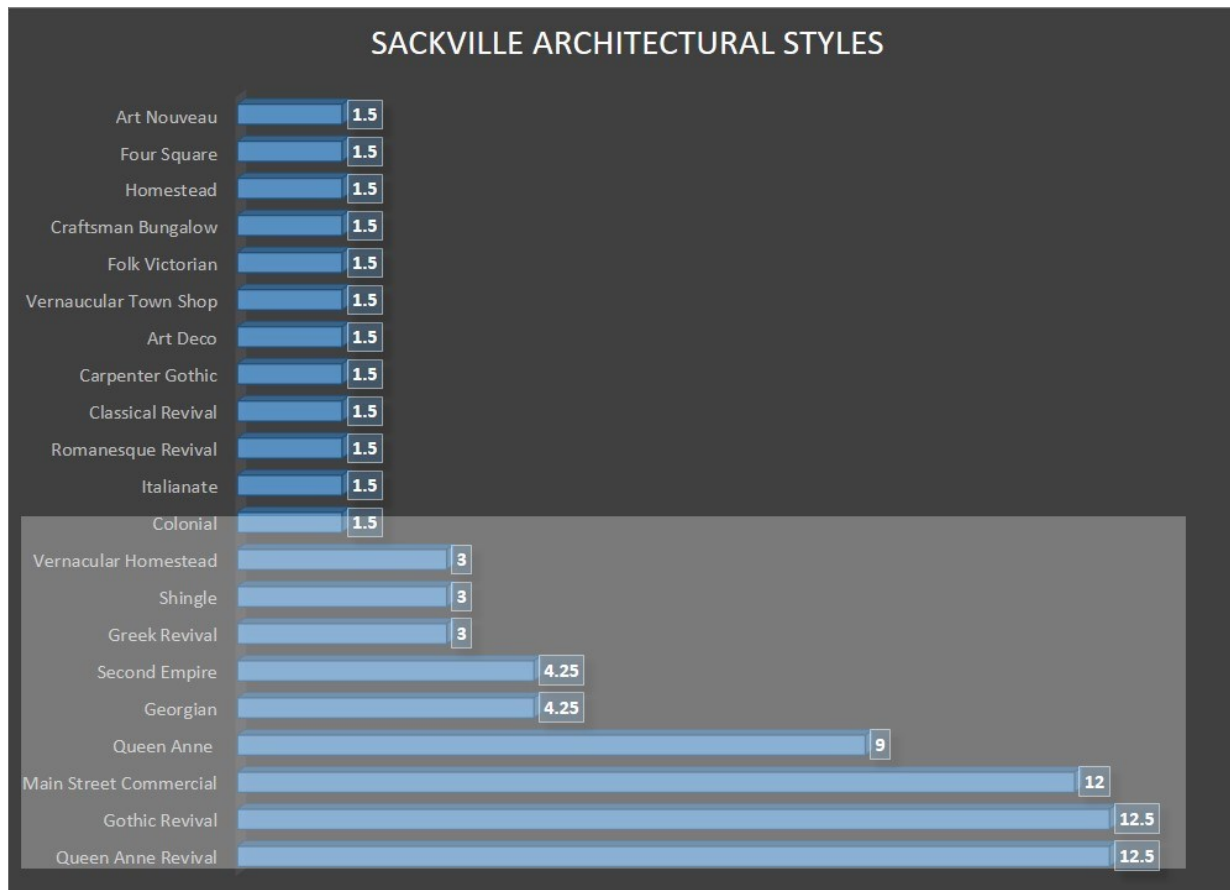


Sackville
NEW BRUNSWICK

HERITAGE ARCHITECTURE STYLE GUIDE



STYLES



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SACKVILLE HERITAGE ARCHITECTURE STYLE GUIDE - This Guide is a resource that identifies the ten most common heritage architecture styles in Sackville's Conservation Areas; the typical characteristics of each style; and importantly, recommendations regarding appropriate approaches when contemplating change to a heritage property. This Guide is not intended to be exhaustive nor does it set out to address every circumstance or condition that might arise, rather, it responds to the character-defining elements of each style by identifying common issues that may arise. In each case, it is advisable to consult with the *Standards and Guidelines for the Conservation of Historic Places in Canada* (2011).

Cover Photo - ST. PAUL'S RECTORY, 143 MAIN STREET, SACKVILLE, NB/ M.G. Miller

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INTRODUCTION

Scope of the Guide

This guide is an introduction to some of the most significant architectural styles employed during the past 150 years of Sackville's history. This guide describes those styles that were most common in the Town's architectural development. Many buildings, often those not designed by formally-trained architects, do not relate at all to these historical styles; some reflect influences from more than one style; and there are those that have been altered to the extent whereby a predominant style is no longer recognizable. The styles discussed here are located within the two conservation areas and represent the ten most common styles found in the Town.

These styles were all generated elsewhere—England and the United States principally—and were popularized in a number of Canadian towns and cities including Sackville, by local architects and their clients. A flourishing architectural press made such designs available, even without travel, to people living away from the cradles of ancient architecture or centres of design innovation. Styles evolve and the range of interpretations of any style can be considerable. In Sackville, at such a great distance from the origins of many of these styles, the gap between the pure style and local interpretation may be quite large. This Guide therefore highlights those Sackville buildings that best illustrate each of the ten most common styles found within the Town, more particularly, those styles found in the two Conservation Areas of the Town.

It is important to note that the dates that have been used to describe when each style was most popular in Sackville may not always correspond to the dates during which the style flourished elsewhere. Although this guide uses some of the most common names and groupings to organize styles, other architectural style guides may use different names and different organizing criteria that are equally acceptable. Such differences may reflect regional influences or interpretations of the various pure styles and are equally valid.

Using the Guide

This Guide is organized so that the Sackville Heritage Board can review key characteristics of the ten most common architectural styles in Sackville and consider the recommended approaches to any changes that may be contemplated as part of the Town's overall application review process.

In some instances, change may mean that a property owner wishes to remove previous alterations in order to undertake a **restoration** of the property. This type of activity is very different from other approaches and is often supported by historical photographs of the place at a particular period of time.

In some cases, it may be appropriate to maintain the present condition of the property so that its heritage values are retained. This type of activity may involve **preservation** and is different from restoration or the third approach below.

Most of the time, the type of change that is contemplated by a property owner will fall under the activity known as **rehabilitation**.

This Guide offers recommendations in relation to the appropriate approach that should be taken when considering changes to heritage properties, whether that change be restoration, preservation or rehabilitation. In each case, it is recommended that designers and decision-makers consider any proposed changes in the context of the *Standards and Guidelines for the Conservation of Historic Places in Canada*.

