

9.2 New Buildings

9.2.1 style

Architectural Style is the term used to identify the characteristics of particular modes of construction, as defined by a variety of elements including geography, materials, influence, culture, economics and history.

The style of new construction should be sensitive to its surroundings. It need not imitate exactly the older styles of existing local buildings, but should respond to the spirit of its surroundings. The measure of successful new construction within heritage areas is not the extent to which it stands out but, its ability to blend in with its surroundings.

Existing architectural styles in the District include Georgian, Regency, Gothic Revival, Italianate, Second Empire, Queen Anne, and Edwardian Classicism.

A Unionville Vernacular style is also evident which includes those regionally distinct buildings which are of no one particular style, but which resulted from a series of locally specific cultural and economic factors.



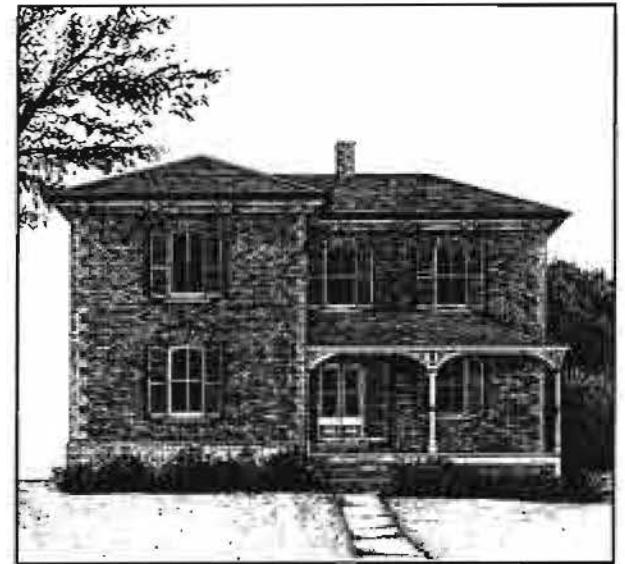
Georgian (1790-1875)



Regency Cottage (1810-1840)



Gothic Revival (1830-1890)



Italianate (1840-1890)

9.2 New Buildings

9.2.1 style cont'd

Guidelines

1. The design of new buildings should be products of their own time, but should reflect one historic architectural style prevalent in the District.
 2. A consistent approach to design detail for the chosen style should be used for all building elements.
 3. It is important to recognise that the overwhelming characteristic regarding style in Unionville is simplicity. Overly elaborate styles and others that are not compatible with the local village context should be avoided.
 4. The predominant historic architectural style and building form on the street should be considered when selecting a particular style for new construction.
- ** A detailed analysis of each Unionville style can be found in Appendix 'A'.



Second Empire (1860-1900)



Queen Anne (1890-1910)



Edwardian Classicism (1900-1930)



Unionville Vernacular (1790-1920)

9.2 New Building

9.2.2 overall scale

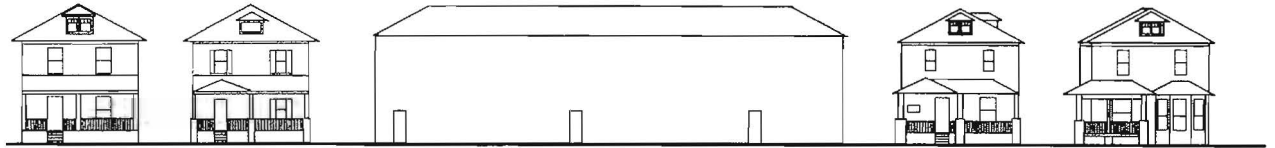
An important attribute of the Heritage District is the distinctive form and massing commonly found on a traditional streetscape, with the predominant building form being the small to medium sized, single detached dwelling. Established before the introduction of the automobile, the local streets often possess a rhythm that emphasises the individual house.

Guidelines

1. While new construction may vary in scale from the surrounding development, it should fit in with the existing streetscape in terms of rhythm, alignment and spacing.
2. Where a building is proposed that is substantially larger than the typical buildings found on the street, the scale of the structure can be reduced by breaking up the facade and overall building mass into elements that proportionally reflect the adjacent building forms.



1. Potential Development Site



2. **Inappropriate:** the building is too massive, and disregards the rhythm, spacing and alignment of the existing context.



3. **Appropriate:** the Building scale is reduced through articulation of the existing building facade. Rhythm, alignment and spacing are based on the existing context.

9.2 New Buildings

9.2.3 building form: directional emphasis

The building stock of Unionville varies between a vertical and horizontal directional emphasis. Where variations do occur, such as with the churches and the Stiver Brothers Mill, these features become the predominant visual interest.

Directional emphasis is influenced by the height of the building, massing and articulation, and placement of details such as roof pitch, gables, windows, etc..

The general rule of new construction in the District is that it should blend in, but not overwhelm the heritage character of the District.

Guidelines

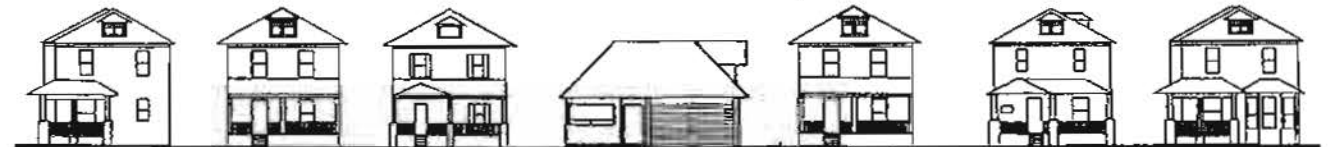
1. New residential construction should reflect the typical directional emphasis and building form of the surrounding streetscape.



Appropriate



Too Vertical



Too Horizontal

9.2 New Buildings

9.2.4 building form: height

Apart from the churches and the mills (Stiver and Planing), the height of most of the residential and commercial building stock in the District is relatively constant and falls between 1½- and 2-storeys. The continuity of height and massing in the District is an important contributor to the distinctive character of the area.

Infill construction that is significantly taller than the adjoining heritage structures will overwhelm the existing heritage character of the street and should be avoided.

Guidelines

1. New construction should be compatible with the traditional height pattern in the District of 1½- and 2-storeys, and should have regard for the heights of adjoining buildings on the street.
2. In order to ensure that height and massing of new development are compatible, all proposals for new buildings in the District should include a detailed streetscape elevation of the adjoining structures and features. Corner lots require two streetscapes.



Appropriate



Too Tall



Too Low

9.2 New Buildings

9.2.5 location and setbacks

The traditional pattern of residential setbacks in Unionville is an important contributor to the character of the Heritage District. Buildings are generally located closer to the street than those in most modern suburban developments, while garages and ancillary buildings are located towards the rear. The pattern is typically more ordered in the grid pattern streets south of the railway tracks while in the streets to the north, such as Victoria Avenue, a more random pattern prevails. The historic setback pattern is most visible along the commercial area of Main Street, where minimal and zero setbacks are common.

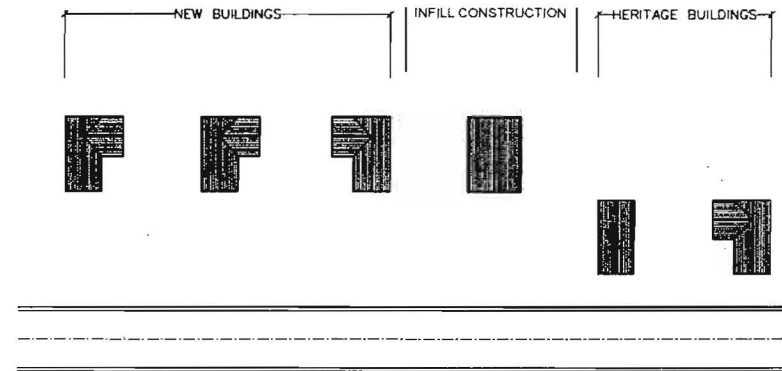
Guidelines

1. New construction should respect the overall setback pattern of the streetscape on which it is situated. Where the minimum requirement for front yards does not permit this, appropriate variances to the zoning by-law should be sought.

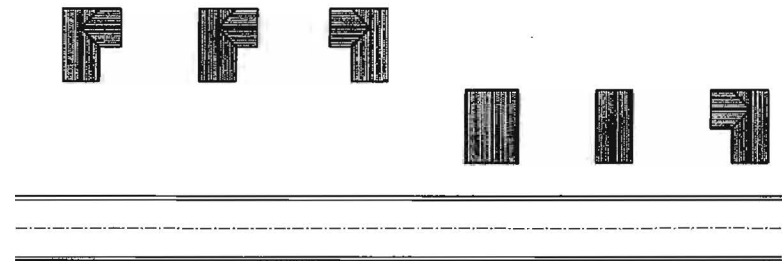
2. Where there are areas of significant variation in the location of adjacent buildings, the front yard setbacks of new residential infill should be defined either as the average of the setbacks of the adjoining properties, or where appropriate for historical reasons, aligned with the adjacent heritage building.

3. New buildings should generally be located with the front facade parallel to the roadway.

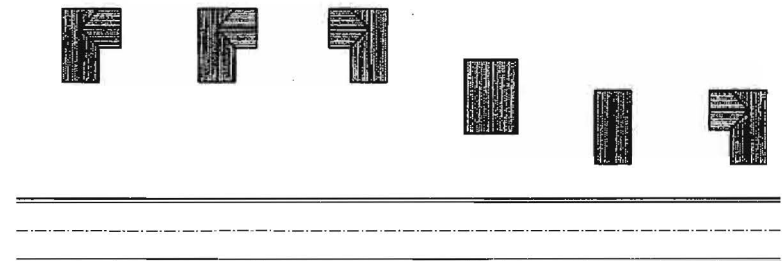
4. Ancillary buildings should be located towards the rear of the lot. Garages, in particular, should not form part of the front facade.



Inappropriate: Setback consistent with new buildings



Appropriate: setback consistent with Heritage buildings



Appropriate: Setback enhances streetscape by mediating between new and old

9.2 New Buildings

9.2.6.1 roofs - historic types

The majority of roof forms in the District are of gable form, with a relatively steep pitch. This form should generally be used. Pitches can be shallower, but should not be less than a 6/12. Mansard and hipped roofs, built in a traditional form, could also be employed.

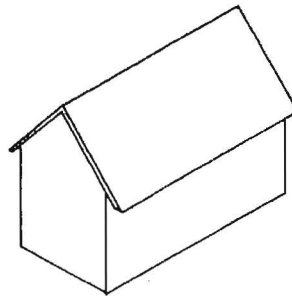
Guidelines

1. Roof design in the District should be compatible with the historic roof type forms in the village and the selected building style.

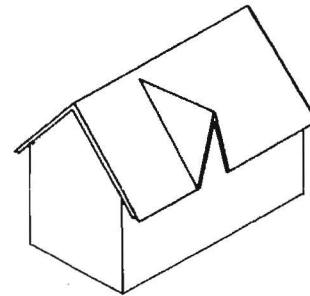
2. The extent of roof overhang should be appropriate to the architectural expression of the building.

3. Gambrel roofs are appropriate for outbuildings only. Gable roofs are also appropriate for outbuildings.

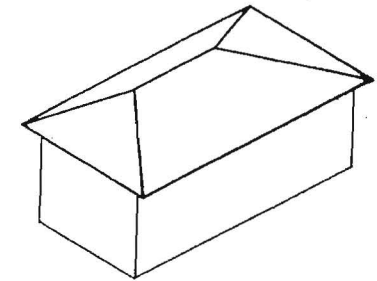
4. Hipped roofs are preferred for taller buildings in order to minimize the perceived height.



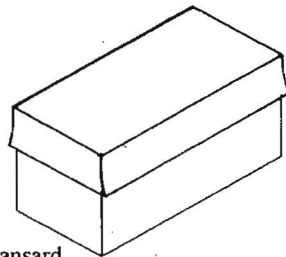
End Gable



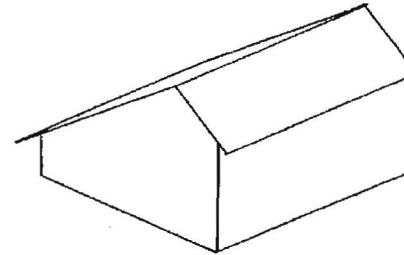
Centre Gable



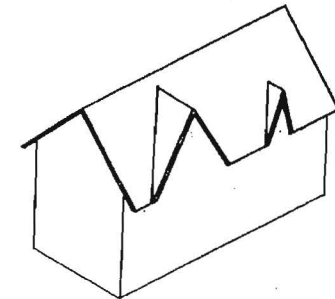
Hipped



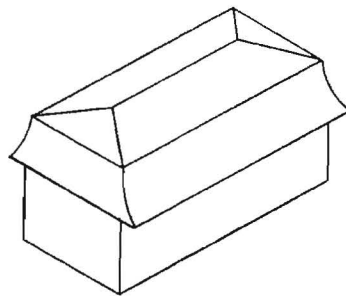
Mansard



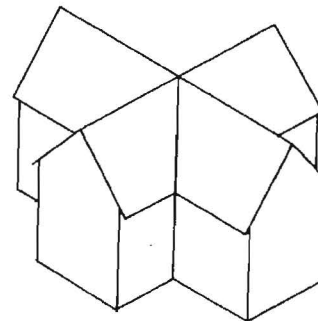
Saltbox



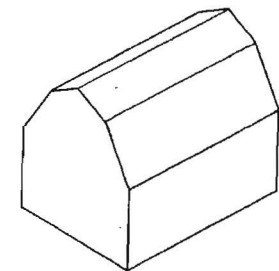
Double Gable



Double Mansard



Cross Gable



Gambrel (Outbuildings)

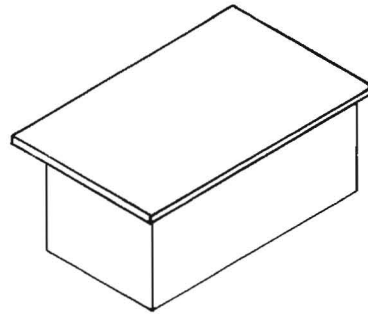
9.2 New Buildings

9.2.6.2 roofs - to be avoided

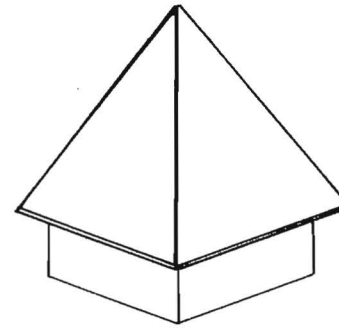
The consistency and compatibility of the existing roof types in the District are significant contributors to the character of the area. Roof types and features which detract from the character of the area should be avoided.

