before deciding to replace original windows. Many historic windows have lasted for more than a century, with only minor routine maintenance, such as puttying, painting, and the occasional adjustment of fit and hardware. It is unlikely that any modern replacements would venture to guarantee similar longevity.

Energy costs need to be considered as a whole, not simply comparing the R-values of the glazing. Heritage buildings have a relatively small percentage of openings compared with more modern designs. Even an ordinary wall outperforms the best glazing by a large margin.

In addition, the energy performance of a window assembly is more dependent on air leakage than on the insulative qualities of the glass itself. It is fairly easy and inexpensive to improve the fit and add weatherstripping to historic windows, so that air infiltration matches modern standards. The addition of interior or exterior storm windows gives further energy savings, and eliminates or reduces the biggest problem of single glazing, which is cold-weather condensation.

A recent speech by Donovan D. Rypkema, the foremost expert in the economics of preservation, noted that:

Properly repaired historic windows have an R factor nearly indistinguishable from new, so-called “weatherized” windows.

Regardless of the manufacturers’ “lifetime warranties,” 30 percent of the windows being replaced each year are less than 10 years old.

One Indiana study showed that the payback period through energy savings by replacing historic wood windows is 400 years.<sup>1</sup>

A full discussion of energy considerations in historic buildings is available in Preservation Briefs No. 3. See Section 9.3.2 for the website.



Life-cycle costing makes wood look good. The District has many wood windows that are still in service after more than a century.

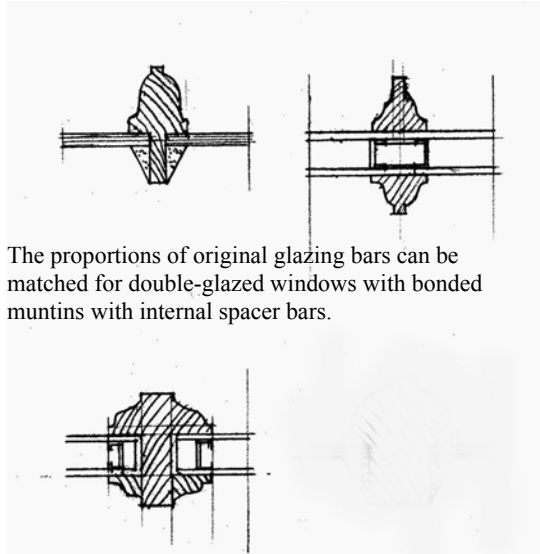
“No maintenance” materials can’t be maintained, and need replacement when they fade, chip and dent.

<sup>1</sup> Speech to the Annual Conference of the National Trust for Historic Preservation. Portland, Oregon, October 1, 2005.

## 9.3 Existing Heritage Buildings

### 9.3.5.6 Windows

#### Replacement Windows



The proportions of original glazing bars can be matched for double-glazed windows with bonded muntins with internal spacer bars.

Most double glazed “true” lights require glazing bars that are much wider than the originals.

If original windows cannot be repaired or restored, replacement windows are an option. If possible, replace only damaged portions; for example, replace the sash but retain the frame. Window design should match the original in type, glazing pattern, and detail. In many buildings, windows have been replaced, and it may require some research to determine the original design. The descriptions in Section 9.2.3 may be useful, or original windows in similar neighbouring buildings might offer a clue.

In recent years window manufacturers have responded to the market for authentic heritage windows. Catalogues now include round- and segmental-arch heads and a variety of glazing patterns, providing good representations of most historic styles.

Some care needs to be taken in detailing. Two common problems are heavy glazing bars, and horizontal orientation of the panes in multi-light sash.

True muntins for double-glazed windows are too heavy to preserve the proportions of original windows. Bonded muntins inside and out, with spacer bars in the air space, provide better proportions for an authentic appearance in most residential-scale windows.

Care is also needed in the proportions of the “panes”, which should have a greater height than width. Depending on the manufacturer, and the size and type of window, the manufactured muntin grilles may not have correct proportions.

“Snap-in” interior muntins or tape simulations are not acceptable.

### 9.3.6 Renovations

When a renovation on a heritage building is undertaken later work that conceals the original design or is unsympathetic to it should be removed.

**Guidelines:**

Incorporate restoration of original work in exterior renovation projects.

- Use authentic original materials and methods. For example, when replacing aluminum siding, use wood siding or board and batten.
- Replace missing or broken elements, such as gingerbread, spindles, or door and window trims.
- Remove items, such as metal fascia and soffits that conceal original architectural detail.

## 9.3 Existing Heritage Buildings

### 9.3.7 New Additions to Heritage Buildings

#### Architectural Style

New attached additions to heritage buildings should be designed to complement the design of the original building.

#### Guidelines:

- Design additions to maintain the original architectural style of the building. See Section 9.1.
- Use authentic detail. See Section 9.2.
- Research the architectural style of the original building. See Section 10 for useful research sources.
- Follow the relevant guidelines for new construction in Section 9.5.



These additions follow the Georgian precedent of the original building.



These additions use styles that don't match the original.

## 9.3 Existing Heritage Buildings

### 9.3.7 New Additions to Heritage Buildings

#### Scale

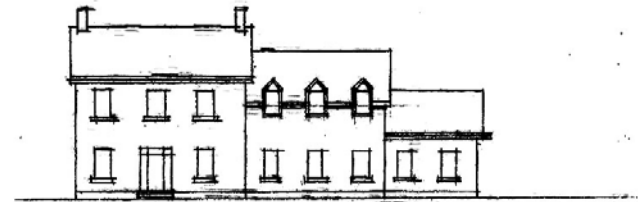
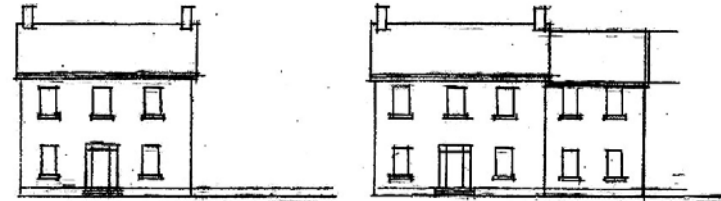
New additions to heritage buildings should respect the scale of the original building.