Property owners, design professionals and Town staff may also find the Guide helpful when considering how best to maintain and/or enhance the character and appearance of Sackville's conservation areas. With regard to proposed additions and/or alterations to existing heritage properties, it is often best practice to consider supplementing the Guide with site-specific conditions, opportunities and constraints with a heritage professional.

1. GEORGIAN (1720-1840)

History

The Georgian style was developed from the simplification of **classical**, Italian **Renaissance** and **Baroque** architecture. It was most popular in Britain during the reign of the first three King Georges (1714 to 1820) from which it derives its name. A vernacular interpretation of the style, in which detail was minimized, became a very popular architectural expression throughout Britain.

Characteristics

- **symmetrical**, or balanced, box-like **massing** centred on a formal entrance
- rooms are grouped around a central hall
- houses are 1 to 2 1/2 **storeys** high
- the roof is either a steeply **pitched hip roof** or a **gable roof** without **eaves**
- **dormer** windows are common
- **façades** are often 5 **bays** with two windows on each side of a central doorway
- **double-hung wood windows** are straight-topped with 6 to 12 panes in each **sash**
- doors often have **sidelights** and/or a **transom** light
- in New Brunswick, these buildings are normally constructed of stone or timber
- the style can have **classical** detailing such as a **pedimented** projecting **pavilion** with **pilasters** or **columns** and a **Palladian window**

Examples

A number of Sackville buildings have similar characteristics to the above style including **Cranewood**, 113 Main Street (Fig. 1); **Joseph F. Allison House**, 131 Main Street (Fig. 2); and **Edward Cogswell House**, 67 Bridge Street (Fig. 3).



*Fig. 1 —Cranewood, 113 Main Street
(Photo: M. G. Miller, 2013)*



*Fig. 2 —Joseph F. Allison House, 131 Main Street
(Photo: M. G. Miller, 2013)*



*Fig. 3 —Edward Cogswell House, 67 Bridge Street
(Photo: M. G. Miller, 2013)*

GEORGIAN (*continued*)

Potential Interventions

- Altering the symmetry
- Altering dormers
- Replacement of doors and/or windows
- Replacement or covering exterior materials
- Additions

Recommended Approaches

Altering the symmetry

Symmetry is a key characteristic of the Georgian style. Altering this character-defining element should only be considered where it is not visible from the public right-of-way.

Any new additions or related new construction that are required should be designed so that the essential form and integrity of the property will not be impaired if the new work is removed in the future.

Altering dormers

In order to conserve the character of the Georgian style, it is recommended not to remove, replace or substantially alter any original dormers. In some instances, however, it may be necessary to make alterations that may have impacts on these character-defining elements. Alternatives should always be explored first, so that any change that is eventually proposed would result in the least impact.

Replacement of doors and/or windows

In order to conserve the character of the Georgian style, it is recommended not to remove, replace or substantially alter its doors, lights and/or elaborate door surrounds. It is recommended that original doors and windows be repaired and properly weatherized. In some instances, however, it may be necessary to make alterations that may have impacts on these character-defining elements. Alternatives should always be explored first, so that any change that is eventually proposed would result in the least impact.

Replacement or covering exterior materials

Before any character-defining element is proposed to be replaced, a careful evaluation of its existing condition should be undertaken by a heritage professional. The repair of *character-defining elements* is generally recommended over their replacement. However, there will be circumstances where character-defining elements are too severely deteriorated to be repaired. In these cases, they should be replaced with new elements that match the original in every respect.

Covering original material with a new material that is materially, physically and visually different from the original material is not recommended. While the original material may still remain under the new material, that in of itself is not sufficient to retain the heritage values of the place because it would not be visible, and historically, it would have been visible.

Additions

In most cases, it should be possible to add-on to a heritage building in a manner that meets the owner's requirements without diminishing the heritage value of the place.

Where buildings are to be adapted to new uses such as converting a single-family residence to an office, it will be important to find a use for the building that requires minimal or no change to its *character-defining elements*.

In order to conserve the heritage value of the original building it is recommended that new work be physically and visually compatible with the heritage building but also subordinate to and distinguishable from the historic place. New work should not be mistaken for work undertaken in 1880. This is to ensure that any new work is not confused with the old.

It is also recommended that additions or related new construction be designed so that the essential form and integrity of the Georgian style will not be impaired if the new work were to be removed in the future.

2. GREEK REVIVAL (late 18th—early 19th c)

History

The Greek Revival was an architectural movement in the late 18th and early 20th centuries, predominantly in Northern Europe and the United States. A product of Hellenism, it may be looked upon as the last phase in the development of Neoclassical architecture.

The style is an adaptation of the classic Greek temple front employing details of Doric, Ionic or Corinthian order.

Characteristics

- the style is characterized by **porticos** (either entry or full width) supported by prominent square or rounded **columns**
- Gabled or hipped roof of low pitch
- Cornice line of main roof and porch roofs emphasized with **wide band of trim**
- Enormous windows and doors
- Front door surrounded by narrow sidelights and a rectangular line of transom lights above
- Door and lights usually incorporated into more **elaborate door surround**
- Wood window sashes most commonly with six-pane glazing

Examples

A number of Sackville buildings have similar characteristics or have elements associated with the Greek Revival style including **Thomas Pickard House II**, 90 York Street (Fig. 4) and **George E. Ford Block**, 96-102 Main Street (Fig. 5).

Figure 6 shows the George E. Ford Block during an earlier period when its Greek Revival characteristics were unaltered. In certain instances, alterations to a heritage property may diminish the integrity of the style. In other cases, the original style may no longer be evident when alterations are extensive or where new construction has concealed the original structure or its character-defining elements.



Fig. 4 —Thomas Pickard House II, 90 York Street
(Photo: M. G. Miller, 2013)



Fig. 5 —George E. Ford Block, 96-102 Main Street
(Photo: M. G. Miller, 2013)



Fig. 6 —George E. Ford Block, 96-102 Main Street, a historical photograph showing the correct proportions of the demi-lune window and storefront windows.
(Photo: Town of Sackville)

GREEK REVIVAL (*continued*)

Potential Interventions

- Altering the pointed arches or spires
- Altering steeply-pitched roofs, finials or drops
- Replacement of doors and/or windows
- Replacement or covering exterior materials
- Additions

Recommended Approaches

Altering pointed arches or spires

In order to conserve the character of the Greek Revival style, it is recommended not to alter the shape, number or location of its pointed arched openings.

Altering steeply-pitched roofs/finials/drops

In order to conserve the character of the Greek Revival style, it is recommended not to remove, replace or substantially alter its steeply-pitched roofs. In some instances, however, it may be necessary to make alterations that may have impacts on these character-defining elements. Alternatives should always be explored first, so that any change that is eventually proposed would result in the least impact.