Guidelines

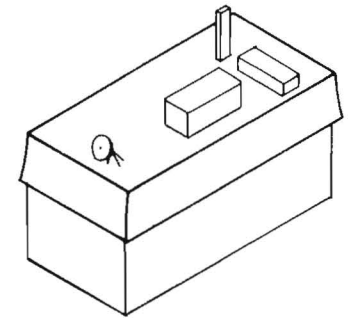
1. Flat or shallow roofs should be avoided.
2. Massive and monolithic roof volumes should be avoided.
3. Visible rooftop mechanical equipment should be avoided. If installation is unavoidable, appropriate screening techniques should be introduced.
4. Roof-top patio's visible from the street are not appropriate.



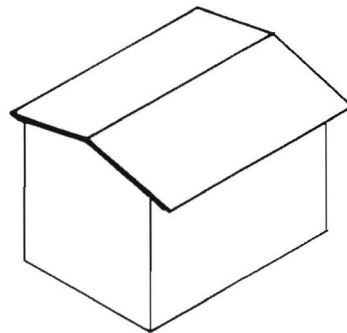
Flat roofs



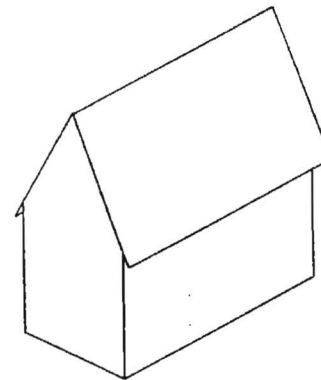
Overly massive roofs



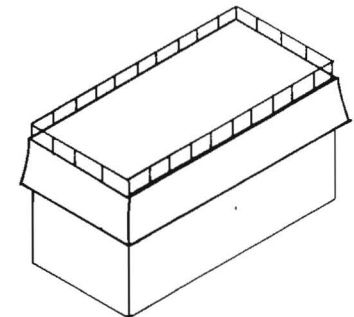
Rooftop mechanical equipment



Low pitched roofs



Overly massive roofs



Rooftop patios

9.2 New Buildings

9.2.6.3 roofs - chimneys

In the late 19th Century, the primary source of heating was wood or coal fireplaces. This had an impact on the architecture of Unionville with the presence of internal chimneys on most roof-lines, typically at the gable ends. Today, the heritage character of Unionville is enhanced by the presence of a number of these historic chimneys.

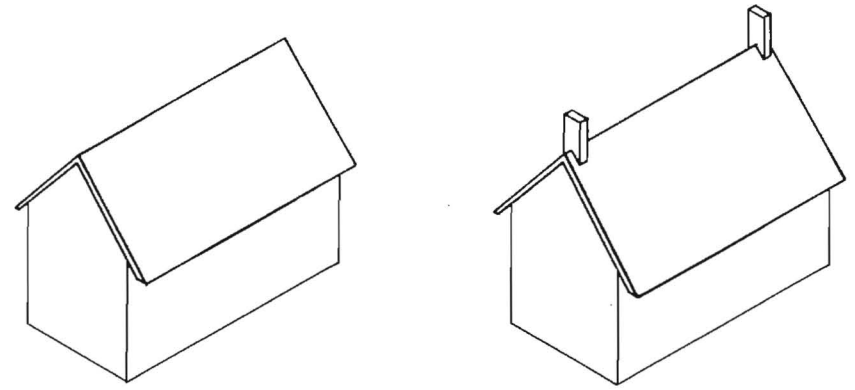
On new construction, the presence of chimneys on the roof-line is one of the elements which helps to make the new construction compatible with the heritage environment. This is particularly true on large roofs where chimneys help to break up the massing to a more appropriate scale.

Historic photographs of Unionville reveal details of a variety of historic chimneys, which may be referred to in new chimney design.

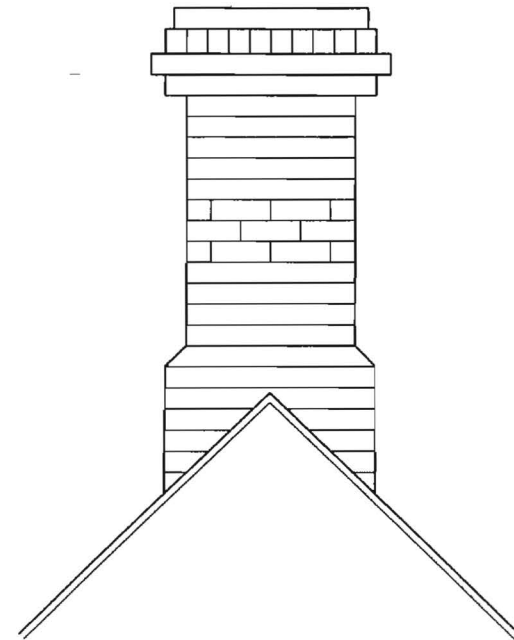
In those instances where a non-functional chimney is desired, a false shelf chimney could be considered.

Guidelines

1. Chimneys are important features of the Unionville roof-scape and are encouraged in new construction.
2. The use of chimney's on large roofs as a means of breaking up the massing to a more appropriate scale is encouraged.
3. The design of historic Unionville chimneys should be used as a reference in new chimney design.



The massing of large roofs can be broken up with chimneys



Historic Unionville chimney detail, late 19th century

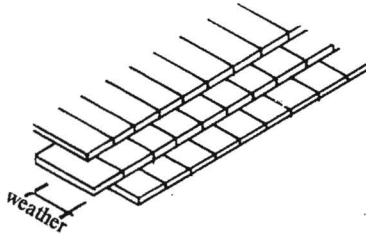
9.2 New Buildings

9.2.6.4 roofs - materials

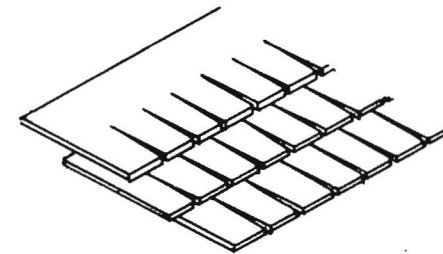
Many of the buildings in the District once had cedar shingle roofs. A majority of these have now been replaced by asphalt shingles, however, some structures have been restored to their original material. Porch roofs were typically clad in wood shingle or wood board and batten. The use of historically appropriate roof materials is encouraged.

Guidelines

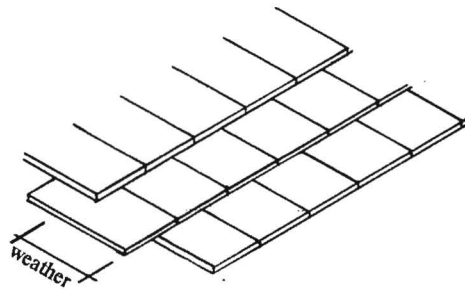
1. Roof materials on all buildings in the District should reflect the traditional materials of the village. Traditional 3/8" thick taper-sawn cedar shingles with a 4½" to 5½" weather are the most appropriate while asphalt shingles of an appropriate heritage colour, design and weather are also acceptable.
2. Asphalt and wooden shingles, as well as wood board and batten can be used on porch roofs.
3. Cedar Shakes should only be used on barns and outbuildings;
4. Non traditional materials, which should be avoided, include clay tiles, metal and vinyl.



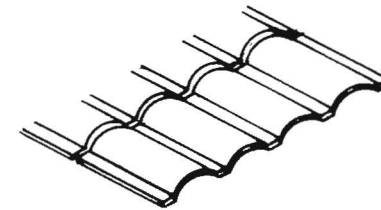
ACCEPTABLE
3/8" thick taper-sawn cedar shingles with a 4-½" to 5½" weather.



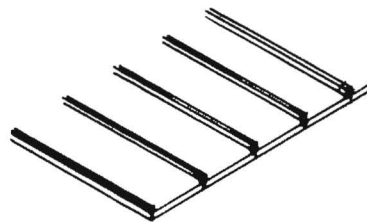
ACCEPTABLE
Asphalt shingle of traditional size, colour, texture and weather



ACCEPTABLE IN CERTAIN SITUATIONS
Cedar Shakes - For barns only



NOT APPROPRIATE
Clay Tiles
Sheet materials



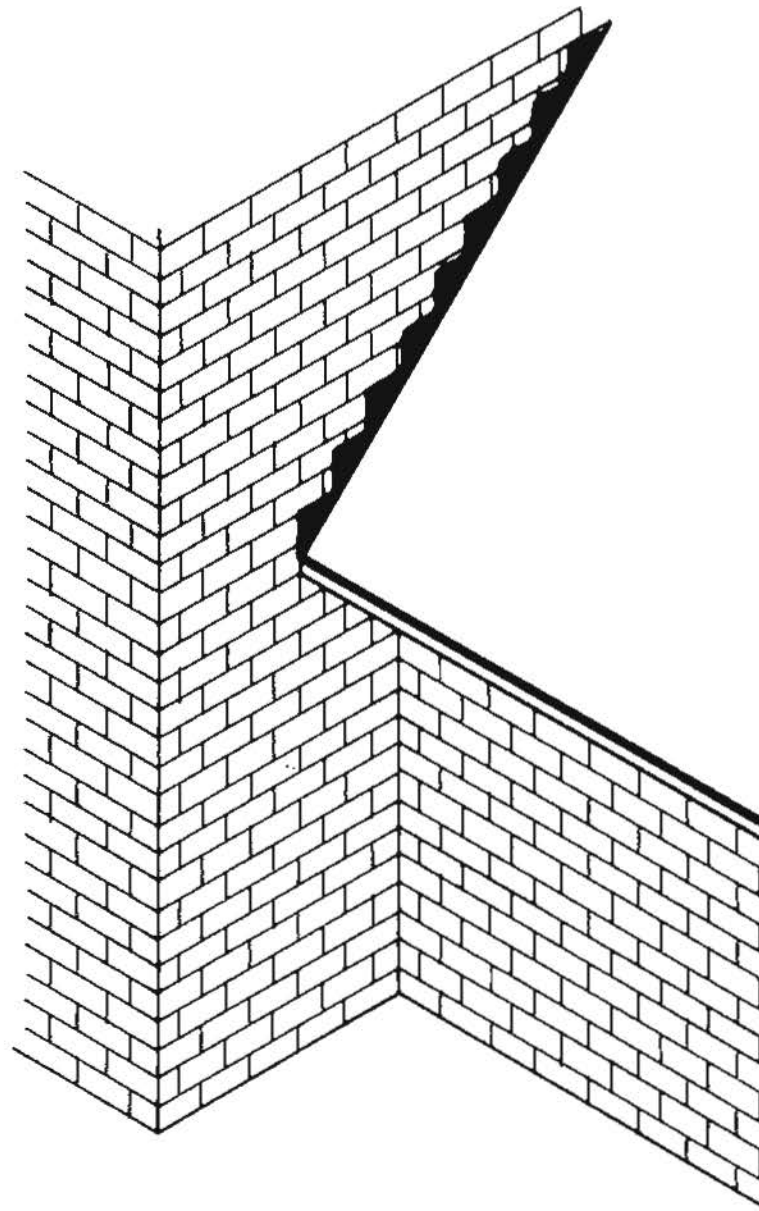
ACCEPTABLE IN CERTAIN SITUATIONS
Wood Board and Batten - for porch roofs

9.2 New Buildings

9.2.6.5 roofs - flashing

Guidelines

1. Where a roof meets a wall, highly visible flashing connections should blend in with the wall colour. Stepped flashing and caulking should not be highlighted by matching their colour to the trim of the house (e.g. White, beige, etc.). Such flashing should be coloured to match the wall against which it is located.



Flashing colour should blend, not contrast

9.2 New Buildings

9.2.6.6 dormers - historic design precedents

Within the various historic architectural styles of Unionville, there can be seen several distinct types of dormers used to bring light to an attic room.

The use of appropriately scaled dormers can be a positive addition, as opposed to skylights which should be avoided on the public facades of a new building. Similarly, stacks, vents, etc., should all be located on the less public side of a structure.

The traditional purpose of dormers was to bring light, not space to an attic room. The extension of the dormer beyond the width of the window trim should be negligible.

Guidelines

1. Dormers should reflect the traditional hierarchy of windows on a structure, in that the windows in the dormer should be of a lesser scale than the windows on the lower part of the building.
2. Dormers in new construction should be consistent with the style of the house and should be consistent with traditional dormer scale and proportions.



Georgian dormer and corresponding window

Italianate Dormer and corresponding window

Edwardian Classicism dormer and corresponding window

9.2 New Buildings

9.2.6.7 dormers - scale, proportion and design

The windows in the dormer should reflect the style of the building and be smaller in size than the main windows on the building.

Guidelines

1. Dormers should be proportioned in a traditional manner with the window, rather than the wall as the dominant feature;
2. Dormers should not overwhelm the proportions of the facade, simple dormers are preferred
3. Double dormers should be avoided.
4. Palladian windows and other features which draw attention to the dormers are not appropriate.
5. Dormer windows should be double hung;
6. Skylights on the visible facades of a building should be avoided.
7. The predominant type of dormer in the District is the roof dormer. Wall dormers are generally used only in the Second Empire Style.



Double dormers should be avoided.