#### Guidelines:

- Don't design additions to a greater height or scale than the original building.
- Don't design additions to predominate over the original building.

Usually, additions should be located at the rear of the original building or, if located to the side, be set back from the street frontage of the original building.

- For garage additions, see Section 9.3.7
- Use appropriate materials. See Section 9.8.
- Avoid destruction of existing mature trees. See Section 9.7.



In keeping with good heritage practice, these additions are of lesser scale than the original house and are set back from the main front wall.

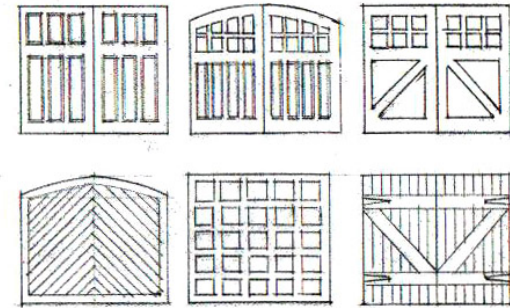
## 9.3 Existing Heritage Buildings

### 9.3.8 Outbuildings for Heritage Buildings.

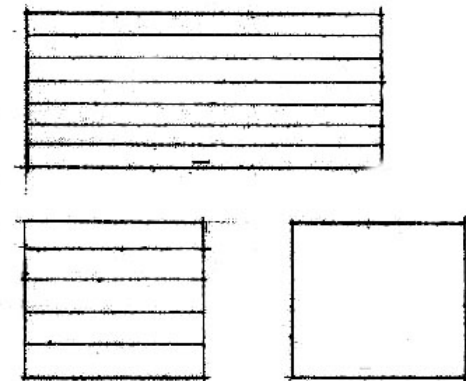
Traditionally, garages or stables were built as separate rear outbuildings with gable roofs.

#### Guidelines:

- Work on existing heritage outbuildings should retain or restore original design features.
- New garages should respect traditional siting as separate rear outbuildings, if possible.
- Connected garages should minimize their street presence. For example, a garage may be turned so that the doors face a side lot line, or it may be set well back from the main frontage, with the connection to the main building disguised or hidden.
- Design garages to traditional outbuilding forms, with gable roofs, and frame or brick construction.
- Use single-bay garage doors, compatible with traditional designs. Suitably designed overhead doors are now widely available.
- Other outbuildings, such as garden and storage sheds, should be of traditional wood construction when visible from the street. Prefabricated metal sheds, if used, should be located to be out of view from the street.



Garages should be designed with single bays, and doors should reflect historic designs. There are now a wide range of heritage-compatible doors available from many manufacturers.



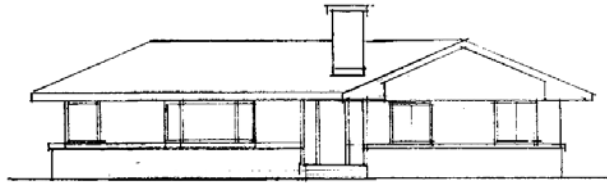
Double-bay garage doors and flat slab-type garage doors are not appropriate in the District

## 9.4 Existing Non-Heritage Buildings

### 9.4 Existing Non-Heritage Buildings

Many of the buildings in the Hamlet are not considered heritage structures. Many of these, by virtue of their scale, siting, and surrounding landscaping, nevertheless contribute the overall character of the area. Buildings deserve some respect on their own terms, and it is not the intent of the Guidelines to ask newer buildings to pretend to be anything other than what they are.

A typical 1970s ranch bungalow.



#### 9.4.1 Design Approaches

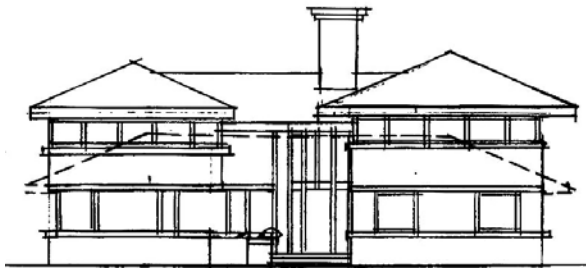
Additions and alterations to non-heritage buildings have an impact on their heritage neighbours and the overall streetscape. There are two design approaches that are appropriate to additions and alterations to such work in the District.

##### 9.4.1.1 Contemporary Alteration Approach

Ordinarily, a modern building should be altered in a way that respects and complements its original design. Interest in preservation of the modern architectural heritage is growing, and good modern design deserves the same respect as good design of the 19th century.

#### Guidelines:

- Additions and alterations using the Contemporary Alteration approach should respect, and be consistent with, the original design of the building.
- The Guidelines in Section 9.3.6 for additions to heritage buildings apply, in terms of siting, scale and location of additions.
- Many modern buildings are old enough to have already undergone renovations, which may not be in character with either the original design, or historic precedent. In such cases, the design of further new work should restore the architectural consistency of the whole.
- In some cases, modern buildings predominantly feature materials that are out of keeping with the local vernacular heritage, such as tile or artificial stone veneer, and tile or simulated tile roofing. Replacement of these materials with more sympathetic ones, when renovations are being undertaken, is encouraged.



The Contemporary Alteration approach used in putting on a second storey addition.