Replacement of doors and/or windows

In order to conserve the character of the Greek Revival style, it is recommended not to remove, replace or substantially alter its doors, lights and/or elaborate door surrounds. It is recommended that original doors and windows be repaired and properly weatherized. In some instances, however, it may be necessary to make alterations that may have impacts on these character-defining elements. Alternatives should always be explored first, so that any change that is eventually proposed would result in the least impact.

Replacement or covering exterior materials

Before any character-defining element is proposed to be replaced, a careful evaluation of its existing condition should be undertaken by a her-

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Covering original material with a new material that is materially, physically and visually different from the original material is not recommended. While the original material may still remain under the new material, that in of itself is not sufficient to retain the heritage values of the place because it would not be visible, and historically, it would have been visible.

Additions

In most cases, it should be possible to add-on to a heritage building in a manner that meets the owner's requirements without diminishing the heritage value of the place.

Where buildings are to be adapted to new uses such as converting a single-family residence to an office, it will be important to find a use for the building that requires minimal or no change to its *character-defining elements*.

In order to conserve the heritage value of the original building it is recommended that new work be physically and visually compatible with the heritage building but also subordinate to and distinguishable from the historic place. New work should not be mistaken for work undertaken in 1880. This is to ensure that any new work is not confused with the old.

It is also recommended that additions or related new construction be designed so that the essential form and integrity of the Greek Revival style will not be impaired if the new work were to be removed in the future.

In addition to reviewing the *Standards and Guidelines for the Conservation of Historic Places in Canada*, it is recommended that a heritage professional be consulted for additions and/or alterations to heritage buildings.

3. GOTHIC REVIVAL (1850-1870)

History

The Gothic Revival was one of the most enduring and influential architectural movements of the 19th century. Based upon a revival of medieval architecture, especially that of England and France, it passed through successive phases and influenced most building types. Coming to Canada from Britain in the early 19th century, in its earliest phase it was largely a **picturesque** style characterized by applied delicate ornament.

Characteristics

- **pointed arch**, which can be in a number of forms, as well as **buttresses**, **spires**, **pinnacles** and carved ornaments
- it often has a complex arrangement of steeply **pitched** roofs highlighted with intricate details such as **finials** or **drops** at the gable peaks
- heavy details such as **mouldings**, **tracery** and carved ornament are heavy
- the combination of different materials or varying proportions of details/openings
- houses are either **symmetrical** with a centre **gable** or **asymmetrical** in an L-shape
- heavy **bargeboards** and **corbel tables**
- **double-hung wood windows** with labels over the openings

Examples

A number of Sackville buildings have similar characteristics or have elements associated with the Gothic Revival style including **Sackville United Church**, 112 Main Street (Fig. 7); **St. Paul's Anglican Church and Hall**, 123-125 Main Street (Fig. 8); and **Trueman-Dixon House**, 43 Bridge Street (Fig. 9).



Fig. 7 —Sackville United Church, 112 Main Street
(Photo: M. G. Miller, 2013)



Fig. 8 —St. Paul's Anglican Church and Hall
123-125 Main Street (Photo: M. G. Miller, 2013)



Fig. 9 —Trueman-Dixon House, 43 Bridge Street
(Photo: M. G. Miller, 2013)

GOTHIC REVIVAL (*continued*)

Potential Interventions

- Altering the pointed arches or spires
- Altering steeply-pitched roofs, finials or drops
- Replacement of doors and/or windows
- Replacement or covering exterior materials
- Additions

Recommended Approaches

Altering pointed arches or spires

In order to conserve the character of the Greek Revival style, it is recommended not to alter the shape, number or location of its pointed arched openings.

Altering steeply-pitched roofs/finials/drops

In order to conserve the character of the Greek Revival style, it is recommended not to remove, replace or substantially alter its steeply-pitched roofs. In some instances, however, it may be necessary to make alterations that may have impacts on these character-defining elements. Alternatives should always be explored first, so that any change that is eventually proposed would result in the least impact.

Replacement of doors and/or windows

In order to conserve the character of the Greek Revival style, it is recommended not to remove, replace or substantially alter its doors, lights and/or elaborate door surrounds. It is recommended that original doors and windows be repaired and properly weatherized. In some instances, however, it may be necessary to make alterations that may have impacts on these character-defining elements. Alternatives should always be explored first, so that any change that is eventually proposed would result in the least impact.

Replacement or covering exterior materials

Before any character-defining element is proposed to be replaced, a careful evaluation of its existing condition should be undertaken by a her-

itage professional. The repair of *character-defining elements* is generally recommended over their replacement. However, there will be circumstances where character-defining elements are too severely deteriorated to be repaired. In these cases, they should be replaced with new elements that match the original in every respect.

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Additions

In most cases, it should be possible to add-on to a heritage building in a manner that meets the owner's requirements without diminishing the heritage value of the place.

Where buildings are to be adapted to new uses such as converting a single-family residence to an office, it will be important to find a use for the building that requires minimal or no change to its *character-defining elements*.

In order to conserve the heritage value of the original building it is recommended that new work be physically and visually compatible with the heritage building but also subordinate to and distinguishable from the historic place. New work should not be mistaken for work undertaken in 1880. This is to ensure that any new work is not confused with the old.

It is also recommended that additions or related new construction be designed so that the essential form and integrity of the Greek Revival style will not be impaired if the new work were to be removed in the future.

In addition to reviewing the *Standards and Guidelines for the Conservation of Historic Places in Canada*, it is recommended that a heritage professional be consulted for additions and/or alterations to heritage buildings.

4. MAIN STREET COMMERCIAL (1850s-1950s)

History

Main Street is the metonym for a generic street name (often the official name) of the primary retail street of a village, town or small city in many parts of the world. It is usually a focal point for shops/retailers in the central business district, and is most often used in reference to retailing and socializing.

The two-part commercial block of the style is the most common type of built form used for small and moderate-sized commercial buildings throughout Canada. Generally limited to structures of two to four stories, the style is characterized by a horizontal division into two distinct zones. The two-part division reflects the different uses inside the building.

Characteristics

- rectangular **masonry box** in form
- elements set back within the wall
- **flat-roofed** with a significant **parapet**
- upper floor windows are smaller, typically **double-hung**, vertically-oriented and grouped with a rhythm relating to the **large storefront windows** below
- primary walls are usually brick
- decorative mouldings, cornices or an applied ornament of stone or cast concrete used to express vertical division between the base, body and top
- typically **zero setback**/urban in character

Examples

A number of Sackville buildings have similar characteristics or have elements associated with the Main Street Commercial style including **Fawcett-Copp Block/Henderson Block**, 3-5 Bridge Street (Fig. 10); **Fawcett Block**, 15 Bridge Street (Fig. 11); and **Hanson Block II**, 16-20 York Street (Fig. 12).