Dormer size is excessive
Dormer is overly complex

Dormer size is excessive
Unbalanced wall/window proportion

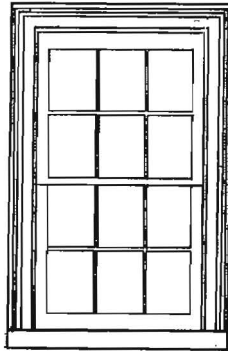
9.2 New Buildings

9.2.7.1 windows - typical

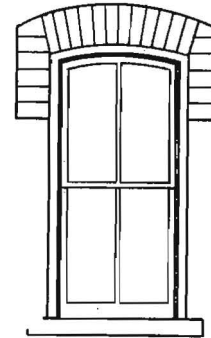
The predominant historic window type in the District is wood, double hung, which is characterised by two vertically sliding sashes, each closing a different part of the window. The double hung window form can include both flat headed and segmental arched designs. Pane division variations include the 6/6 (six panes on top of six panes), 1/1 and 2/2, which are most prevalent.

Guidelines

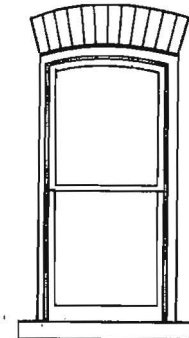
1. Windows on new construction should reflect the historic windows in the District (double or single hung windows).
2. A consistent approach to window proportion and type should be followed in the design of a new building.
3. As a general principle, windows should be taller than their width (usually 2:1 ratio of length to width).
4. Windows should be consistent with the style of the house.



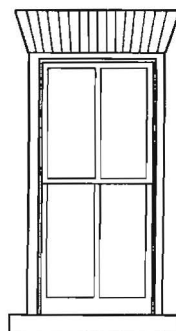
6/6 Double Hung Square Headed



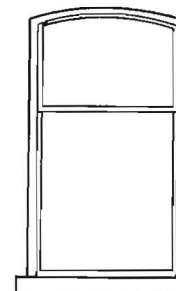
2/2 Double Hung Segmental Arched



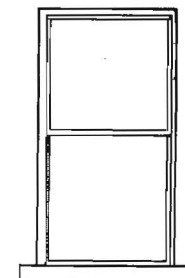
1/1 Double Hung Segmental Arched



2/2 Double Hung
with angled brick voussoir



1/1 Transom Window



1/1 Double Hung

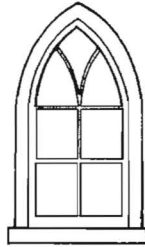
9.2 New Buildings

9.2.7.2 windows - accent

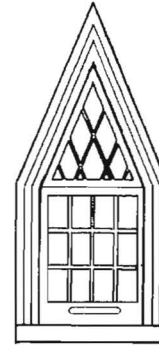
While the predominant window types in the District are double hung, flat or segmental arched, other windows such as Round-arched, Gothic or Ogee arched windows are found as accents in gables.

Guidelines

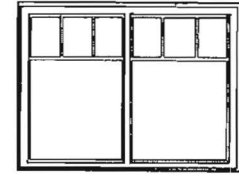
1. New accent windows should reflect those found in the District and be consistent with the style of the building.
2. Stock suburban accent windows are not appropriate.
3. For bay windows, see Section 9.2.10.6 architectural details - bay windows.



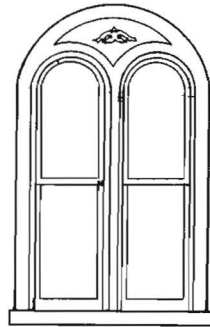
Gothic Pointed



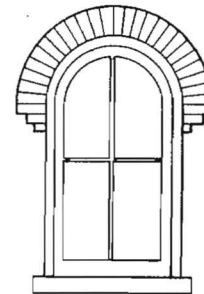
Polygonal Gothic - Vernacular



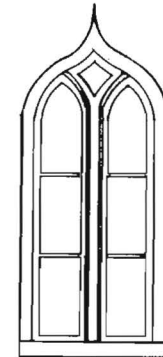
Edwardian double dormer window



Double lozenge, compound window
Italianate



Round headed



Ogee pointed, compound window

9.2 New Buildings

9.2.7.3 windows - to be avoided

These windows tend to be overly elaborate or are not compatible with the traditional architecture of the District. Windows should feature traditional forms and articulation.

Guidelines

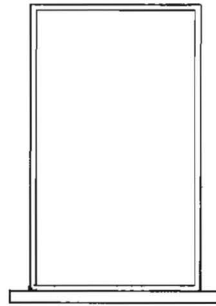
1. Windows on new construction should reflect the historic windows in the village of Unionville. Non traditional windows should be avoided.

2. Stock window forms, typical of modern suburban design are not appropriate in the District.

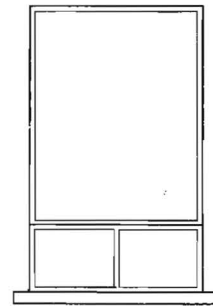
3. New windows should reflect the tradition of simplicity in the District. Overly elaborate windows are not generally appropriate.

4. Divided windows should include real, externally perceivable muntin bars (external, permanently adhered wood muntins may also be acceptable).

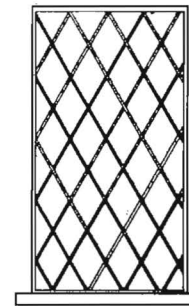
5. Window screens that are visible from the exterior should be avoided.



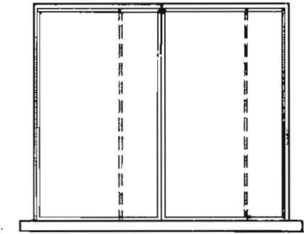
Fixed pane



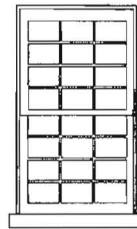
Fixed sliding window



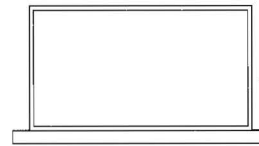
Diagonal muntin bars



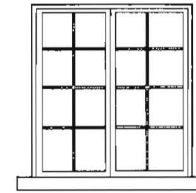
Sliding windows



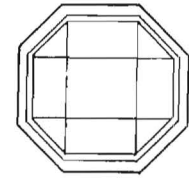
Muntin bars wrong shape
too much pane division



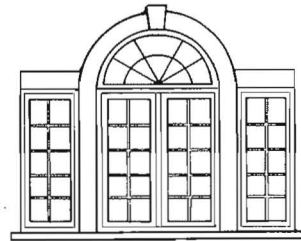
Horizontal windows



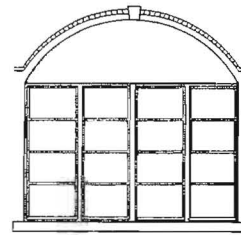
Casement window



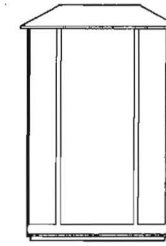
Hexagonal or round window



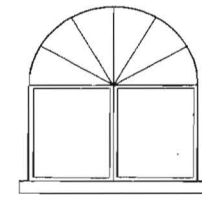
Compound casement Palladian



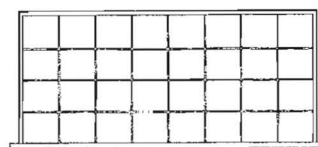
Multi-Casement, flat headed
window, exaggerated arch



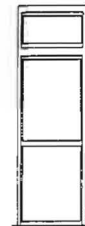
Unarticulated, fixed pane
hanging glass bay



Stock fan window
over casements



Large horizontal fixed pane



Too narrow and vertical.
Transom should be avoided

Windows illustrated are to be avoided

9.2 New Buildings

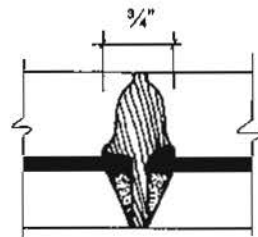
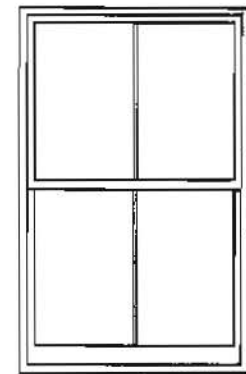
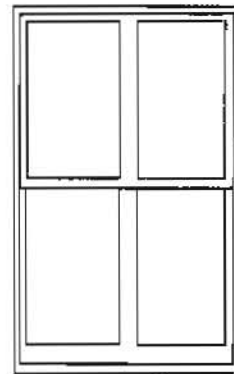
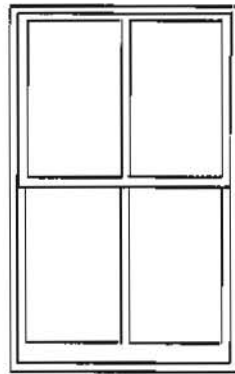
9.2.7.4 windows - muntin bars

Muntin bars are the framing members used to hold panes within a window or glazed door and are typical features in Unionville. Windows are considered to be “the eyes of a house” and are among the most important visual features. The diffusion of light created by externally perceivable muntin bars on windows is a significant contributor to the appearance of the heritage building stock.

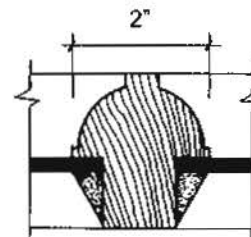
For new construction, where a “divided window look” is proposed, the use of true divided windows with real muntin bars is recommended. Some window manufacturers produce windows with imitation muntin bars which snap in behind the glass. This approach should be avoided, since the pane divisions do not appear real and the diffusion of light is not evident.

Where muntin bars are proposed, it is important that the type of bar division be compatible with the style of the house and appropriate to the District.

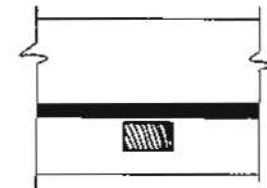
More recent architectural styles, such as Edwardian Classicism did not have pane divisions.



Appropriate thickness



Too Thick



Snap in Muntin Bar, profile too thin and not perceivable externally

9.2 New Buildings

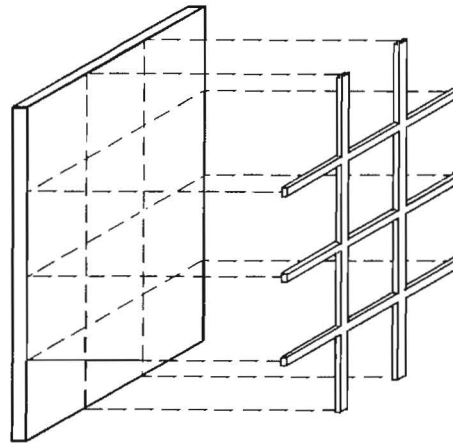
9.2.7.4 windows - muntin bars cont'd

Pane divisions such as 4/4 (four panes over four panes), 12/12, 6/9 and 3/3, or diagonal divisions, are not found in the District and should be avoided.

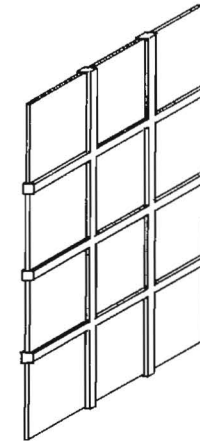
It is also important that the size and profile of the muntin bars should be consistent with the traditional size that would have been seen historically in the District.

Guidelines

1. Where divided windows are proposed, they should consist of true divided lights with real, externally perceivable muntin bars. External, permanently adhered wood muntins may be considered.
2. Snap-in imitation muntin bars should be avoided.
3. The type of muntin bar division should be compatible with the architectural style of the house.
4. Muntin bar divisions that would not have historically appeared in Unionville should be avoided.
5. The size and profile of muntin bars should be compatible with the typical historic varieties used in the District.



Snap in imitation muntin bars to be avoided



True divided wooden muntin bars encouraged

9.2 New Buildings

9.2.7.5 windows - storm windows and thermal pane windows

If muntin bars are necessary for a particular design, and thermal efficiency is also an important consideration, thermally sealed double glazed windows can be acquired with real muntin bars.

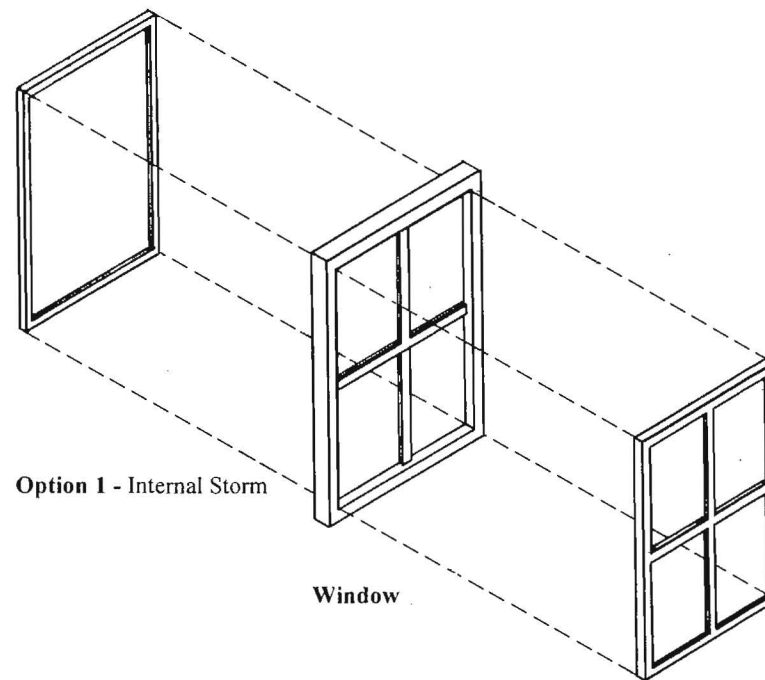
On historic buildings and elsewhere, when authentic single glazed lights are necessary, comparable thermal efficiency may be achieved through the use of traditional wood storm windows.

When adding storm windows to the external face of a window, the pane division of the storm window should match the pane division of the original window. When adding storm windows to

the internal face of a window, the pane division of the storm window should either match the pane division of the original window, or it should have no divisions at all.