## 9.4 Existing Non-Heritage Buildings

### 9.4.1.2 Historical Conversion Approach

In some cases, a modern building may be altered in a way that gives it the appearance of an older building. A historical conversion should have the integrity of an historical architectural style. This approach means considerably more than sticking on a few pieces of historical decoration; it may require considerable new construction to achieve an appropriate appearance.



The Historical Conversion approach used in putting a second storey addition on the same house. above.

#### Guidelines:

- Additions and alterations using the Historical Conversion approach should rely on a local heritage style described and depicted in Section 9.1. Use of a style should be consistent in materials, scale, detail, and ornament. Refer to new construction guidelines in Section 9.5 for further guidance.
- Although most additions should be modest in comparison to the original building, the Historical Conversion approach may call for substantial additions in front of and on top of the existing building.
- Additions should avoid destruction of existing mature trees. See Section 9.7.



### 9.5 New Development

#### 9.5.1 Overview

The overall heritage character of the District is composed of buildings, streetscapes, landscapes, and vistas. This overall character has more significance than any individual building, even if it is one of the finest. Within the design of any individual building, architectural elements contribute to the character of the public realm of the street. Massing, materials, scale, proportions, rhythm, composition, texture, and siting all contribute to the perception of whether or not a building fits its context. Different settings within the district have different characters of siting, landscaping and streetscaping.

New development within the District should conform to qualities established by neighbouring heritage buildings, and the overall character of the setting. Designs should reflect a suitable local heritage precedent style. Research should be conducted so that the style chosen is executed properly, with suitable proportions, decoration, and detail.

#### **Guidelines:**

- New buildings should reflect a suitable local heritage style. Use of a style should be consistent in materials, scale, detail, and ornament.
- Use Section 9.1 for preliminary guidance on styles.
- Use Section 9.2 gives further preliminary guidance on details of design and construction.
- It is highly recommended that owners engage design professionals skilled in heritage work for new buildings in the District.

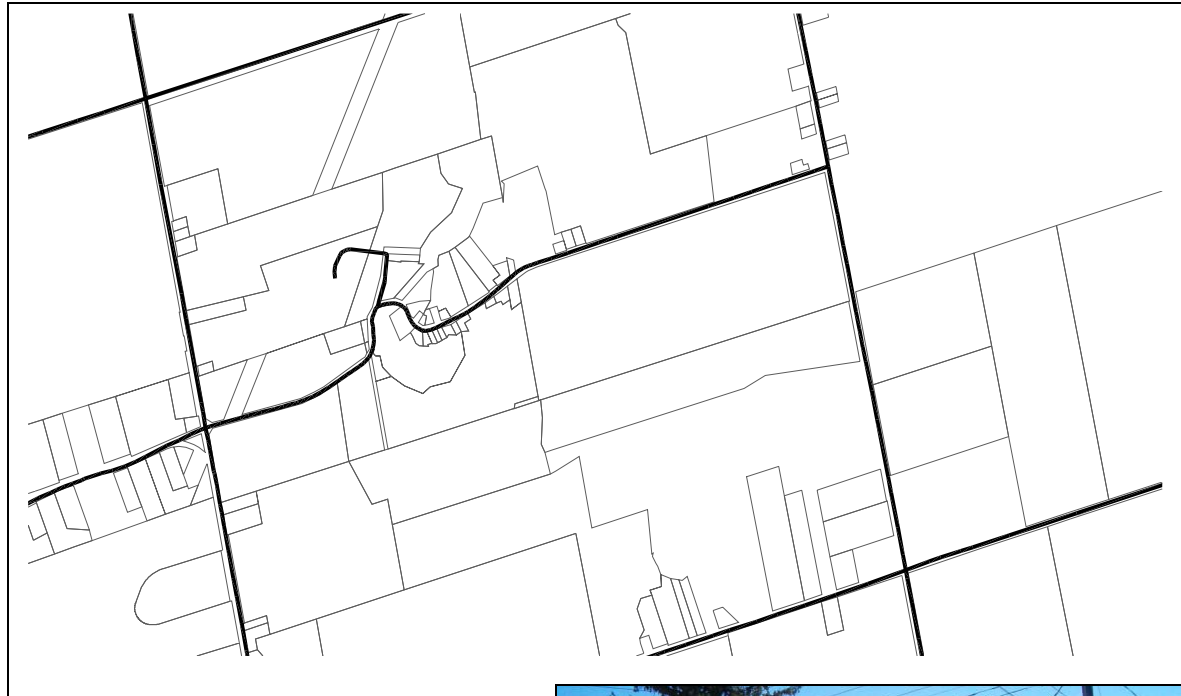
## 9.5 New Development

### 9.5.2 Site Planning

#### 9.5.2.1 Character

The most striking site plan characteristic in the residential area of Kettleby is the effect of the topography. In most cases, the lots include steep grades to the rear, and the houses are located very close to the road as a result. Away from the valleys the land is gently rolling, and the houses further east and west are set back in a more typical fashion.

As a result, landscape elements, such as lawns, trees, shrubs, and gardens play a large role in establishing the character of the hamlet.



Under the current planning regime there are only two kinds of opportunity for new development in the District:

- Replacement buildings on sites with existing non-heritage buildings.
- Construction of new buildings on lots severed from existing rural lots, in conformity with Section 2.4.6 (v) of Official Plan Amendment #230.