Fig. 10 — Fawcett-Copp Block/Henderson Block
3-5 Bridge Street (Photo: M. G. Miller, 2013)



Fig. 11 — Fawcett Block, 15 Bridge Street
(Photo: M. G. Miller, 2013)



Fig. 12 — Hanson Block II, 16-20 York Street
(Photo: M. G. Miller, 2013)

MAIN STREET COMMERCIAL (*continued*)

Potential Interventions

- Altering recessed entries
- Altering or concealing the parapet
- Altering the large storefront windows
- Re-cladding exterior brick walls
- Roof-top additions

Recommended Approaches

Altering recessed entries

Recessed entries are highly characteristic of Main Street Commercial architecture and these should remain a highly visible part of the streetscape. In circumstances where recessed entries have been obscured by the construction of a new entrance flush to the outside wall, it is recommended that the later construction be removed and that the original shape of the exterior wall be reinstated.

Altering or concealing the parapet

Parapets are important character-defining elements and they can often help to define the streetscape. New construction behind a parapet should be set back so that the appearance that the parapet makes with the sky is not diminished. It is recommended that parapets not be re-clad, extended upward or cut down because such an approach would likely have a negative impact on the character of the building and the Conservation Area as a whole.

Altering the large storefront windows

Storefront windows are key characteristics of the style. Reducing the size of the opening or changing the original materials or design of the storefront window is not recommended.

Most of the Main Street Commercial properties that front on to Bridge Street, especially between Lorne and Main Streets have had some degree of alteration which has diminished the integrity of the style. Replacing original or early storefront windows with incompatible materials such as vinyl is not recommended. In circumstances

where the original window no longer exists, new windows should always be physically and visually compatible with the character of the place.

Re-cladding exterior brick walls

The predominant use of brick makes an important contribution to the character and appearance of the Conservation Area. Covering original material with a new material that is physically and/or visually different from the original material is not recommended. While the original material may still remain under the new material, that in of itself is not sufficient to retain the heritage values of the place because it would not be visible, and historically, it would have been visible.

Roof-top additions

Of all the various types of additions, roof-top additions are perhaps the most challenging to do while retaining the essential form and integrity of an historic place. Roof-top additions can often be seen from more viewpoints throughout the Conservation Area, therefore their design, materials and location require considerable care and creativity. Prior to considering an addition, it is important to consider alternatives that would not require the addition in the first place. However, there may be circumstances where a roof-top addition is warranted and can be well-designed. In these cases, it is recommended that any new roof-top additions or related new construction be considered by a heritage professional and designed so that the essential form and integrity of the style will not be impaired if the roof-top addition is removed in the future.

Roof-top additions should be set back from the principal façade and any façade that is highly visible from the public right-of-way. Set backs must be generous enough to achieve the objective of ensuring that the three-dimensional qualities of the heritage building remain predominant.

In addition to reviewing the *Standards and Guidelines for the Conservation of Historic Places in Canada*, it is recommended that a heritage professional be consulted for additions and/or alterations to heritage buildings.

5. SECOND EMPIRE (1880—1890)

History

Introduced to Canada and the United States from France via England, this style takes its name from the French Second Empire, the reign of Napoleon III (1852-1870). It was commonly used for public buildings, especially those designed by the Federal Department of Public Works, but also for houses and educational institutions. The Roman Catholic Church adopted this style for its convents and schools, using it well into the 20th century.

Characteristics

- **massing** is usually **symmetrical**
- larger buildings have projecting blocks or **pavilions** usually centred but sometimes at the ends
- the style is best distinguished by the **mansard roof** which can be straight, convex, concave or a combination
- nearly all examples have **dormer** windows, either circular or **pedimented**
- **moulded** window **heads**
- doors and windows are often round-headed and grouped in pairs
- high **relief** decorative detailing can include **brackets** at the **eaves**, **quoins** and **belt courses**
- one-and two-story **bay windows** making the building outlines irregular.

Examples

A number of Sackville buildings have similar characteristics or have elements associated with the Second Empire style including **Ford House**, 68 Bridge Street (Fig. 13) and **Dr. Charles Stewart House**, 85 York Street (Fig. 14).

Circular dormer windows

Characteristic Mansard roof

Symmetrical massing



Fig. 13 —Ford House, 68 Bridge Street
(Photo: M. G. Miller, 2013)



Fig. 14 —Dr. Charles Stewart House, 85 York Street
(Photo: M. G. Miller, 2013)

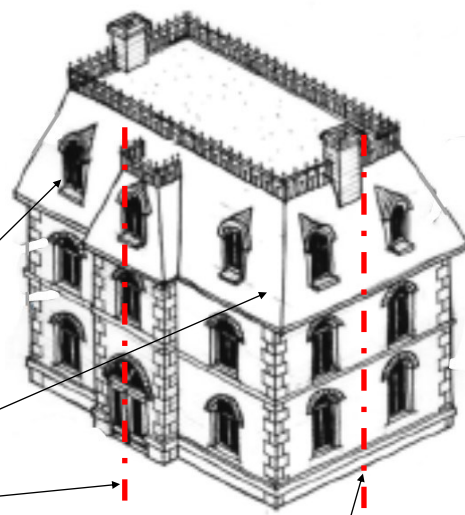


Fig. 15 —Key characteristics, Second Empire style
(Source: Make History, Preserve Manitoba's Past,)

SECOND EMPIRE *(continued)*

Potential Interventions

- Altering the Mansard roof and/or dormers
- Altering bay windows
- Replacement of eave brackets, quoins and/or belt courses
- Replacement of doors and/or windows
- Replacement or covering exterior materials

Recommended Approaches

Altering the Mansard roof and/or dormers

In order to conserve the character of the Second Empire style, it is recommended not to remove, replace or substantially alter its mansard roofs. In some instances, however, it may be necessary to make alterations that may have impacts on these character-defining elements. Alternatives should always be explored first, so that any change that is eventually proposed would result in the least impact.

Altering bay windows

In order to conserve the character of the Second Empire style, it is recommended not to alter the design, materials, window openings of character-defining bay windows. In some instances, however, it may be necessary to make alterations that may have impacts on a bay window. Alterations should always be explored first, so that any change that is eventually proposed would result in the least impact on the building and/or Conservation Area.

Replacement of eave brackets, quoins and/or belt courses

In order to conserve the character of the Second Empire style, it is recommended not to remove, replace or substantially alter its eave brackets, quoins and/or belt courses.