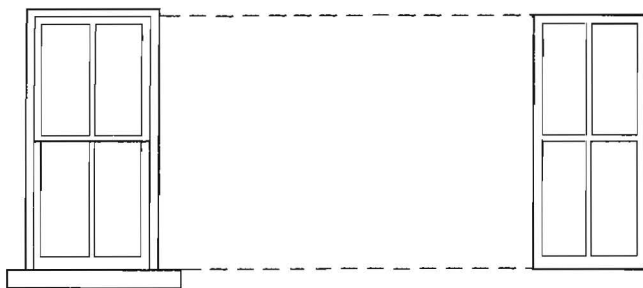
Guidelines

1. When using storm windows, those selected should be of compatible size, material and pane division compared to the host window.
2. If thermal or double glazed windows are used, they should possess externally perceivable muntin bars of a size and profile compatible to the architectural style of the building.

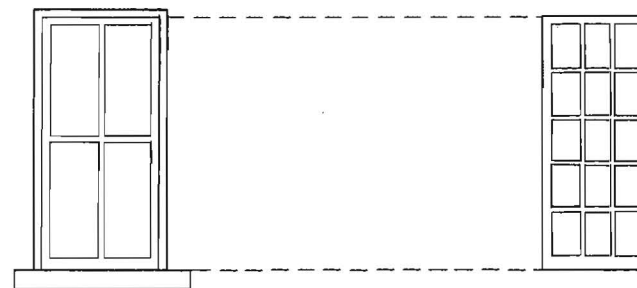


Option 2 - External Storm

(Above) Appropriate types of division required for internal and external storm windows



Appropriate: 2/2 storm window added externally to 2/2 original window



Inappropriate: multi-paned storm window added externally to 2/2 original window

9.2 New Buildings

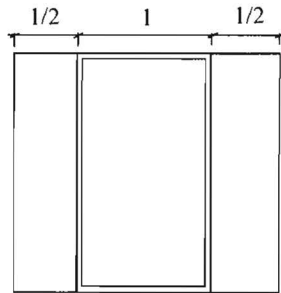
9.2.7.6 windows - shutters

Shutters are movable screens, usually made of wood, used to provide additional screening for openings in a building. The most common types are external louvered shutters which are attached to hinges on the frame of the window.

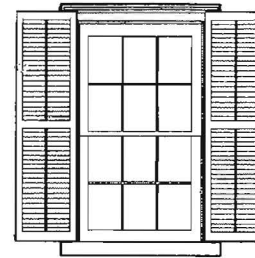
Although, today they serve more as decoration, shutters in historic Unionville were important functional components of the house as sun and wind shields and insulators, and this was reflected in their design. Shutters had to be able to fully close over an opening thus the width of shutters was invariably equal to $\frac{1}{2}$ the width of the window.

Guidelines

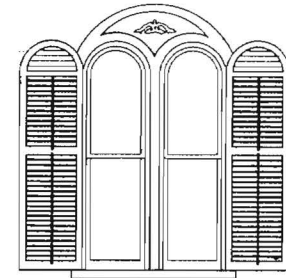
1. Shutters should be $\frac{1}{2}$ the width of a window and attached at the frame, not the wall, in order to appear functional.
2. Shutters should be of louvered wood construction and fit the window shape and size.
3. The use of traditional shutter hinges is encouraged.



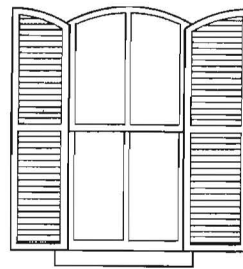
Shutters should each be $\frac{1}{2}$ the width of the window



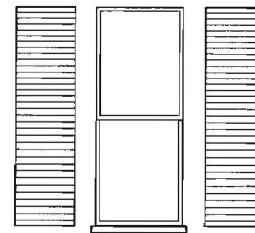
Square shutters fit square headed windows



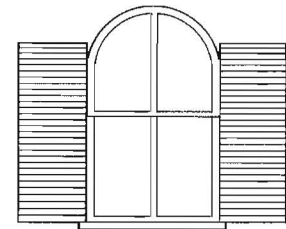
Appropriate shutter treatment on Italianate double, decorative window



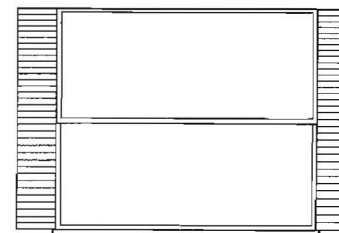
Segmental arched shutters fit segmental arched window



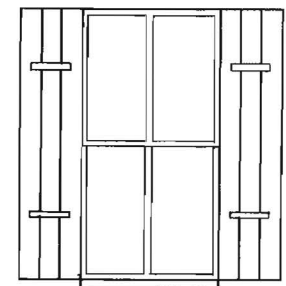
Shutters fixed to wall, do not appear functional



Shutters do not fit the shape of the window



Shutters inappropriate for window



Board, panel or solid shutters were not a common historic feature in Unionville and should be avoided.

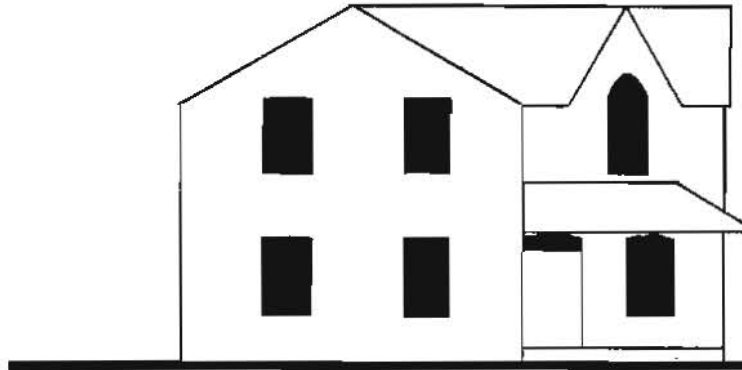
9.2 New Buildings

9.2.7.7 window-to-wall ratio

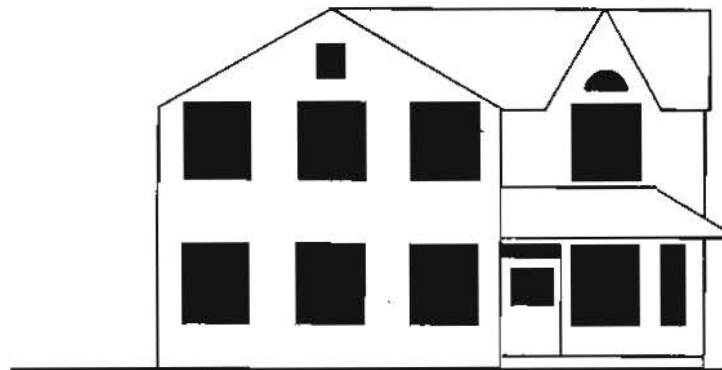
The window to wall ratio is measured by the amount of window space against the amount of wall space on each facade. Heritage buildings in the District have a window ratio of 15-20% of the total wall coverage.

Guidelines

1. New construction should respect the traditional ratio of 15-20% of window to wall coverage.
2. Greater window to wall ratios should be avoided.



Appropriate: 15 to 20% Historically accurate



Inappropriate: 40% Excessive

9.2 New Buildings

9.2.7.8 window and door placement

In the historic architecture of Unionville, buildings were designed with an orderly placement of windows and doors on the facades, while in modern suburban architecture, often the facade is secondary. New construction should respect the historic patterns of window and door placement within the District.

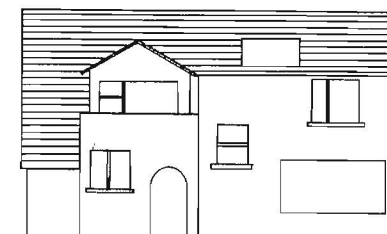
In the District, window placement may vary slightly from period to period, but in no case do windows appear at ceiling height, touching the roof in elevation. This should be respected when placing windows in new construction.

Guidelines

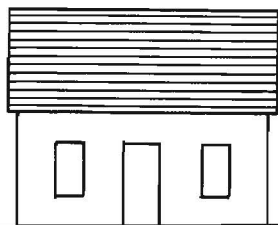
1. On facades that are visible from the street, new windows should maintain historic proportions and placement patterns found prevailing in the District.
2. Where appropriate, centre lines of windows should be aligned vertically.
3. Windows should have sufficient clearance around all sides to avoid a cramped appearance.
4. Windows on new buildings should not touch the eave.
5. A door should be visible on the front facade and placed in a traditional manner.



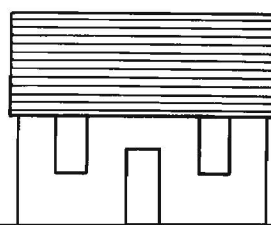
Ordered facade - Compatible with the Heritage District



Disorganised facade - Not compatible with the Heritage District



Ordered: Windows are balanced vertically on facade



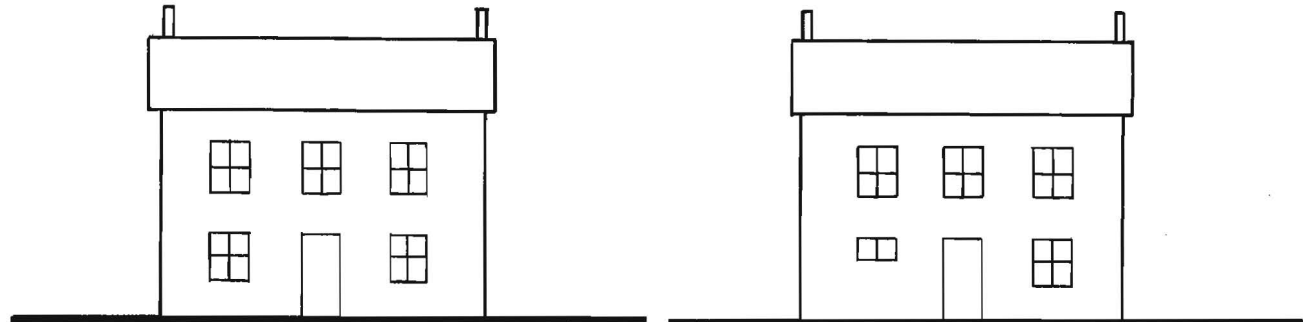
Disordered: Windows appear cramped when placed directly under eaves.

9.2 New Buildings

9.2.7.8 window and door placement cont'd

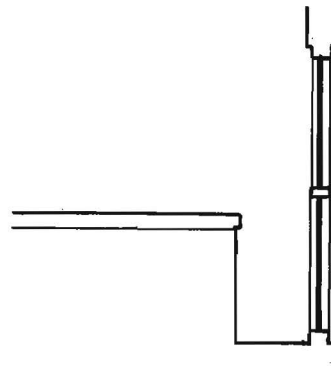
Guidelines

6. Where internal arrangements such as a kitchen counter impact the ability to achieve a proportioned and/or symmetrical facade, the use of an internal ledge can help to achieve symmetry.

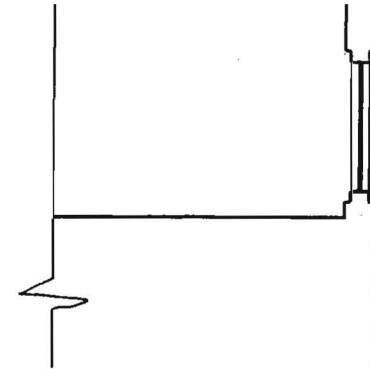


Elevation: appropriate window treatment
Symmetry is maintained

Elevation: exterior appearance is affected
due to internal feature. Symmetry is lost



Section of above window: Use of ledge achieving symmetry



Section of above window: No use of ledge
compromising symmetry

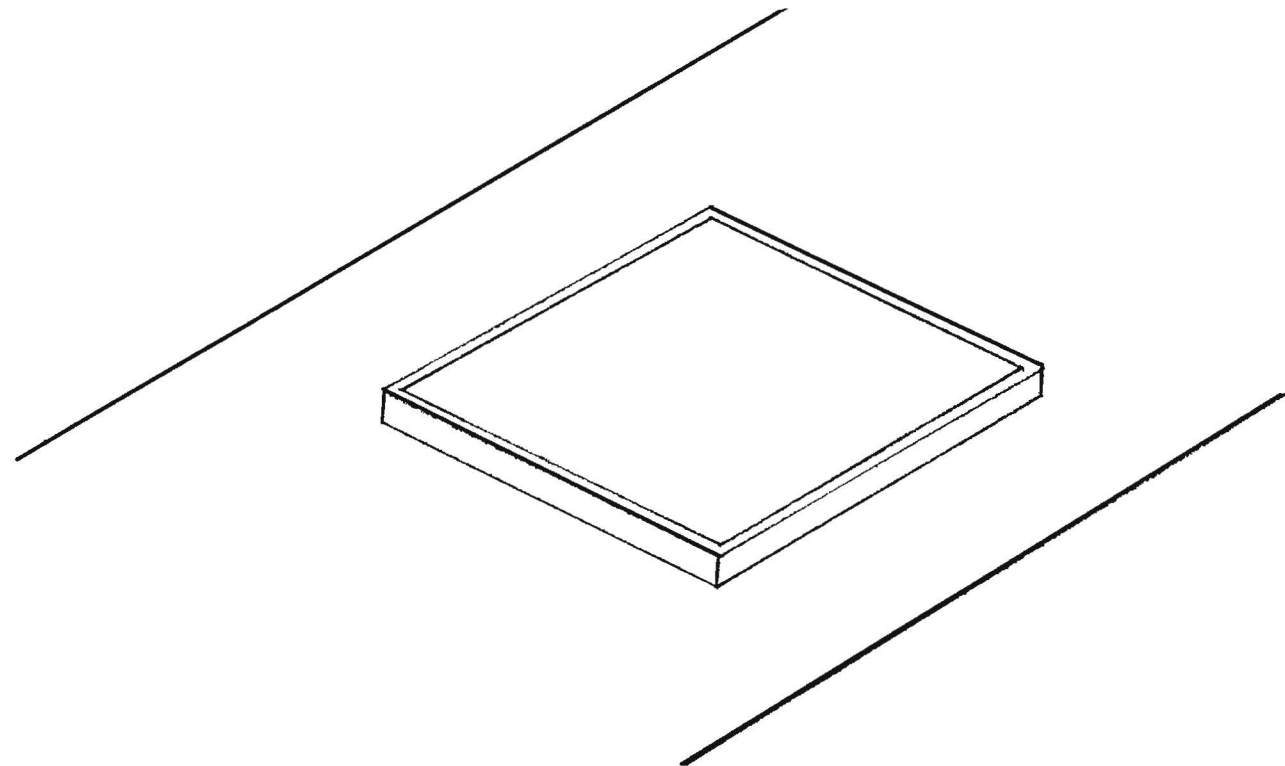
9.2 New Buildings

9.2.7.9 skylights

Skylights or roof windows are not consistent with the heritage character of the District and should be avoided on the visible elevations of buildings (eg. the front and sides).