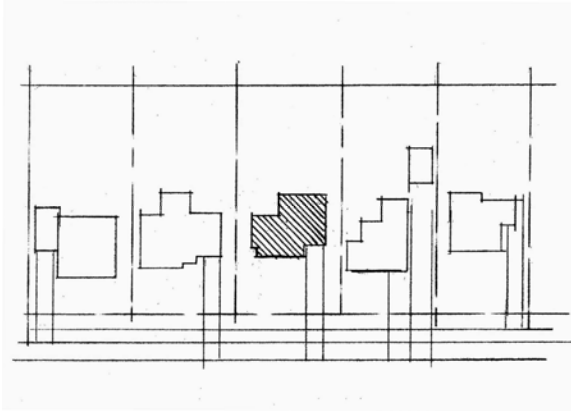


## 9.5 New Development

---

### 9.5.2 Site Planning

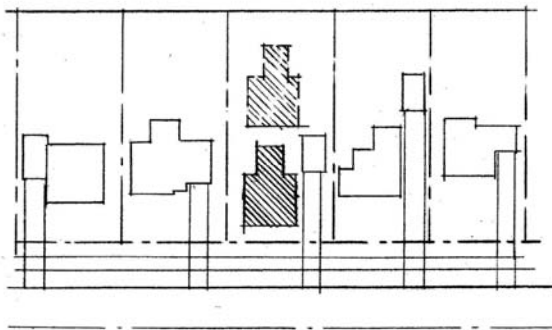
#### 9.5.2.2 Replacement Buildings



Respect the existing site plan character of similar, but not identical front-yard setbacks. Place a new building to mediate between setbacks of neighbouring buildings.

#### Guidelines:

- Site replacement buildings with a front-yard setback that respects the average setback of adjacent heritage buildings in order to preserve the existing character of the streetscape.
- Site replacement buildings to preserve existing mature trees. See Section 9.7.



An extreme difference in setback from adjacent buildings is not appropriate.

## 9.5 New Development

---

### 9.5.2 Site Planning

#### 9.5.2.3 Infill Buildings on Severed Lots

##### **Guidelines:**

- The size of severed lots will be governed by regulated by the Official Plan, the Zoning By-Law, and the Oak Ridges Moraine Act and Plan.
- Site infill buildings with a front-yard setback that respects the setbacks of existing adjacent buildings.
- Site infill buildings to preserve existing mature trees. See Section 9.7.

## 9.5 New Development

### 9.5.3 Architectural Style



It's possible to build new houses that are highly compatible with heritage buildings. These recent houses were built in the Unionville Heritage Conservation District.



New buildings in the residential areas should reflect the historic built form of their historic neighbours.

#### Guidelines:

- Design houses to reflect one of the local heritage Architectural Styles. See Section 9.1.
- Hybrid designs that mix elements from different historical styles are not appropriate. Historical styles that are not indigenous to the area, such as Tudor or French Manor, are not appropriate.
- Use authentic detail, consistent with the Architectural Style. See Section 9.2.1.
- Research the chosen Architectural Style. See Section 10 for useful research sources.
- Use appropriate materials. See Section 9.8.

## 9.5 New Development

### 9.5.4 Scale and Massing



Design new houses to be consistent with the scale of neighbouring ones.



Don't design new houses that are inconsistent with the existing neighbourhood scale.

New residential construction in the residential villages should respect local heritage precedents in scale and massing. In almost every case, new construction will be replacement houses on existing built lots. Note: It is recommended in Section 7 that the zoning by-law be amended to recognize the smaller scale of historic village development as contrasted with modern suburban development.

#### Guidelines:

- New buildings should be designed to preserve the scale and pattern of the historic District.
- New houses should be limited to 2 storeys in building height.
- As far as possible, modern requirements for larger houses should be accommodated without great increases in building frontage. For example, an existing 1½-storey house could be replaced by a 2-storey house with a plan that included an extension to the rear. This might double the floor area without affecting the scale of the streetscape.

### 9.6.1 Overview

Work within the road allowance should be designed and executed to meet modern requirements, amenity, and convenience, without detriment to the heritage character of the District.

#### District Identity

Installations within the road allowances have a significant effect on the experience of the heritage character of the District and the establishment of a sense of identity. The use of a consistent design vocabulary at the various scales and in the various kinds of road allowance work reinforces the District's identity and supports its economic role as a place of unique historical character in the community. Permits are required for the installation of items such as paving, street and pedestrian lighting, benches, tree guards, trash receptacles, and recycling bins.

The goals of the Guidelines for streetscaping are:

- Preserving the historical character of the road allowances in the District.
- Establishing identity through gateways, signage, and markers.

## 9.6 Streetscape Work

### 9.6.2 Roadways

Kettleby's roadways have a ditched, curbless rural profile. In addition to its appearance, the profile directs water into the soil, contributing to the health of the roadside trees. These are important aspects of the heritage character of the hamlet.

#### Guidelines

- The rural profile shall be preserved.



The ditched and curbless rural profile is part of Kettleby's character.

### 9.6.3 Street Planting

Rural villages are planted informally, with a mix of trees and deciduous shrubs.

#### Guidelines

- Maintain a village character in Township street planting. The linear urban planting pattern of regularly spaced boulevard trees is not appropriate here.
- See Section 9.7 for suggested species.





## 9.6 Streetscape Work

---

Applying artificial heritage elements to modern items only calls attention the inauthenticity of the exercise. It's better to choose inobtrusive designs. In the example below, the bus shelter doesn't work, but the waste container does.



### 9.6.4 Street Lighting

Kettleby currently has some pole-mounted fixtures on the model of a 19<sup>th</sup> century carriage light. These are inefficient as providers of light, and lack directional control so that light spills out on all sides. Kettleby had no street lighting at the time of the construction of its heritage buildings. Replacement fixtures that have a simple design will be less obtrusive than a deliberately “heritage” fixture. Fixtures should provide adequate lighting on the roadway, and should comply with modern “dark skies” standards to limit spill and glare.