Before any character-defining element is proposed to be replaced, a careful evaluation of its existing condition should be undertaken by a heritage professional. The repair of *character-*

defining elements is generally recommended over their replacement. However, there will be circumstances where character-defining elements are too severely deteriorated to be repaired. In these cases, they should be replaced with new elements that match the original in every respect.

Replacement of doors and/or windows

In order to conserve the character of the Second Empire style, it is recommended not to remove, replace or substantially alter its repairable original or early doors and windows. It is recommended that original doors and windows be repaired and properly weatherized. In some instances, however, it may be necessary to make alterations that may have impacts on these character-defining elements. Alternatives should always be explored first, so that any change that is eventually proposed would result in the least impact.

Replacement or covering exterior materials

Before any character-defining element is proposed to be replaced, a careful evaluation of its existing condition should be undertaken by a heritage professional. The repair of *character-defining elements* is generally recommended over their replacement. However, there will be circumstances where character-defining elements are too severely deteriorated to be repaired. In these cases, they should be replaced with new elements that match the original in every respect.

Covering original material with a new material that is materially, physically and visually different from the original material is not recommended. While the original material may still remain under the new material, that in of itself is not sufficient to retain the heritage values of the place because it would not be visible, and historically, it would have been visible.

The application of vinyl siding for example, is inappropriate for a heritage building for many reasons, including the environmental impacts that result from its disposal and because of their inability to accurately represent the characteristics of traditional materials.

6. QUEEN ANNE (1870-1910s)

History

The Queen Anne style in Britain refers to either the English Baroque architectural style approximately of the reign of Queen Anne (1702-1714), or a revived form that was popular in the last quarter of the 19th century and the early decades of the 20th century. In the United States, the term “Queen Anne style” is loosely used to describe a wide range of picturesque buildings with “free Renaissance” (non-Gothic Revival) details rather than that of a specific formulaic style in its own right.

Characteristics

- variety of building components and facade features which include **steeply pitched gabled roofs**, asymmetrical facade, **dominant front-facing gable**, often cantilevered out beyond the plane of the wall below;
- round, square or polygonal **tower(s)**;
- shaped and Dutch gables;
- **pedimented porches**;
- front porches trimmed with **elaborate lattice work** and **turned balustrades**
- walls are treated as decorative elements and often include bay windows, overhangs, and a variety of building material used for siding such as **wood shingle** designs and **clapboard siding**.

Examples

A number of Sackville buildings have similar characteristics or have elements associated with the Queen Anne style including **The Anchorage**, 78 York Street (Fig. 16) and **Thomas Murray House**, 79 York Street (Fig. 17).

Figure 18 is a close-range photograph of the Thomas Murray House, showing a variety of building materials used for siding such as wood shingles, scalloped shingles, paired eaves brackets and an elaborately-detailed verandah, all characteristic elements of the Queen Anne style.



Fig. 16 — *The Anchorage*, 78 York Street
(Photo: M. G. Miller, 2013)



Fig. 17 — *Thomas Murray House*, 79 York Street
(Photo: M. G. Miller, 2013)



Fig. 18 — *Thomas Murray House*, 79 York Street
(Photo: M. G. Miller, 2013)

QUEEN ANNE *(continued)*

Potential Interventions

- Enclosing the verandah
- Replacement of wood windows
- Replacement or covering exterior materials

Recommended Approaches

Enclosing the verandah

Verandahs that were originally open should remain open. In this style, verandahs are particularly prominent character-defining elements and they make an important contribution to the character and appearance of the Conservation Area. The sense of depth and three-dimensional qualities that are produced by the design, shape and location of an original verandah would be significantly altered if the verandah were to be enclosed.

In circumstances where the enclosure of an open verandah is necessary for the continued use of the building, such alterations should be designed using the minimum intervention approach and in a manner so that the essential form and integrity of the Queen Anne style would not be impaired if the alteration were to be removed in the future.

Replacement of wood windows

In order to conserve the character of the Queen Anne style, it is recommended not to remove, replace or substantially alter original or early wood windows. It is recommended that original wood windows be repaired and properly weatherized. In some instances, it may be necessary to consider replacements that may have considerable impacts on the integrity of the place. Alternatives should always be explored first, so that any change that is eventually proposed would result in the least impact.

Before any original wood windows are proposed to be replaced, a careful evaluation of their exist-

ing condition should be undertaken by a heritage professional. There may be circumstances where the original wood windows are too severely deteriorated to be repaired. In these cases, they should be replaced with new wood windows that match the original in every respect.

Replacement or covering of original wood or brick surfaces

Before any character-defining element is proposed to be replaced, a careful evaluation of its existing condition should be undertaken by a heritage professional. The repair of *character-defining elements* is generally recommended over their replacement. However, there will be circumstances where character-defining exterior materials are too severely deteriorated to be repaired. In these cases, they should be replaced with new elements that match the original in every respect.

Covering original material with a new material that is materially, physically and visually different from the original material is not recommended. While the original material may still remain under the new material, that in of itself is not sufficient to retain the heritage values of the place because it would not be visible, and historically, it would have been visible.

The application of vinyl siding for example, is inappropriate for a heritage building for many reasons, including the energy required to produce the material; the impact of importing materials on traditional skills that once contributed to the local economy; the environmental impacts that result from the disposal of the material after a relatively short life-span; and importantly, because of their inability to accurately represent the qualities, appearance and physical characteristics of traditional materials.

In relation to Sackville's Conservation Areas, altering the above character-defining elements, where essential, should only be considered where it is not visible from the public right-of-way.

7. SHINGLE (1879-1905)

History

The Shingle style is an American style made popular by the rise of the New England school of architecture. In this style, English influence was combined with the renewed interest in Colonial American architecture.

Architects of the Shingle style emulated colonial houses, shingled surfaces as well as their massing. This impression of the passage of time was enhanced by the use of shingles. In contrast to the equally-sized cross-gables often found in Victorian-style buildings. Shingle-style houses often use a single, large roof, such as a gambrel or hipped roof. The houses therefore emanated a more pronounced mass and a greater emphasis on horizontality.

Characteristics

- **shingle surfaces**
- single, large roof, such as a **gambrel or hipped roof**
- emanate a more **pronounced mass**
- greater emphasis on **horizontality**

Examples

A number of Sackville buildings have similar characteristics or have elements associated with the Shingle style including **Dr. Charles Paisley House**, 42 York Street (Fig. 19) and **Cuthbertson House**, 84 York Street (Fig. 20).

Figure 21 is a close-range photograph of the Cuthbertson House, showing a variety of shingle surfaces such as wood siding set in decorative panels; scalloped shingles at the base-skirting of the second floor and at the gable that is framed by moulded barge boards of the gable roof; which are characteristic elements of the Shingle style.