Guidelines

1. Where skylights or roof windows are used they, should be flat, projecting only a minimal distance from the roof, tinted to match the colour of the roof, and placed in locations on the roof that are least visible.
2. Bubble skylights are not appropriate for use in the District.



Where skylights are permitted they should be flat, of the same colour as the roof and placed in locations that are least visible.

9.2 New Buildings

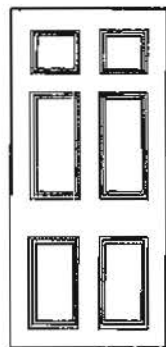
9.2.7.10 doors - historic styles

The historic doors of Unionville are typically made of wood and were consistent with the styles popular in Ontario in the 19th and early 20th Century.

The earliest and most widely used of the historic doors is the wood panel door. Varieties include the square headed four panel, round headed four panel and the cross and bible, distinguished by four upper panels, which are positioned to resemble a cross and the lower two panels, said to represent an open bible.

Other door types include the partially glazed door, which is popular in late 19th century residential and commercial buildings, the double door (each of which is typically 3/4 the size of a standard door), and the vernacular, solid wood outer door seen at 118 Main Street.

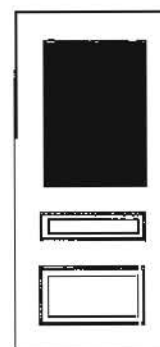
****Note:** For details regarding appropriate storm doors, please see section 9.4.3.2.



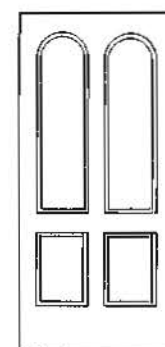
Cross and Bible Panel door



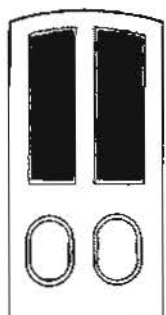
Four panel door



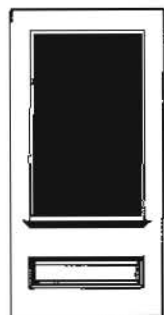
Partially glazed door



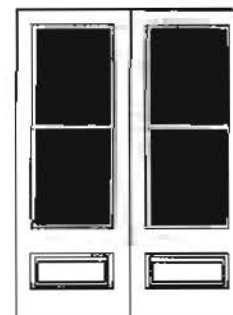
Round headed four panel door



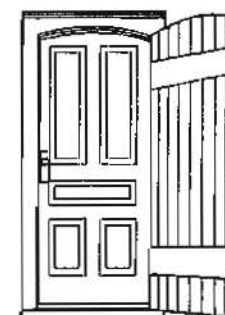
Partially glazed door
4 Station Lane



Partially glazed door
(commercial) 154 Main Street



Paired glazed 3/4 doors
141 Main Street



Panel door with solid wood
outer door, 118 Main Street

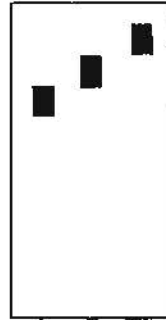
9.2 New Buildings

9.2.7.11 doors - styles to be avoided

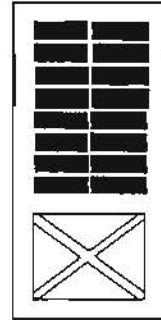
Doors are significant elements in the elevation of any building. In order to ensure compatibility with the character of the District, new doors should reflect the design, colour, texture and material of the historic doors in Unionville.

Guidelines

1. An appropriate style of door should be selected consistent with the proposed architectural expression.
2. The door should maintain the existing proportions and reflect the designs found prevailing in the District.
3. Stock modern doors of compositions and materials that are not consistent with the character of the District should be avoided. Wooden doors are preferred.



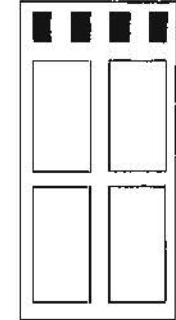
Inappropriate design and proportion



Not a traditional Unionville design
inappropriate pane division,
stock modern door (c.1970)



Overglazed



Inappropriate design and proportion

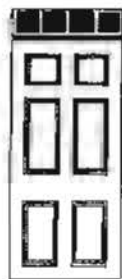
9.2 New Buildings

9.2.7.12 doors - frames and surrounds

In the historic doors of Unionville, the proportion and amount of glazing in the door surround was usually related to the design of the door itself. Typically when there was glazing in the door, sidelights were not seen and when sidelights were applied, they were either installed in pairs or not at all. Sidelights and transoms are most often typified by glass that is divided by true divided muntin bars, rather than single glazed panels.

Guidelines

1. Door surrounds should be consistent with the traditional design of these elements seen in the District.
2. Sidelights should be used in pairs and only where the door is not glazed.
3. The lower $\frac{1}{4}$ of the sidelight should be a solid wood panel.
4. The door surround should be appropriate for the architectural style of the building.



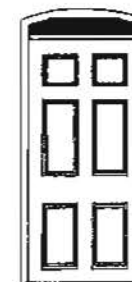
Appropriate
Square transom, no sidelights



Appropriate
Door with window, no sidelights



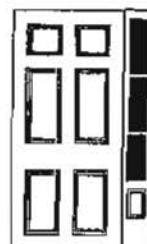
Appropriate
Traditional door with transom
and sidelights



Appropriate
Rounded transom, no
sidelights



Not Appropriate
glass door and sidelights/
transom



Not Appropriate
single sidelight



Not Appropriate
no articulation of sidelights/
transom



Not Appropriate
Glass in door with sidelights/
transom

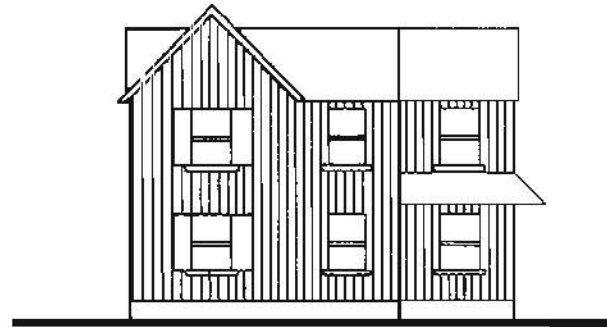
9.2 New Buildings

9.2.8 foundations

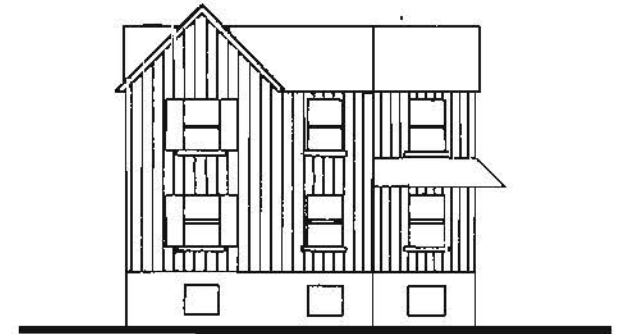
The early foundations in the District were almost entirely built of fieldstone. With improvements in concrete technology around the turn of the century, concrete gradually replaced stone as the material of choice. Foundations are visually evident in the architecture of the village, but tend to be relatively low, with the exception of the structures backing onto the Rouge River ravine. Here structures such as the Salem Eckardt House at 197 Main Street have foundations of up to one storey in height.

Guidelines

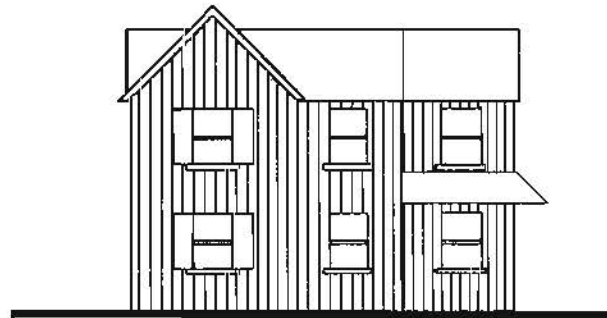
1. Foundations on new construction should be of a height that is appropriate to the historic architectural forms of the District.
2. Any increase in window size in the foundation should be incorporated through a window well rather than extending the foundation.
3. Where new construction occurs in areas of particular sensitivity, it may be appropriate to clad foundations in coursed split fieldstone, but not fully dressed.



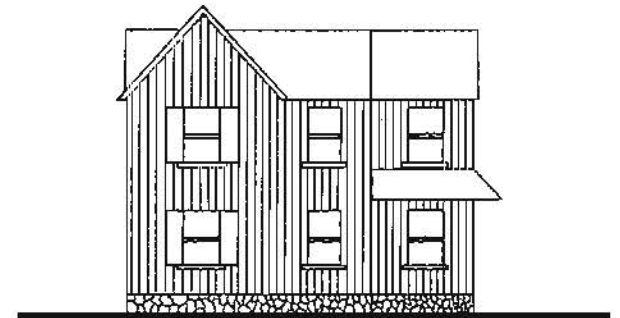
Traditional foundation



Excessive foundation



Lack of foundation



Stone clad foundation

9.2 New Buildings

9.2.9 cladding materials

An assessment of the historic architecture within the District reveals the use of a variety of construction materials. It is this variety which contributes to the distinctive character of Unionville and allows each glimpse of the streetscape to be unique.

In the case of new construction, the selection of building materials should reflect the context of the particular site. Not only is it important to make a selection based on what is fitting for the design of the new building, but also, if it is appropriate for its specific locale. The varied but compatible distribution of materials which enhance the Unionville streetscape should always be maintained.

Materials used as exterior finishes for any new structure

should be compatible with the adjacent historical buildings. Traditional cladding materials in Unionville include:

- Brick - Red Clay
- Yellow Clay
- Wood - Vertical Wood
- Horizontal Clapboard
- Board and Batten

Single examples of c.1900 decorative concrete block and c.1867 rough cast stucco also exist. Stone is used as a foundation material but not a wall material. The only type of stone used is coursed split fieldstone, laid horizontally, which reflects its function, and is not fully dressed.

Brick:

On earlier structures prior to 1900, the brick tended to be of a soft salmon variety produced by

the Snowball brickworks. Buff bricks were also used for accents. Bricks on later Edwardian or Queen Anne structures tended to be of a harder and darker variety produced by the Don Valley Brickworks. Traditional bricks were 8-1/2" long by 2-1/2" high.

In some cases, the softer variable salmon brick was dyed deep red using traditional techniques to appear as a higher quality brick. In recent years, the dye on some buildings has been removed (198 Main Street).

Wood:

Pre -1867 structures used horizontal 4-5" weather board and board & batten, while post 1867 structures used more narrow horizontal siding or vertical wood.



The varied but compatible distribution of historic building materials is an important contributor to the District character

9.2 New Buildings

9.2.9 cladding materials cont'd

The materials in the District include brick, vertical tongue and groove, vertical board & batten, clapboard and shingles in gables (Queen Anne style).

When choosing materials it should be considered that brick tends to exhibit a more dominant appearance than wood and may not necessarily be appropriate for all contexts within the District.

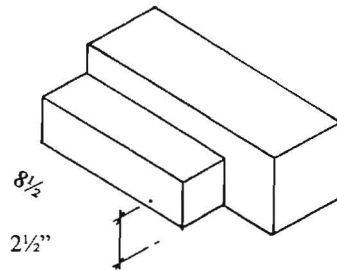
Guidelines

1. The materials used in new construction should be compatible with the historic materials used in the District as well as the specific streetscape.

2. Modern materials such as vinyl or aluminum siding, angelstone, and other materials such as stone and smooth stucco that do not reflect the historic architecture of Unionville, should be avoided.

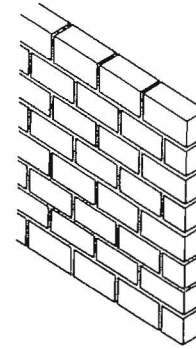
3. Brick should be of the standard older, Ontario Size variety (no greater than 2½" by 8½"), and of a traditional local colour and texture. The use of traditional mortar colour, profile and texture is encouraged.

4. Stone is appropriate for foundations only.

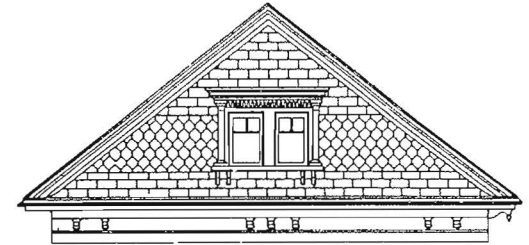


Appropriate: Ontario sized brick (traditional)

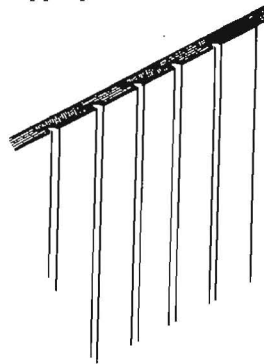
Not Appropriate: Oversized brick



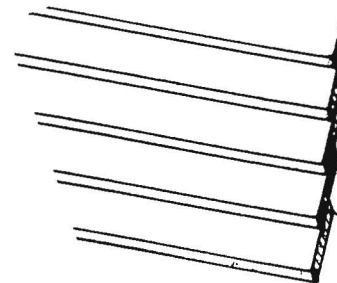
Appropriate: Red and yellow clay brick consistent with historic local varieties.



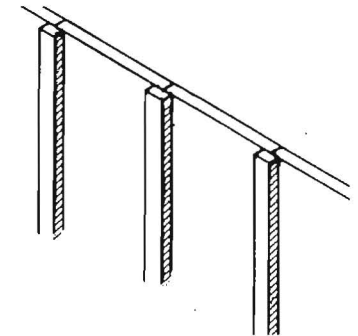
Appropriate: Wood shingles on Queen Anne Style gables.