### 9.6.5 Street Furniture

The opportunity for installation of street furniture is limited. Benches and waste or recycling bins might be provided in Tyrwhitt Park

As in the case of the street-lighting fixtures, simplicity in the design of street furniture items is preferable to ornate “heritage” products. In general, items that might have appeared in the historic hamlet should be selected for authenticity. Items that are modern interjections should be selected for unobtrusiveness. It is recommended that street furniture items be black, as it helps keep these items in the visual background.

Benches, waste and recycling bins, tree guards, and other items should be of a simple design, and should be compatible with each other. Waste and recycling bins should be constructed so that plastic garbage-bag liners are not visible. Box-type recycling bins bearing advertising are not appropriate.

## 9.6 Streetscape Work

---

### Gateways

Gateway markers at principal entrances to the District would serve to reinforce its identity and to promote the District as place of unique historical character in the community and region.

### Guidelines:

- Gateway markers should be placed: At the entry points at the intersections of Kettleby Road with Jane Street and Keele Street

### 9.7.1 Planting

No heritage permits are required for planting activities, but voluntary compliance with the guidelines in this Section can help maintain and enhance the natural heritage of Kettleby and its surroundings.

Suitable new planting and management of existing flora are a primary means of ensuring the health of the entire ecosystem: plants contribute to stormwater and groundwater management, erosion control, and provide habitat and nutrition for wild fauna.

Guidelines:

- Maintain health of mature indigenous tree by pruning and fertilizing.
- Over time, remove unhealthy, invasive and non-indigenous species.
- Site buildings and additions to preserve suitable mature trees.

Suitable indigenous species:

- Sugar Maple, Red Oak, Basswood, Silver Maple, Bitternut, Butternut, White Pine, Hemlock, American Elm, Red Maple, Bur Oak, White Spruce.

Suitable salt-tolerant indigenous species (for roadside planting):

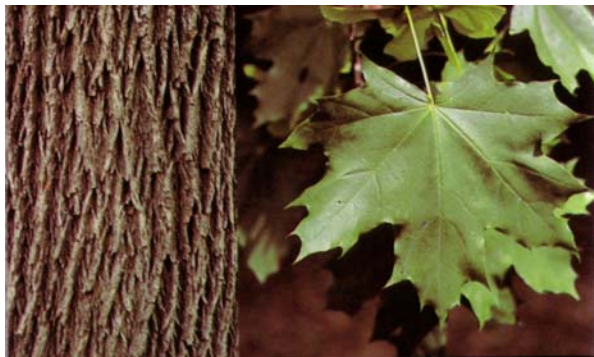
- Little Leaf Linden, Serviceberry.

Unsuitable species:

- Manitoba Maple, Hawthorn, Black Locust, and Buckthorn tend to be invasive.
- Ornamental species, particularly Norway Maple cultivars, are extremely invasive.

## 9.7 Landscaping

### 9.7.1 Warning! Invasive Plant Species



Two prime invaders are Purple Loosestrife, above, and Norway Maple, below. Both have been popular for garden and street planting, and both have proven to be highly invasive. Images from Audubon Society Field Guides.

Of the roughly 2600 identified vascular plant species that grow wild in Ontario, more than 25% are aliens or exotics not native to the province. These importations have been going on since Europeans first arrived, either as deliberate introductions or as stowaways in cargoes, ballasts, and debris. However and whenever they arrived, these species have found hospitable ecological niches. Once established they make use of the plant world's full array of propagation strategies. Without the pests and competitors of their native environments, many are able to out-compete native species, and may seriously threaten entire native ecosystems, replacing a host of native plants that together provided food and habitat for native wildlife. The information below was provided by The Federation of Ontario Naturalists.

#### Guidelines:

Avoid these invasive plant species:

- Purple Loosestrife
- Norway Maple
- European Birch
- Highbush Cranberry
- European Mountain Ash
- Privet
- White Mulberry
- Horse Chestnut
- Scots Pine
- Buckthorn
- Crown Vetch
- Periwinkle
- Dame's Rocket
- Winter Cress
- Silver Poplar
- Siberian Elm
- Himalayan Balsam
- Russian Olive
- Sweet Woodruff

## 10.0 Sources

---

### 10.1 Documents Available for Guidance

Two very useful websites, containing detailed “how-to” information on heritage preservation and restoration are:

- The United States National Parks Service *Preservation Briefs* at: [www.cr.nps.gov/hps/tps/briefs/presbhom.htm](http://www.cr.nps.gov/hps/tps/briefs/presbhom.htm)
- Parks Canada has similar guidelines at: Standards: [www.pc.gc.ca/docs/pc/guide/nldclpc-sgchpc/index\\_E.asp](http://www.pc.gc.ca/docs/pc/guide/nldclpc-sgchpc/index_E.asp)

Books listed in Section 10.2 under the headings of Historic Architecture and Heritage Conservation are all useful.

### 10.2 Bibliography

#### Area History:

Berchem, F.R. *The Yonge Street Story*. Toronto: McGraw-Hill Ryerson, 1977

Walton, J.M. *The Story of Kettleby*. Aurora, J.M Walton

Additional historical material from the Kettleby Village Association and the Tweedsmuir History from the King Township Public Library website.