Fig. 19 —Dr. Charles Paisley House, 42 York Street
(Photo: M. G. Miller, 2013)



Fig. 20 —Cuthbertson House, 84 York Street
(Photo: M. G. Miller, 2013)



Fig. 21 —Cuthbertson House, 84 York Street
(Photo: M. G. Miller, 2013)

SHINGLE *(continued)*

Potential Interventions

- Introducing new roofs, dormers or elements
- Replacement of original wood doors and/or windows
- Replacement or covering wood shingles
- Additions

Recommended Approaches

Introducing new roofs, dormers or elements

In order to conserve the character of the Shingle style, it is recommended not to introduce new roofs, dormers or other elements that would diminish the appearance of its single large roof. In some instances, however, it may be necessary to make additions or alterations to the roof that may have impacts on this important character-defining element. Alternatives should always be explored first, so that any change that is eventually proposed would result in the least impact. It is recommended that any proposals that set out to alter such character-defining elements should only be considered where it is not visible from the public right-of-way so as to maintain the character and appearance of the Conservation Area.

Replacement of original wood doors and/or windows

In order to conserve the character of the Shingle style, it is recommended not to remove, replace or substantially alter original or early wood doors or windows. It is recommended that original wood doors and/or windows be repaired and properly weatherized. In some instances, it may be necessary to consider replacements that may have considerable impacts on the integrity of the place. Alternatives should always be explored first, so that any change that is eventually proposed would result in the least impact.

Before any original wood doors and/or windows are proposed to be replaced, a careful evaluation of their existing condition should be undertaken by a heritage professional. There may be circum-

stances where the original wood windows are too severely deteriorated to be repaired. In these cases, they should be replaced with new wood windows that match the original in every respect.

Replacement or covering wood shingles

Before any character-defining element is proposed to be replaced, a careful evaluation of its existing condition should be undertaken by a heritage professional. The repair of *character-defining elements* is generally recommended over their replacement. However, there will be circumstances where exterior wood shingles may be too severely deteriorated to be repaired. In these cases, they should be replaced with new shingles that match the original in every respect.

Covering original shingles with a new material that is materially, physically and visually different from the original material is not recommended. While the original shingles may still remain under the new material, that in of itself is not sufficient to retain the heritage values of the place because it would not be visible, and historically, they would have been visible.

Additions

In most cases, it should be possible to add-on to a heritage building in a manner that meets the owner's requirements without diminishing the heritage value of the place.

In order to conserve the heritage value of the original building it is recommended that new work be physically and visually compatible with the heritage building but also subordinate to and distinguishable from the historic place. New work should not be mistaken for work undertaken in 1880. This is to ensure that any new work is not confused with the old.

It is also recommended that additions or related new construction be considered by a heritage professional and that they be designed so that the essential form and integrity of the Shingle style will not be impaired if the new work were to be removed in the future.

8. COLONIAL REVIVAL (1880-1955)

History

Colonial architecture includes several building styles associated with the colonial period in the United States, including Dutch Colonial and Georgian. Styles were influenced by techniques and designs from England. The houses that were built primarily from timber drew influence from styles found in the southeastern counties of England. More researched and accurate examples of the style appeared between 1915 and 1935, aided by the publication of a large number of books and periodicals on the subject of colonial architecture. However, the economic depression of the 1930s followed by World War II led to a simplification of the style.

Characteristics

- simple **rectangular volumes** and classical Georgian and Federal details
- **Steep roofs**, typically hipped and side gabled
- Rectangular-shaped double-hung **multi-paned wood windows**
- Paired and triple-clustered windows
- **Symmetrically-balanced** windows
- Front door accentuated with **decorated pediment**, supported by pilasters or extended forward to form an entry porch
- **Rich ornamentation**, including cornices
- Massive **central chimney**
- Exterior walls are typically **wood or masonry**

Examples

A number of Sackville buildings have similar characteristics or have elements associated with the Colonial Revival style including **Marshlands Inn**, 55 Bridge Street (Fig. 22).

Figure 23 shows a predominance of rectangular-shaped double-hung multi-paned wood windows and a front door that is accentuated by a decorated elliptical-arched roof supported by Ionic Columns that extend forward to form an entry porch perpendicular to the verandah.



Fig. 22 —Marshlands Inn, 55 Bridge Street
(Photo: M. G. Miller, 2013)



Fig. 23 —Marshlands Inn, 55 Bridge Street
(Photo: M. G. Miller, 2013)



Fig. 24 —Marshlands Inn, 55 Bridge Street
(Photo: M. G. Miller, 2013)

COLONIAL REVIVAL (*continued*)

Potential Interventions

- Altering the symmetry of windows
- Replacement of multi-paned wood windows
- Replacement or covering wood or masonry exterior walls
- Additions that change the characteristic rectangular volumes

Recommended Approaches

Altering the symmetry of windows

The symmetry of windows is a character-defining aspect of the Colonial Revival style. Altering this symmetry by blocking-up an original opening or constructing a new opening in a character-defining elevation that would diminish the heritage value of the building is not recommended. In circumstances where the alteration of the symmetry of windows is required to sustain the building, this should be limited to those areas that are not visible from the public right-of-way in order to maintain the integrity of the Conservation Area.

Replacement of multi-paned wood windows

In order to conserve the character of the Colonial Revival style, it is recommended not to remove, replace or substantially alter its repairable original or early wood windows. It is recommended that original windows be repaired and properly weatherized. In some instances, however, it may be necessary to make alterations that may have impacts on these character-defining elements. Alternatives should always be explored first, so that any change that is eventually proposed would result in the least impact. Where a wood window is too deteriorated to be repaired, it is recommended that replacement windows match the original in every respect.

Replacement or covering wood or masonry exterior walls

The predominant use of wood and masonry for exterior walls in this style makes their use im-

portant to the character and appearance of Sackville's Conservation Areas. Covering original material with a new material that is materially, physically and visually different from the original material is not recommended. While the original material may still remain under the new material, that in of itself is not sufficient to retain the heritage values of the place because it would not be visible, and historically, it would have been visible.

Additions that change the characteristic rectangular volumes

When considering additions, care is warranted to ensure that character-defining elements such as the overall shape of the building are not altered. In circumstances where alterations are required in order to sustain the property, it is important to conserve the heritage value of the place by adopting the *minimum intervention* approach.

Any new additions or related new construction should be physically and visually compatible with the heritage building. Such additions should be subordinate to the heritage building and it should not appear as though it were built during the period in which the heritage building was constructed.

In locations where an addition is considered appropriate, it is recommended that such additions or related new construction be designed so that the essential form and integrity of the Colonial Revival style will not be impaired if the new work were to be removed in the future.

In relation to Sackville's Conservation Areas, altering the above character-defining elements should only be considered where it is not visible from the public right-of-way.