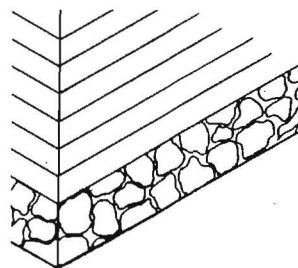
Appropriate: tongue and groove wood



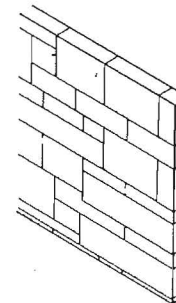
Appropriate: 4" Horizontal Clapboard



Appropriate: Vertical Board and Batten Wood



Appropriate: Stone for foundations only



Not Appropriate: Stone or Horizontal Angelstone

9.2 New Buildings

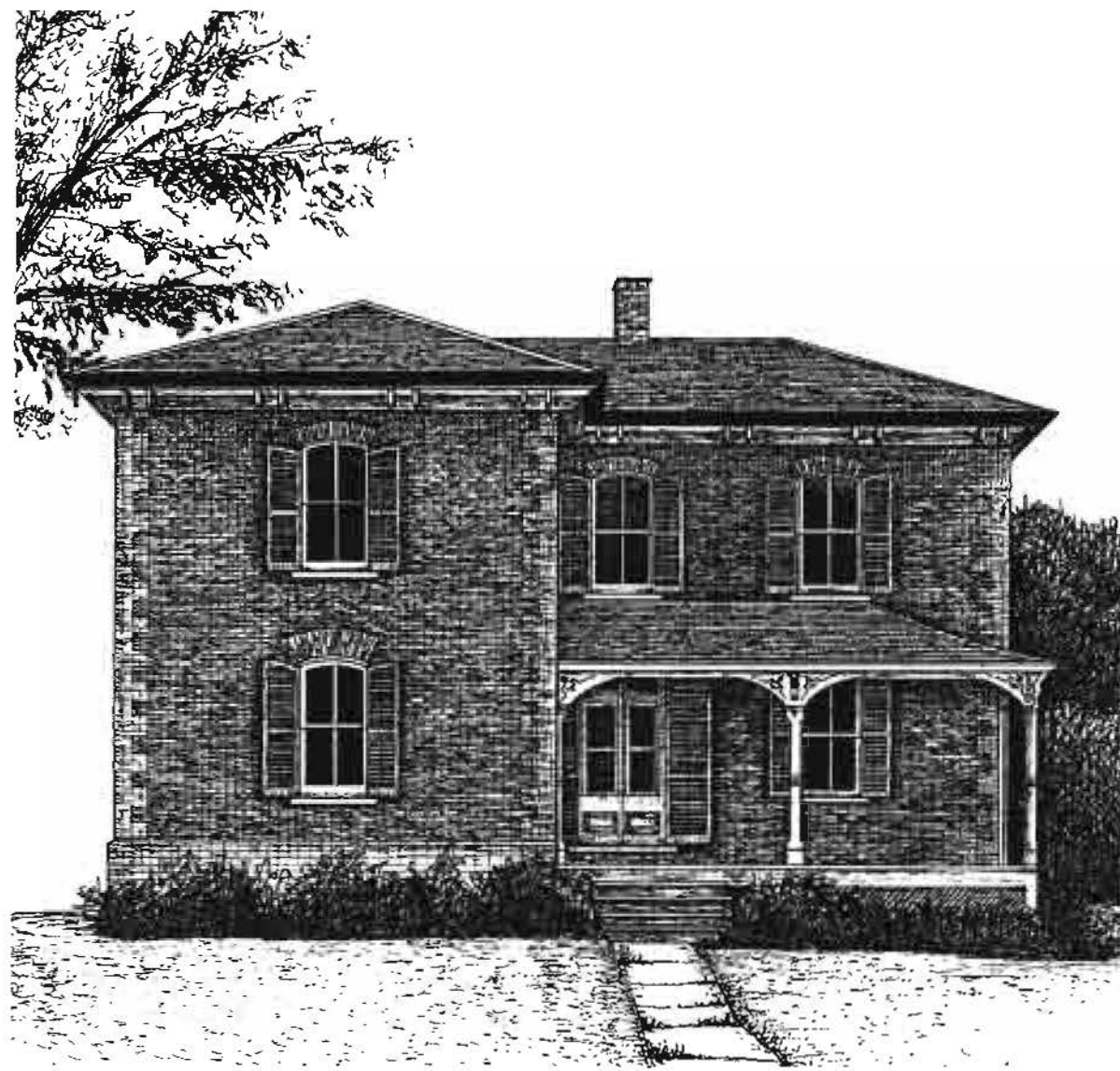
9.2.10.1 architectural details - brick detailing

One of the common misconceptions with regard to new development in historic areas is the use of decorative multichromatic (two toned red and buff or yellow coloured) brick detailing.

Typically in Unionville, multichromatic brickwork was applied sparingly and was significantly more subtle than seen elsewhere in Ontario. If it was applied, it was used so in the voussoirs over the windows and as mock quoins at the corners of the building. On some occasions, in pre-1900 architecture, where the building is very tall (over two storeys) it was applied as a contrasting course to reduce the soaring effect of the height. It was not applied beneath or at the sides of windows (though occasionally there might be a slight overhang in a round arched voussoir, such as those on the Queen's Hotel.

Guidelines

1. Multichromatic brick detailing should be applied only when stylistically it is appropriate and should reflect the tradition of simplicity that is seen in Unionville architecture.



The Robert Harrington House, built 1873, 141 Main Street Unionville has examples of brick detailing

9.2 New Buildings

9.2.10.2 architectural details - voussoirs

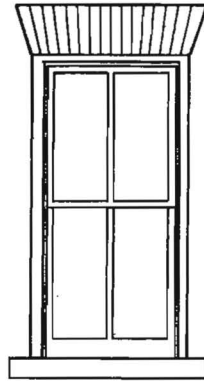
The purpose of a voussoir or lintel is to support the window opening. If it does not extend beyond the window it loses its functional appearance and tends to look false and trivial.

Traditional 19th century window and door openings were supported either by extending a stone lintel beyond the opening or by setting bricks at an angle away from the centre of the opening as a voussoir. Often in modern representations of historic windows the bricks are placed in vertical soldier course and do not extend beyond the window.

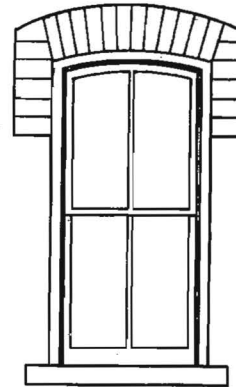
Although technology now enables the support of window openings by other means, the functional appearance of a voussoir is an important component in ensuring the compatibility of new construction in the District.

Guidelines

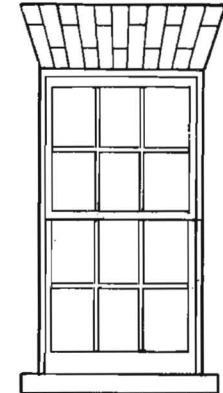
1. On brick buildings, traditional angled voussoirs should be constructed above the windows and doors. Soldier course lintels and wood pediments should be avoided.



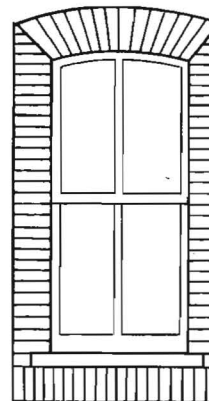
Correct



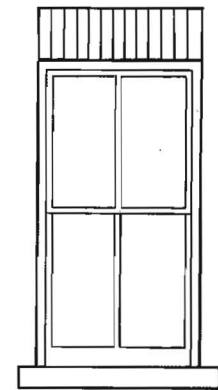
Correct



Correct



Incorrect



Incorrect

9.2 New Buildings

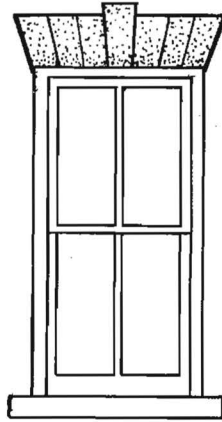
9.2.10.3 architectural details - keystones and sills

Keystones are architectural details used as an accent in door and brick surrounds. While often seen in major centres, such as Toronto, and in modern suburban construction, in simple historic Unionville architecture, keystones are not a typical feature.

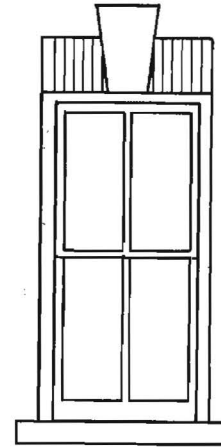
Window sills in the District were historically made from wood, and later from stone and concrete. On masonry structures, the use of a contrasting material served to highlight the window opening. The trend in modern construction is to use brick sills. Unfortunately the detail is often lost within the wall and as a result, the appearance of the window is diminished.

Guidelines

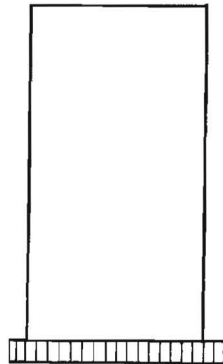
1. Keystones and other overly elaborate architectural details should be avoided.
2. Window sills should be made of wood, stone or concrete; brick sills should be avoided.
3. All windows should have sills.



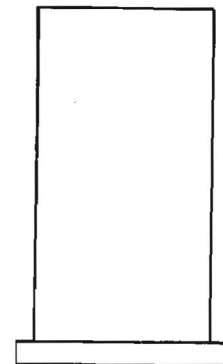
Not Appropriate: elaborate concrete, voussoir and keystone oversized



Not Appropriate: keystone oversized and lintel is soldier course



Not Appropriate brick sill



Appropriate: stone sills, wood sill preferred, concrete post-1900 styles, wood pre-1900 styles

9.2 New Buildings

9.2.10.4 architectural details - brick quoining

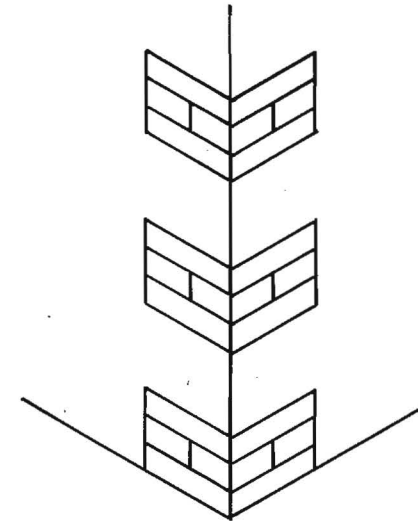
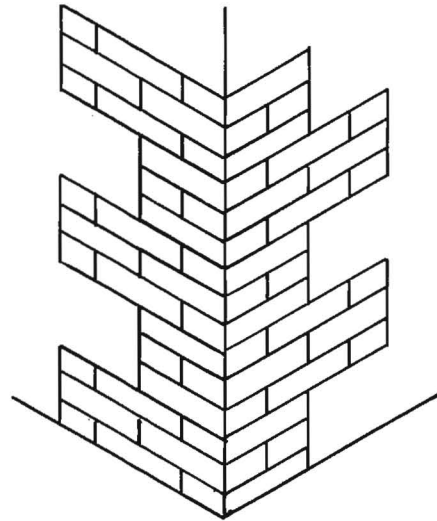
Quoining is a detail found on some pre-1900 buildings in the District, which provided an additional source of decoration to the building. Quoining is based on an historic practice of using hard stone or brick to reinforce the external corner edge of a wall.

The historic roots of quoining were apparent to builders in the 19th century, who typically constructed the feature in a functional manner. They employed an alternating pattern, whereby the multichrome brick would be continually present on the facade.

A typical misrepresentation of quoining which appears in modern construction is the separation of the quoins. This practice, unfortunately, diminishes the functional appearance of the quoins, and also the compatibility of a building within the heritage area.

Guidelines

1. Where quoining is to be used on buildings of a pre-20th century style, traditional Unionville quoining techniques should be used.
2. Brick quoins should be of a different colour than the wall (eg. buff quoins in a red brick wall).



Appropriate: This quoining technique is historically accurate, and seen most often in mid-to-late 19th century styles (c. 1860 to 1900)

Not Appropriate: This quoining technique is not historically accurate in context of Unionville

9.2 New Buildings

9.2.10.5 architectural details - brick coursing

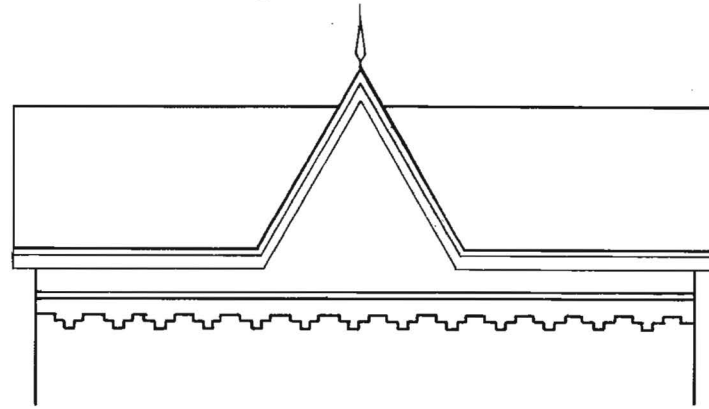
Although more rare in Unionville than other Toronto area communities, decorative brick coursing can occasionally be found in the architecture of the District.

A 'brick course' is a horizontal row of bricks that circles the entire building or a portion of it. It forms a pattern, such as a line or multiple crosses, and is done in contrasting colours.