#### Historic Architecture:

Ashenburg, Katherine. *Going to Town: Architectural Walking Tours in Southern Ontario*. Toronto: Macfarlane Walter & Ross 1996

Baker, John Milnes. *American House Styles: A Concise Guide*. New York: W.W. Norton & Company, 2002

Environment Canada, Parks Service. *The Buildings of Canada*. Ottawa

Hale, Jonathan. *The Old Way of Seeing: How Architecture Lost its Magic (and How to Get it Back)*. New York: Houghton Mifflin Company, 1994

Lever, Jill & John Harris. *Illustrated Dictionary of Architecture, 800-1914*. London: Faber & Faber, 1993

McRae, Marion and Adamson, Anthony. *The Ancestral Roof: Domestic Architecture of Upper Canada*. Toronto: Clarke Irwin & Company, 1963

## 10.0 Sources

---

Mikel, Robert. *Ontario House Styles*. Toronto: James Lorimer & Company Limited, 2004

Plumridge, Andrew and Wim Meulenkamp. *Brickwork, Architecture and Design*. New York: Harry N. Abrams, Inc. 1993

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

Walker, Lester. *American Shelter: An Illustrated Encyclopedia of the American Home*. Woodstock, N.Y.: The Overlook Press, 1981

### **Heritage Conservation:**

Fram, Mark. *Well Preserved, The Ontario Heritage Foundation's Manual of Principles and Practice for Architectural Conservation*. Erin, Ontario: The Boston Mills Press, 1988

Fram, Mark and John Weiler, editors. *Continuity with Change, Planning for the Conservation of Man-made Heritage*. Toronto: Dundurn Press, 1984

Ontario Ministry of Culture, Tourism and Recreation. *Architectural Conservation Notes*.

Weaver, Martin E. *Conserving Buildings: A Guide to Techniques and Materials*. New York: John Wiley & Sons, Inc., 1993

### **Plans and Studies:**

Carter, Phillip H. *Thornhill Heritage Conservation District Study*. Vaughan: Town of Vaughan, 1984

Carter, Phillip H. *Thornhill Heritage Conservation District Study*. Markham: Town of Markham, 1984

Carter, Phillip H. with Paul Oberst and Nicholas Holman, *Collingwood Downtown Heritage Conservation District Study and Plan*. Collingwood: Town of Collingwood, 2002

Carter, Phillip H. with Paul Oberst and Nicholas Holman, *Kleinburg-Nashville Heritage Conservation District Study and Plan*, Vaughan: City of Vaughan, 2002

Hill, Nicholas, with Green Scheels Pidgeon Planning Consultants Ltd. *Blair Village, A Heritage Conservation District Plan in the City of Cambridge*. Cambridge: The Corporation of the City of Cambridge, 1999

Stokes, Peter John. *Walton Street Heritage Conservation District Plan*. Port Hope: Town of Port Hope, 1995

Town of Markham. *Unionville Heritage Conservation District Plan*. Markham: Town of Markham, 1997

## 10.0 Sources

---

### Official Documents:

Ontario. *Ontario Heritage Act, RSO, 1980, chapter o.18, as amended*. Toronto: Queen's Printer for Ontario, 2005

Ontario. *Ontario Heritage Conservation District Guidelines*. Toronto: Queen's Printer for Ontario, 2006

Ontario. *Oak Ridges Moraine Conservation Plan*. Toronto: Queen's Printer for Ontario, 2002

Township of King. *Official Plan Amendment #23*, King City: Township of King, 1984

Township of King. *Official Plan Amendment #230*, King City: Township of King, 2003

Township of King. *Zoning By-law 74-53*, King City: Township of King, 1974

Township of King. *Bylaw Number 2005-23: A By-law to Amend By-law Number 74-53*, King City: Township of King, 2005

### 10.2 Internet Sources:

Natural Resources Canada, Oak Ridges Moraine Project. [sts.gsc.nrcan.gc.ca/orm/index.asp](http://sts.gsc.nrcan.gc.ca/orm/index.asp)

Ontario Architecture. [www.ontarioarchitecture.com](http://www.ontarioarchitecture.com). This site has very fine illustrated glossaries of building terms and building styles.

The Ontario Railway History Page. [www.globalserv.net/~robkath/railnor](http://www.globalserv.net/~robkath/railnor) Historical information about Ontario's railways.

The Project for Public Spaces. [www.pps.org](http://www.pps.org) A resource for creating livable urban spaces.

Richmond Hill Public Library Board. This site has an electronic edition of Robert M. Stamp's *Early Days in Richmond Hill*, cited above. <http://edrh.rhpl.richmondhill.on.ca/default.asp>





# Part E

## **Appendices**

## Appendix A: Glossary of Architectural Terms

Italicised words are defined in other entries.

---

**ABA rhythm:** a pattern of alternating *bays*. Other rhythms might be ABBA, or AABBA, for example.

**Arcade:** a running series of *arches*, supported on *piers* or *columns*.

**Arch:** a curved structure over an opening, supported by mutual lateral pressure.

**Architrave:** The lowest division of an *entablature*.

**Ashlar:** Squared stone masonry laid in regular courses with fine joints.

**Balustrade:** A *parapet* or guard consisting of *balusters* supporting a rail or *coping*. The stair rail on the open side of a household stair is a common example of a balustrade.

**Barge board:** The board along the edge of a *gable* roof, often decorated or pierced in Victorian houses.

**Battlement:** A notched *parapet*, like on a castle. Also called *castellation*. The notches are called *embassures* or *crenelles*, and the raised parts are called *merlons*.

**Bay:** Divisions of a building marked by windows, *pilasters*, etc. An Ontario cottage with a centre door and windows on either side would be called a 3-bay house with an *ABA rhythm*.

**Bay window:** A group of windows projecting beyond a main wall. Commonly with angled sides in the Victorian style, and rectangular in Edwardian.

**Bipartite:** In two parts.

**Blind:** An imitation opening on a solid wall is called blind. Thus a blind *arch*, a blind window, a blind *arcade*.

**Board-and-batten:** Wood siding consisting of wide vertical boards, the joints of which are covered by narrow vertical strips, or battens.

**Bond:** A pattern of bricklaying in a wall. In solid brick construction headers are required to tie the *wythes* of the wall together. The rhythm of the headers determines the bond.