In addition to reviewing the *Standards and Guidelines for the Conservation of Historic Places in Canada*, it is recommended that a heritage professional be consulted for additions and/or alterations to heritage buildings.

9. QUEEN ANNE REVIVAL (1885-1900)

History

In North America, the term “Queen Anne Revival” was loosely applied to describe an eclectic style which incorporated architectural elements borrowed from a variety of historical periods including Elizabethan, Jacobean, American Colonial Revivals as well as the architecture of Queen Anne’s reign during the period 1702-1714. One phase of this style was characterized by the Eastlake decorative style, named after English architect Charles Locke Eastlake (1836-1906) and based on his furniture designs. In Sackville, the style had its greatest effect on residential designs, which is evident in the percentage of homes within the two Conservation Areas that may be considered in the Queen Anne Revival style.

Characteristics

- Large commodious houses of **two or more stories** with an **offset tower**
- broad **verandah**
- double-hung **wood windows** with small panes in the upper sash and one large pane in the lower sash
- steeply-pitched **hipped roofs**
- **variety of surfaces**, especially brick, wooden shingles of different shapes, stucco and half-timbering
- elements and forms that come from many styles to create a unique effect

Examples

A number of Sackville buildings have similar characteristics or have elements associated with the Queen Anne Revival style including **Captain Peter Hanson House**, 57 Bridge Street (Fig. 25); **The Copp House**, 45 Bridge Street (Fig. 26); and **Hiawatha Dixon House**, 59 Bridge Street (Fig. 27).



Fig. 25 — Captain Peter Hanson House
57 Bridge Street (Photo: M. G. Miller, 2013)



Fig. 26 — The Copp House, 45 Bridge Street
(Photo: M. G. Miller, 2013)



Fig. 27 — Hiawatha Dixon House, 59 Bridge Street
(Photo: M. G. Miller, 2013)

QUEEN ANNE REVIVAL *(continued)*

Potential Interventions

- Enclosing the verandah
- Replacement of double-hung wood windows
- Replacement or covering exterior surfaces
- Additions

Recommended Approaches

Enclosing the verandah

Verandahs that were originally open should remain open. In this style, verandahs are particularly prominent character-defining elements and they make an important contribution to the character and appearance of Sackville's Conservation Areas. The sense of depth and three-dimensional qualities that are produced by the design, shape and location of an original verandah would be altered if the verandah were to be enclosed.

In circumstances where the enclosure of an open verandah is necessary for the continued use of the building, such alterations should be designed using the minimum intervention approach and in a manner so that the integrity of the Queen Anne Revival style would not be impaired if the alteration were to be removed in the future.

Replacement of wood windows

In order to conserve the character of the Queen Anne Revival style, the removal, replacement or substantial alteration of original or early wood doors or windows is not recommended. It is recommended that original wood doors and/or windows be repaired and properly weatherized. In some instances, it may be necessary to consider replacements that may have impacts on the integrity of the place. Alternatives should always be explored first, so that any change that is eventually proposed would result in the least impact.

Before any original wood doors and/or windows are proposed to be replaced, a careful evaluation of their existing condition should be undertaken by a heritage professional. There may be circum-

stances where the original wood windows are too severely deteriorated to be repaired. In these cases, they should be replaced with new wood windows that match the original in every respect.

Replacement or covering exterior surfaces

Before any character-defining element is proposed to be replaced, a careful evaluation of its existing condition should be undertaken by a heritage professional. The repair of *character-defining elements* is generally recommended over their replacement. However, there will be circumstances where original wood or brick surfaces may be too severely deteriorated to be repaired. In these cases, they should be replaced with new materials that match the original in every respect.

Covering original wood or brick surfaces with a new element that is different from the original material is not recommended. While the original wood or brick surfaces may still remain under the new material, that in of itself is not sufficient to retain the heritage values of the place because it would not be visible. Historically, the wood and/or brick surfaces would have been visible.

Additions

In most cases, it should be possible to add-on to a heritage building in a manner that meets the owner's requirements without diminishing the heritage value of the place.

In order to conserve the heritage value of the original building it is recommended that new work be physically and visually compatible with the heritage building but also subordinate to and distinguishable from the historic place. New work should not be mistaken for work undertaken in 1880. This is to ensure that any new work is not confused with the old.

It is also recommended that additions or related new construction be designed so that the essential form and integrity of the Shingle style will not be impaired if the new work were to be removed in the future.

10. VERNACULAR HOMESTEAD (1890-1930)

History

The Vernacular Homestead style answered the same need for a modest house that the California Bungalow answered to, but it relied on an earlier and simpler tradition. The basic gable-roof Georgian house was turned on its site to suite a narrower and less expensive lot. A straightforward side-hall plan resulted in a typical front elevation with four openings, symmetrically placed. Variations included the addition of an ell to one side, and provision of a small porch or full-width verandah.

Characteristics

- **Front-facing gable** with steep roof
- **Full-width verandahs** are common
- Detailing is **simple**
- **Two bays wide**, with entrance and stair to one side; plan has greater depth than width
- Square-headed openings with double-hung **wood windows**
- Exterior walls in **clapboard**, brick or stucco

Examples

A number of Sackville buildings have similar characteristics or have elements associated with the Vernacular Homestead style including **Henrietta McCord Cottage**, 36 York Street (Fig. 28); and **Misses Cogswell Cottage**, 61 Bridge Street (Fig. 29).



Fig. 28 —Henrietta McCord Cottage, 36 York Street
(Photo: M. G. Miller, 2013)



Fig. 29 —Misses Cogswell Cottage, 61 Bridge Street
(Photo: M. G. Miller, 2013)