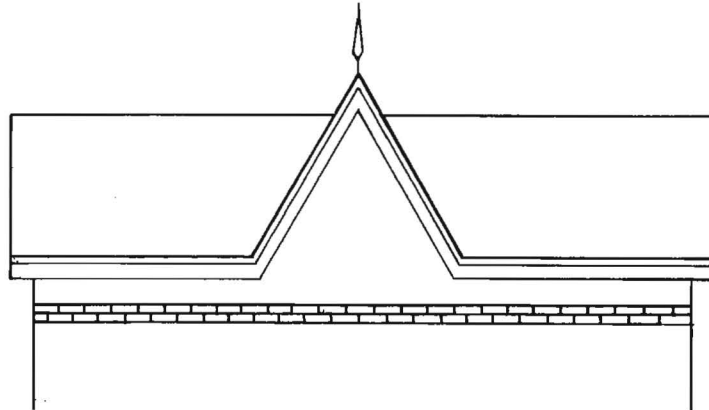
Contrary to some modern representations of brick coursing, in traditional Unionville architecture the bricks tended to be laid with the run of the bricks in the wall rather than perpendicular in soldier course (which would not have been structurally stable using traditional masonry and techniques).

Guidelines

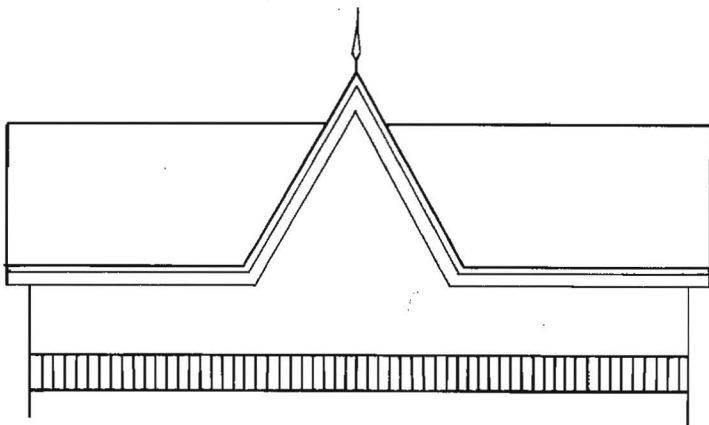
1. Brick coursing should reflect traditional local examples with respect to pattern, alignment and colour.
2. Soldier course banding is not appropriate



Appropriate: historical coursing, using cross pattern in running bond.



Appropriate: simple coursing, running bond



Inappropriate: vertical brick soldier coursing

9.2 New Buildings

9.2.10.6 architectural details - bay windows

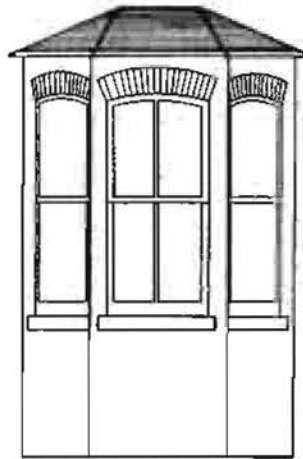
A number of examples of historic bay window exist in Unionville, including the two storey bay at 109 Main Street, a wide, masonry bay at 2 Pavillion Street and the simple board and batten bay at 128 Main Street.

Typical features of the historic Unionville bay windows include:

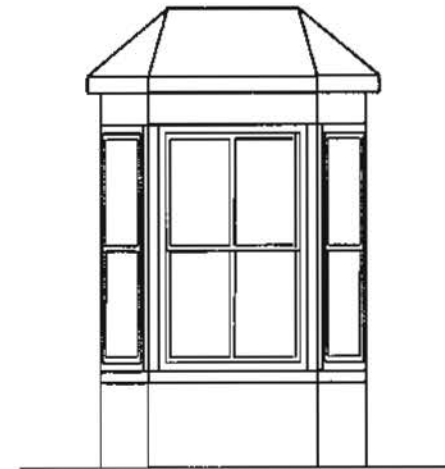
- simplicity in detailing;
- large wood mullions or a brick course between the windows;
- double hung windows;
- the bay extends to the ground;
- ordered placement on the facade.

Guidelines

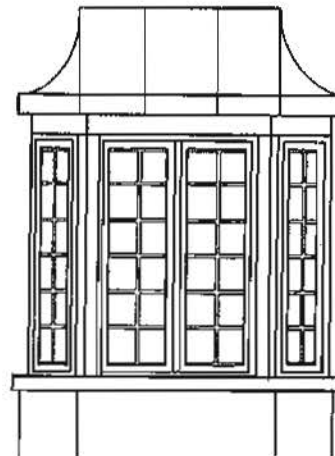
1. Bay windows on new construction should be applied in an orderly manner, extend to the ground and reflect historic Unionville bay window forms.
2. Popular modern bay windows such as those with minimal mullions, multi-paned casement windows, or which do not extend to the ground are not appropriate.



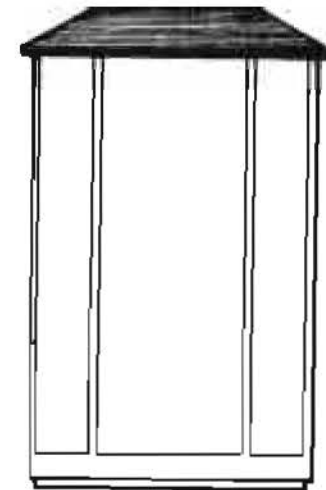
Appropriate: typical historical brick bay window found in Unionville.



Appropriate: typical historical wood bay window found in Unionville.



Inappropriate: elaborate, suburban type bay window with multi-paned casement windows.



Inappropriate: Fixed bay window with minimal mullion bars which does not extend to the ground.

9.2 New Buildings

9.2.10.7 architectural details - porches and verandas

Within the District there are eight major styles of architecture. In each building the particular style is often evident in all aspects of the design including the porches or verandas.

Porches are semi-enclosed spaces applied to buildings which provide a means of shelter. In stylistic terms a "porch" provides a relatively small amount of cover, while a "veranda" extends across the entire facade.

In the earliest styles, such as Georgian, porches were relatively rare, and if applied at all provided only minimal shelter. Later in the 19th Century the full veranda became popular, often with a bell cast roof, and a sloping ceiling to allow heat to rise. This type of veranda is seen, with slight variations, on Gothic Revival, Italianate, Second Empire and Regency architecture. By the turn of the new century, and the Edwardian era, heavier, more massive columned verandas became popular, a trend that lasted well into the 20th Century.

See Appendix 'A' for Historic Porch and Veranda Details.



Gothic Revival



Unionville Vernacular with Italianate porch



Italianate



Second Empire



Queen Anne



Edwardian Classicism

9.2 New Buildings

9.2.10.8 architectural details - porches to be avoided

Porches and verandas have a significant impact on the function and character of buildings in the District.

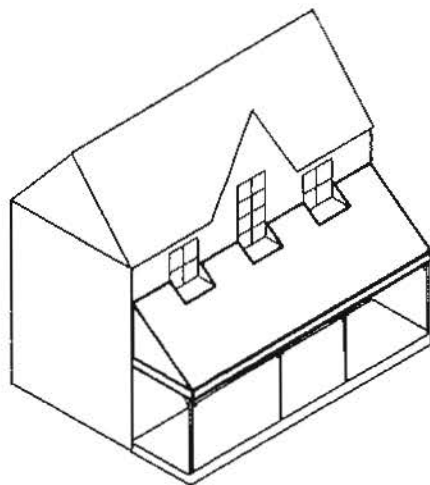
When designing new buildings, attention should be given to ensuring that the design of porches is compatible with the particular style of the building and the overall character of the street and District. On Pavilion Street, for example, the Edwardian Porch is predominant, while on Victoria Avenue, the light, frame, vernacular porch is most appropriate.

The drawings opposite illustrate porches and verandas which although often popular in modern construction, should be avoided since they do not reflect the character of the District, or the building design.

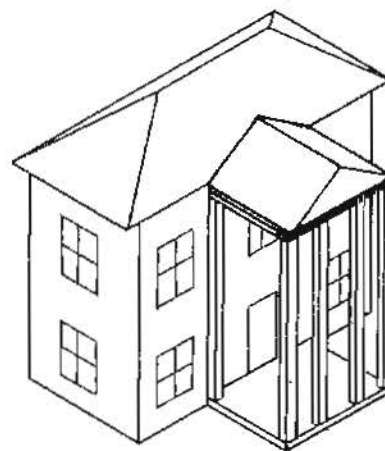
Guidelines

1. Traditional porches and verandas are encouraged as features of new construction in the District. Properly designed porches can help new buildings to fit in the District.

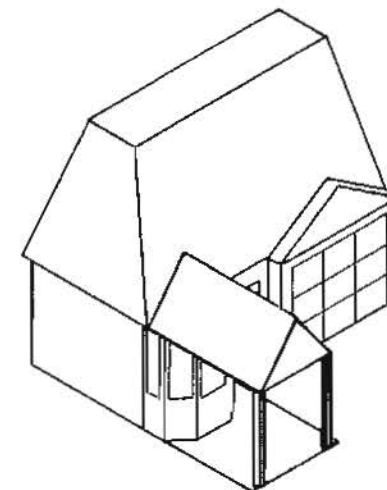
2. Non traditional porches should be avoided.



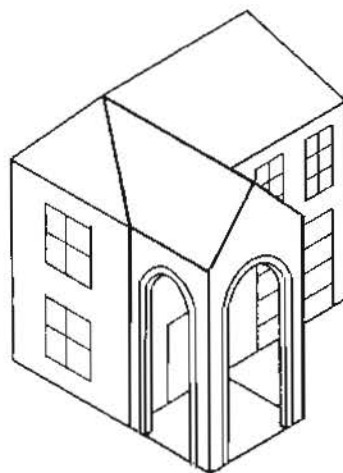
Overly heavy porch, cut into windows over narrow metal columns.



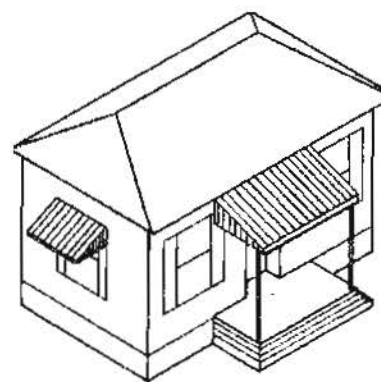
Greek Revival columned porch



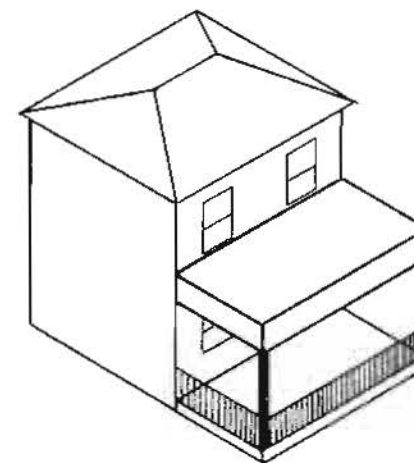
Car-port type porch



Enclave and Spanish porches



Metal awnings



Overly heavy flat porch and wrought iron supports

9.2 New Buildings

9.2.11 paint colours

One of the most important and simple ways of restoring the character of an historic building or integrating a new building into a heritage area is through the use of traditional local heritage paint colours.

Generally as a rural community, paint colours in Unionville tended to be the more reserved, and readily available, pale natural tones, favoured by Andrew Jackson Downing. By the turn of the century, while pale neutral tints continued to be popular, in Unionville, a wider variety of colours became available.

Most paint manufacturers have produced heritage paint colour brochures which can be used to select appropriate colours for the Heritage District.

Guidelines

1. Select paint colours appropriate to the period and style of the building
2. Section 9.4.7 of this Plan provides information on typical historic Unionville paint colours.



9.2 New Buildings

9.2.12 utility and service equipment

Utility and service equipment should not be readily visible, especially on the front or flankage facades.

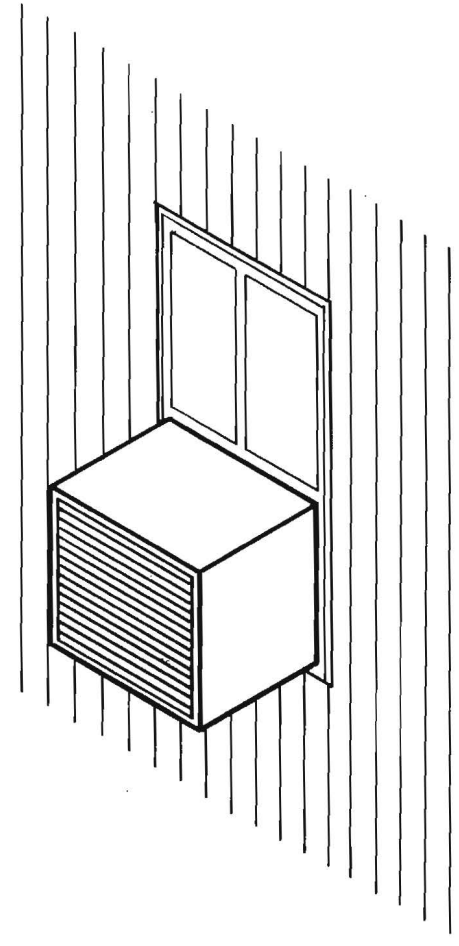
Guidelines

1. Service hardware such as utility metres, cable television and telephone connection boxes should be visually integrated into the building design. Projecting architectural elements such as porches and bays can be configured to help conceal these services when they are proposed for the front of the building.
2. Commercial mechanical elements such as dryer vents, heat reclamation vents, furnace and water heater exhausts, gas fireplace exhausts, and kitchen exhausts which cannot be screened should not be placed on the front or flankage walls of the building.
3. Ground mounted electrical and mechanical hardware such as heat pumps, transformers and air conditioning units should also not

be located on the front or flankage walls of the building, or should be screened in an appropriate manner.

4. Window mounted air conditioning units should not be installed on visible elevations.

5. Noise sources should be placed away from habitable areas and operable windows.



Air conditioning units should not be installed on visible elevations.

9.2 New Buildings

9.2.13.1 garages and ancillary buildings - general

Since it was a rural village until relatively recent times, there exists in Unionville a number of historic urban barns, drivesheds, carriage houses and stables. While their function has been adapted to suit the automobile, these features enhance the village context and are important contributors to the character of the District.