**Bow window:** Curved version of the *bay window*.

**Buttress:** A heavy vertical masonry element built against a wall to stabilise it.

**Capital:** See *Orders*.

**Casement:** A window hinged on one side, like a door.

**Chevron:** A decorative pattern of V shapes, like a sergeant's stripes.

**Classical:** Of or deriving from the architecture of ancient Greece and Rome. Classical revival buildings typically feature *columns* and *pediments*, and are usually symmetrical in elevation.

**Coffering:** A pattern of square recessed panels.

**Colonette:** A little column, often decorative.

**Colonnade:** A row of *columns* supporting an *entablature*.

**Column:** A vertical structural member. See *orders*.

**Common Bond:** The standard *bond* for solid brick walls, consisting of one *header* course for every five or six courses of *running bond*.

**Consul or Console:** A bracket with a compound-curved profile.

**Coping:** A protective capping on a wall, parapet or gable, sloped to carry off rain water.

**Corbel:** A support projecting from a wall. Masonry that steps out course-by-course from the wall below is called corbelling.

**Corinthian:** See *Orders*.

**Cornice:** The uppermost division of an *entablature*. Also a moulded projection that crowns an element such as a wall, door or window.

**Cottage:** A small rustic house, or a style that imitates one. "Ontario Cottage" is a catch-phrase for a variety of one and one and a half storey house styles, some of which are actually quite large.

**Course:** A horizontal row of construction laid one above the other. Bricks and shingles are said to be laid in courses.

**Cresting:** A vertical ornament running along the top of a wall or ridge. If a rooster were a building, his comb would be cresting.

**Dentil:** A series of small rectangular blocks arranged in row, usually under a *cornice*. From the latin word for tooth.

**Dog-tooth:** A repeating decorative shape in the form of a four-lobed pyramid. Also, a brick laid so that a corner faces out from the surface of a wall.

**Doric:** See *Orders*.

**Double-Hung:** Type of window with vertically sliding sash one above the other, traditionally hung on ropes or chains from a counterbalance system concealed in the jambs. If only the lower sash is moveable it's called a single-hung window.

**Eclectic:** From a Greek word meaning selective. A rather vague name for late 19th and early 20th Century vernacular architecture which freely selected a bit of this and a bit of that from many previous styles. Elements of Classical, Victorian, and Italianate styles might be mixed together, for example. The term is often used disparagingly, but remarkably, the combinations are often skillful, and most eclectic buildings are quite handsome.

**Entablature:** In the classical *orders*, the horizontal element above a column. The meaning has been extended to include similar elements used over an opening or against a wall.

**Fan-Light:** A semi-circular transom window over a door or window, usually with radiating glazing bars, like the ribs of a fan.

**Fascia:** A long flat band, such as an eaves-board, a sign band over a shop window, or the undecorated strips in an architrave.

**Fenestration:** Windows: the pattern of windows in an elevation.

**Finial:** A decorative end, often in the form of a ball or spire. If it points down instead of up it can be called a pendant.

**Frieze:** The middle of the three divisions of an *entablature*. See *Orders*.

**Gable:** The roughly triangular wall at the end of a ridge roof. If the roof projects to or beyond the gable, it will take the shape of the roof structure. If the roof ends behind the wall, the gable may be freely shaped with steps, curves, or decorations.

**Gambrel roof:** A steeply sloped roof below a low sloped roof, creating a more usable attic. Also called barn-roof.

**Georgian:** An architectural style of 18th century origin, and often revived. Multi-Light *Double-hung* windows, symmetrical fronts, and modest use of *classical* ornament are hallmarks of the style. Both hipped and gable roofs were used. Evolved after the Great Fire in London, Georgian originally meant brick, but in revival the style has made use of wood and stucco siding as well.

**Header:** A brick laid so that its middling dimension is in the length of a wall, and its shortest dimension is vertical.

**Hood mould:** a thin projecting moulding over an opening, originally intended to throw off rainwater.

**Impost:** A block from which an arch springs.

**Ionic:** See Orders.

**Italianate:** A late 19th Century style, based on Italian country houses, featuring towers, cupolas, low hipped roofs with elaborate brackets at the soffits, and a verticality emphasised by tall narrow windows with 1 over 1 or 2 over 2 *lights*.

**Keystone:** An elaborated element in the centre of an *arch*. Emphasis may be provided by a contrast in colour or material, by vertical extension, and/or by projection out from the wall. The idea is that the central block is “key” to the arch, which isn’t true: each block is equally necessary.

**Leaded:** Glazing where small panes are divided and held together by lead strips.

**Light:** A single pane of glass within a *sash*. *Double-hung* windows are often described by the number of lights in the upper and lower sashes, as in 1 over 1, 2 over 2, or 12 over 12.

**Lintel:** A horizontal element spanning over an opening in a wall.

**Loyalist:** Wide spread early Ontario house style, imported by the Loyalists in the late 18th Century. Generally speaking, a version of the *Georgian* style, though usually having a gable roof. The hallmark is a panelled front door topped by a rectangular multi-pane transom, with a classical surround and cornice. When executed in wood clapboard, it is nicknamed “Yankee House”, and is indistinguishable from New England houses, but it has been built in brick and stone.

**Lozenge:** A diamond shaped pattern element.

**Lunette:** A semicircular window or panel.

**Machiolation:** Looks like an upside-down *battlement* projecting from a wall. Originally, in castles, there were openings at the top of the notches, through which missiles or boiling oil could be dropped on attackers below.

**Mannerist:** An outgrowth of the Renaissance style, it treated *classical* elements with a free hand, exaggerating scale and bending the rules. The broken pediment is a prime example of Mannerist playfulness. Revived around 1900 as Edwardian Mannerism.