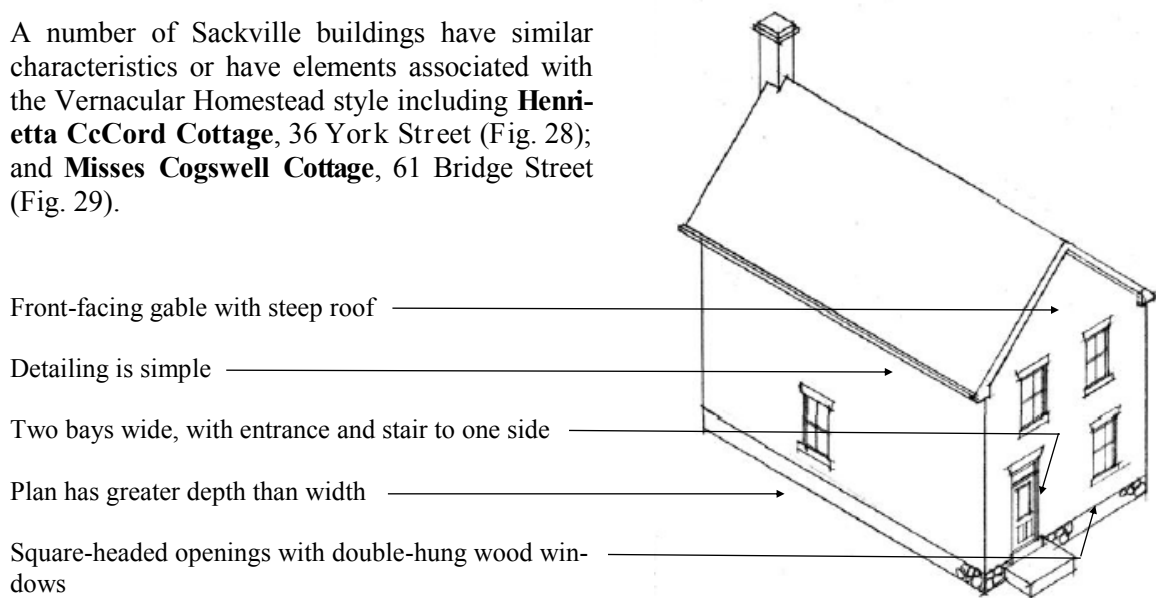


Fig. 30 —Key characteristics, Vernacular Homestead
(Source: Northeast Old Aurora HCD Plan)

VERNACULAR HOMESTEAD *(continued)*

Potential Interventions

- Alterations to the front-facing gable
- Adding detail
- Replacement of double-hung wood windows
- Replacement or covering exterior clapboard

Recommended Approaches

Alterations to the front-facing gable

In this style, the front-facing gable is particularly prominent and it makes an important contribution to the character and appearance of Sackville's Conservation Areas. Alterations to this character-defining element would likely be highly noticeable. Additions to the front of a heritage property, including decks, porches or enclosures that did not exist previously can diminish both the character of the heritage building and the integrity of the Conservation Area. With the exception of reinstating elements that were previously removed it is rarely appropriate to make alterations and/or construct additions on the front of a heritage property. It is therefore recommended that alterations and/or additions to the front-face of a heritage building be reconsidered in the form of other more appropriate alternatives.

Adding detail

The Vernacular Homestead style is characteristically simple in its detailing. Adding detail that did not exist previously is not recommended. It is important to recognize each historic place as a physical record of its time, place and use. Therefore, creating a false sense of history by adding elements from other historic places or by combining features of the same property that never coexisted is not recommended.

In order to conserve the heritage value of the style it is recommended that any new work be physically and visually compatible with the heritage building but also subordinate to and distinguishable from the historic place. New work should not be mistaken for work undertaken in 1880. This is to

ensure that any new work is not confused with the old.

Replacement of wood windows

In order to conserve the character of the Vernacular Homestead style, the removal, replacement or substantial alteration of original or early wood double-hung windows is not recommended. It is recommended that original wood windows be repaired and properly weatherized. In some instances, it may be necessary to consider replacements that may have impacts on the integrity of the place. Alternatives should always be explored first, so that any change that is eventually proposed would result in the least impact.

Before any original or early wood windows are proposed to be replaced, a careful evaluation of their existing condition should be undertaken by a heritage professional. There may be circumstances where the original wood windows are too severely deteriorated to be repaired. In these cases, they should be replaced with new wood windows that match the original in every respect.

Replacement or covering exterior clapboard

Before any character-defining element is proposed to be replaced, a careful evaluation of its existing condition should be undertaken by a heritage professional. The repair of *character-defining elements* is generally recommended over their replacement. However, there will be circumstances where original wood or brick surfaces may be too severely deteriorated to be repaired. In these cases, they should be replaced with new materials that match the original in every respect.

Covering original wood or brick surfaces with a new element that is materially, physically and visually different from the original material is not recommended. While the original clapboard surface may still remain under the new material, that in of itself is not sufficient to retain the heritage values of the place because it would not be visible. Historically, the clapboard would have been visible.

11. GLOSSARY

Balustrade - An entire rail system with top rail and balusters.

Bargeboard - A finishing board at the edge of a gable roof.

Clapboard - A long thin board graduating in thickness with the thick overlapping the thin edges; also known as weatherboard.

Chamfered - A 90 degree corner cut to reduce it to 2-45 degree edges. A bias cut.

Corinthian order - Most ornate classical order characterized by a capital with ornamental acanthus leaves and curled fern shoots.

Cornice - a moulded projection at the top of the wall (interior or exterior) of a building, or arch or window.

Cross-gable A secondary gable roof which meets the primary roof at right angles.

Dentils - tooth-like projections in a cornice.

Doric order - A classical order with simple, unadorned capitals, and with no base.

Fenestration - The arrangement of windows on a building

Hipped roof - a roof with uniform slopes on four sides.

Hood mould - A moulding that is applied over a window to throw off rainwater, especially in medieval architecture.

Ionic order - One of the five classical orders used to describe decorative scroll capitals.

Label - door or window molding extending part way down the sides.

Label stop - An ornament terminating a hood-mould.

Lintel - horizontal support at top of door or window.

Mansard roof - A roof with a double slope — the lower is longer and sleeper.

Massing - The three-dimensional form of a building.

Mullion - A vertical divider in a window.

GLOSSARY *(continued)*

Muntin - A secondary framing member to divide and hold the panes of glass in multi-light window or glazed door.

Quatrefoil - Four lobes or leaf-shaped curves formed by the cusping of a circle or arch.

Quoins - a protruding stone or brick that accentuates an exterior corner. Sometimes simulated on frame structures to look like stone.

Palladian window - arch-headed window flanked by narrower, shorter, square-headed windows.

Parapet - a portion of the wall that projects above a roof.

Pedimented - triangular component, inspired by classical temples, used above doors and/or windows, or on gable ends or building facades.

Pent roof - A roof consisting of a single sloping surface (also called a shed roof).

Pilasters - A column attached to a wall or pier.

Portico - porch with columns and pediment.

Rustication - A term describing how individual blocks or courses of stone are picked out by deep joints and rough surfaces for a formal ornamental effect.

Sash windows - Double-hung vertically sliding sash or frames.

Spandrel tracery - The almost triangular area contained by the outer curve of an arch, the horizontal line drawn from its apex, and the vertical line drawn from its springing. Dividing bars, often forming ornamental patterns, in a Gothic window.

Storefront - The first floor area of a retail façade, emphasized by the display window or windows.

Tracery - Dividing bars, often forming ornamental patterns, in a Gothic window.

Transom - horizontal window above doorway.

Trefoil - (arch or window) having a three-lobed opening Treillage decorative trim, primarily of wood Truncated abrupt; having the top or end cut all.

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