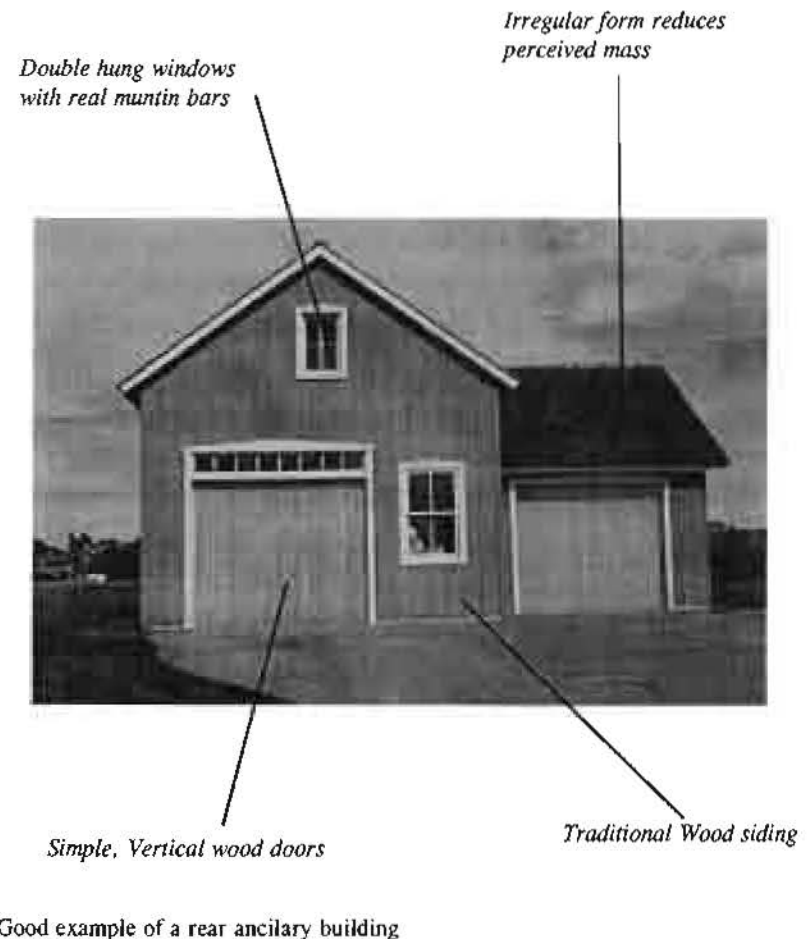
When proposing new construction, the best approach to integrating a garage into the heritage area is to reflect the design, materials and positioning of the historic outbuildings in the village.

Traditionally, outbuildings in Unionville were of a simple, vernacular design primarily constructed out of wood (board and batten, barn board, vertical tongue and groove and narrow horizontal clapboard) and were often set at the back of the lot, and not visible from the street.

The most visible element of an outbuilding is often the door. Special attention should be made to ensuring that this is compatible with the Heritage District context.

Guidelines

1. Outbuildings and garages should be built out of wood, and have a traditional design and positioning.
2. Brick garages tend to contribute to an overly heavy appearance and should be avoided.
3. Garages should be lower in profile than the principle building and complementary in design and colour.
4. Windows and doors should be compatible with the District character.
5. Garages should be set back from the street and preferably separate from the building face.
6. Simple vertical tongue and groove wood doors, which provide a carriage house appearance or plain wood doors are preferred for garages in the District.



9.2 New Buildings

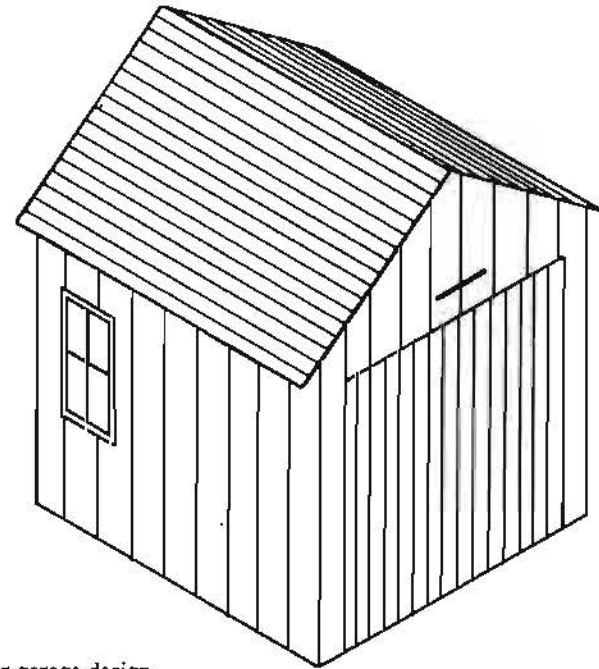
9.2.13.2 garage placement

The garage should not be the principle feature of a dwelling in the District. This can be achieved by a compatible design of the garage itself, as well as the position of the garage relative to the house.

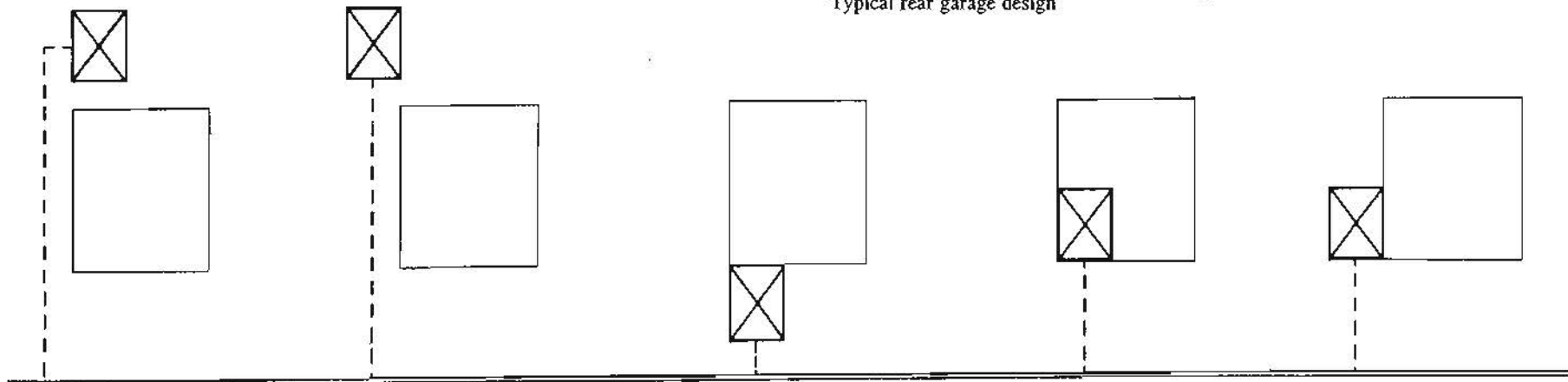
Historically, garages and out-buildings in the District were located to the rear or side of the main building. Modern suburban developments have absorbed the garage into the front of the house, dominating the facade and creating a streetscape that is friendly to cars but not people.

Guidelines

1. Garages should be located to the rear or at the side towards the rear of a building, so that the house, not the garage, is the focal point.
2. Detached garages are encouraged. Attached garages should be located on the rear facade.



Typical rear garage design



Appropriate: Rear

Appropriate: Rear side

Not Appropriate:
Front, projecting

Not Appropriate:
Front, flush

Not Appropriate:
Front, no setback

9.2 New Buildings

9.2.13.3. garage door design

When designing new garages in the District, the clarity and simplicity of historic frame urban barns and drive sheds should be reflected in the new construction.

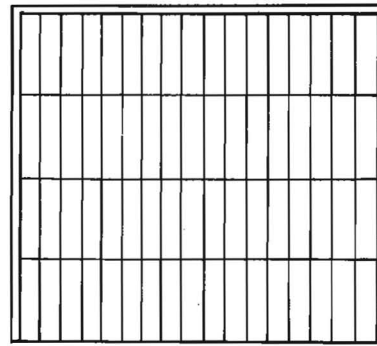
Modern suburban garage doors tend to be constructed in overly elaborate designs and with materials that are not consistent with the character of the Heritage District and should be avoided.

Guidelines

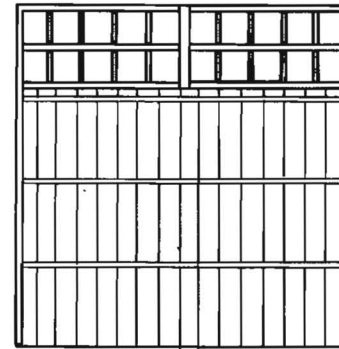
1. New garage doors should be simple historic wood doors, which reflect a form that is consistent with the historic vernacular architecture of Unionville.

2. Appropriate garage doors include the vertical tongue and groove roll up or swing door, either with or without windows, or for less conspicuous locations simple, unarticulated wood doors may also be used.

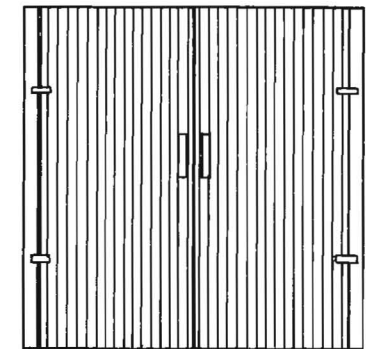
3. Modern suburban stock, panelled garage doors should be avoided in the District.



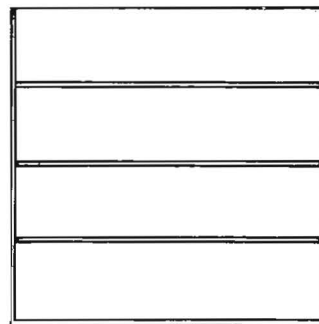
Appropriate: historic style, vertical wood



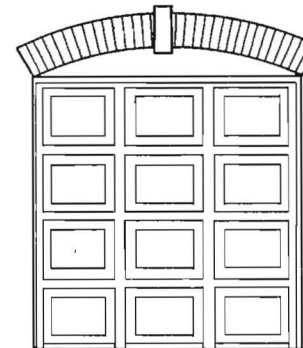
Appropriate: vertical wood door with windows



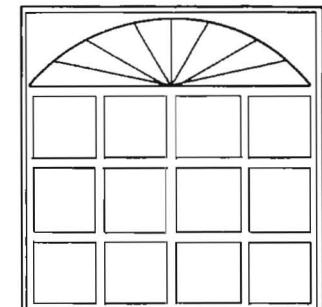
Appropriate: traditional swing doors



Appropriate: simple, unarticulated door



Not Appropriate: overly elaborate door



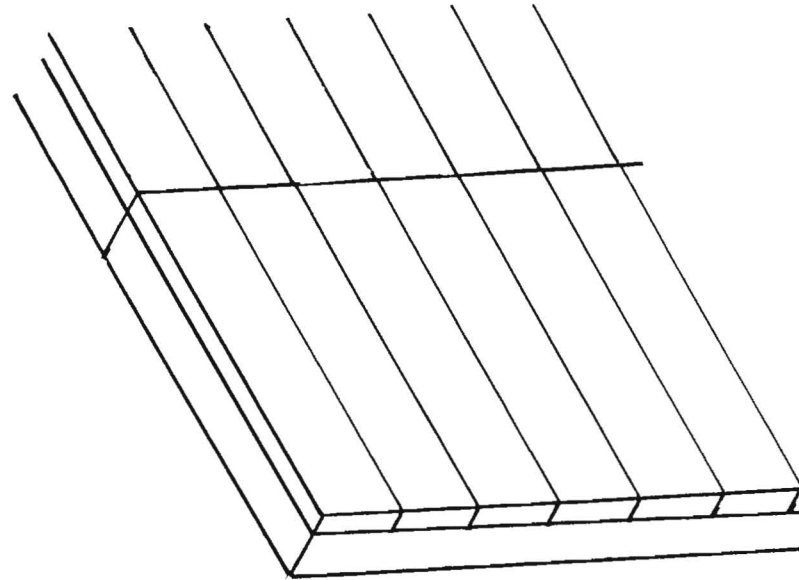
Not Appropriate: overly elaborate door and inappropriate window

9.2 New Buildings

9.2.13.3 garage door design cont'd

One of the most successful examples of a new garage door in the heritage area is the vertical tongue and groove wood door. If properly manufactured, these doors present an appearance that resembles a carriage house door, yet is sufficiently unarticulated that it does not stand out on the facade of a building.

A traditional looking, vertical wood, roll-up garage door can be attained through affixing vertical wood strips (often tongue and groove) to a plain garage door and using a tool to cut along the fold lines.



Appropriate: vertical wood applied on conventional fold-up door and cut.

9.2 New Buildings

9.2.14 commercial storefronts

In Unionville, heritage storefronts are primarily simple, well balanced facades with clearly defined entrances and proportions. There are also features which help make up storefronts such as signs, openings, and decorative elements, that should also respect the vernacular.

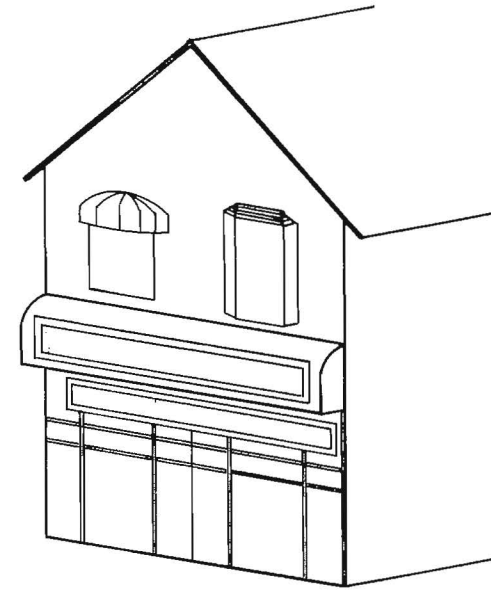
The clarity found in historic commercial buildings should be reflected in the construction of new storefronts.

Guidelines

1. New storefronts should reflect traditional forms in the historical District.
2. The use of historic materials such as wood and glass is encouraged.
3. The use of traditional storefront features such as centre recessed entrances and, roll-up awnings is encouraged. Internally illuminated signage is not permitted.



Appropriate: well composed storefront, reflective of historic examples



Not Appropriate: badly composed storefront, too many odd features, lack of overall unity