**Mansard Roof:** A steeply sloped roof below a low-sloped roof, creating a more usable attic. Variations used in various 19th century styles include concave, convex and ogee shapes on the lower slope. Unfortunately revived as about 1960 as a tacked-on sloping band, usually of cedar shakes, in the hope of giving “natural texture” to rather ordinary flat-roofed boxes.

**Modillion:** Blocks or brackets under a cornice, like *dentils* but bigger and spaced widely apart.

**Niche:** A recess in a wall or pier, suitable for placing a statue.

**Oculus:** A small round or oval window. From the Latin word for “eye”.

**Ogee:** A double curve, concave below and convex above; a common shape for mouldings, an uncommon one for windows and arches.

**Order:** One of the *classical* systems of designing *colonnades*, elaborated in great detail as to proportions and geometry by classical revivalists from 1420 onwards.

**Oriel, Oriel window:** A bay window projecting from an upper storey.

**Palladian window:** A large central window topped with a *lunette* or *fan-light*, closely flanked by smaller flat-headed windows, the whole assembly surrounded by classically-inspired details.

**Parapet:** Originally a low wall protecting an edge with a drop, like at the side of a bridge or balcony. Also used to describe the extension of a wall above a roof, even when no one ordinarily walks there.

**Pediment:** In Classical architecture, the low-sloped triangular *gable* end above an *entablature*, enclosed on all sides by mouldings. The term, and its basic form has been borrowed by many styles for use above porticos, doors and windows. A segmental pediment substitutes a curved top for the original angled one, and the surrounding mouldings may be gapped in the centre, whatever the shape. A broken bed pediment has a gap in the bottom moulding, and a broken topped pediment has a gap at the top.

**Pendant:** A point ornament hanging down.

**Pier:** A large solid support for a beam, *lintel* or *arch*.

**Pilaster:** A vertical thickening of a wall, something like a *pier* or *column* built integrally with the wall. Sometimes used for structural purposes, sometimes purely decorative, it may be embellished with a base and capital on the model of the classical *orders*.

**Pinnacle:** A tall thin decoration at the top of a *pier* or *pilaster*.

**Plinth:** The lowest projecting part of the base of a *column*. Extended to mean any projecting base on elements such as baseboards, door frames, etc.

**Pointed arch:** An arch composed of two curves centred on the *springline*, whose radius is equal to the width of the opening.

**Polychrome:** Having many colours. Victorian red and buff brickwork is an example of polychromy.

**Quoin:** Alternating blocks at the corner of intersecting walls. May be expressed with contrasting material or colour. May be flush with the walls or project from it. From the French word for a “corner”.

**Regency:** Early 19th Century Style, following Georgian in origin, named after the Regency of George IV. Like the Prince, the style is more flamboyant than its predecessors. The scale and detail tends toward the imposing, and stone or plastered brick to imitate stone was used to emphasise solidity.

**Round arch:** A semicircular arch.

**Rowlock:** A brick laid so that its shortest dimension is in the length of a wall, and its middling dimension is vertical.

**Running Bond:** See *Bond*. Pattern of brickwork where all bricks are stretchers, and vertical joints lie at the midpoint of the brick below. It's now standard practice to use running bond exclusively, since brick veneer construction doesn't require headers to tie a wall together. The resulting loss of texture is an example of technology's inadvertent trend towards blandness.

**Rusticated:** Squared stone masonry laid in regular courses, but with the courses or the individual stones emphasized by deep joints and/or high relief in the surface treatment.

**Sash:** Framework holding the glass in a window.

**Second Empire:** A style named after Louis Napoleon's reign. Shares the vertical openings of the *Italianate* style, but usually topped with a dormered, and often curved, mansard roof, and often accompanied by a narrow tower. The Addams family lives in a Second Empire house.

**Segmental arch:** An arch composed of a single curve, centred below the *springline* on the centreline of the opening. Normally quite shallow.

**Sign fascia:** A broad flat band above a shopfront, intended for signage.

**Signband:** See *Sign fascia*.

**Soffit:** The underside of an architectural element, such as a *lintel*, *cornice*, balcony or *arch*.

**Soldier:** A brick laid so that its short dimension is in the length of a wall, and its long dimension is vertical.

**Spandrel:** The space between *arches* in an *arcade*, above the springline and below the top of the arches. Also a solid panel in a bay separating one opening from another above it.

**Springline:** the horizontal line from which an arch rises.

**Squinch:** A small arch or set of *corbelled* arches built at the interior angle of a structure to carry a superstructure of a different shape, such as a dome, spire or cupola.

**Stacked bond:** See *Bond*. Pattern of brickwork where all vertical joints are one above the other. Usually executed with *stretchers*, less commonly with *headers*.

**Stretcher:** A brick laid so that its long dimension is in the length of a wall, and its short dimension is vertical.

**String course:** A thin band of masonry projecting or recessed from the plane of the wall giving the effect of a moulding.

**Tabernacle:** A canopied *niche*.

**Three-centred arch:** An arch composed of three curves: a central *segmental* one of large radius, joined to two smaller flanking curves centred on the *springline*.

**Transom:** A horizontal member dividing an opening. Also used as short form for *transom window*.

**Transom window:** A window above a *transom*, most commonly over a door.

**Tripartite:** Having three parts.

**Tympanum:** The panel between the mouldings of a *pediment*.

**Verandah:** An large open gallery or porch, running along one of more sides of a building.

**Voussoir:** One of the blocks forming an arch.

**Water table:** Projecting masonry course near the bottom of a wall, intended to throw rain water away from the foundations.

**Wythe:** A vertical plane of masonry. A wall two bricks thick has an inner wythe and an outer wythe, tied together with *headers*.