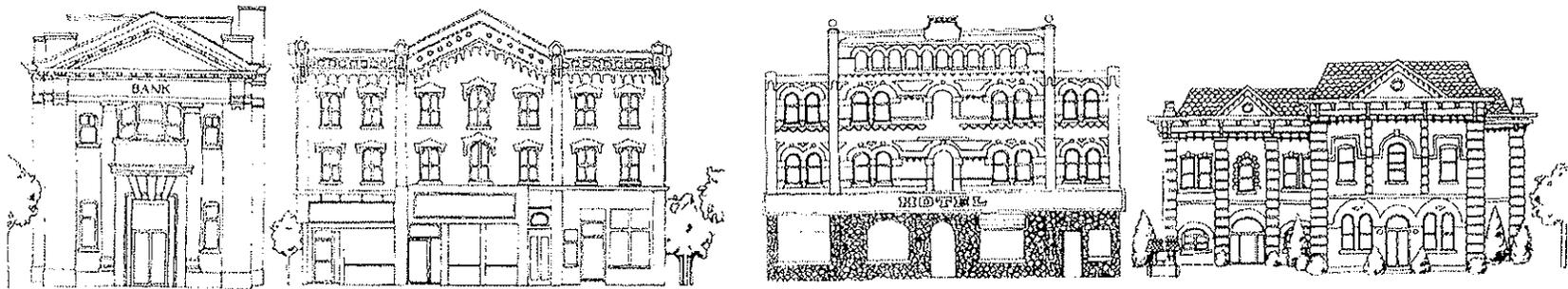


# DOWNTOWN ORANGEVILLE HERITAGE CONSERVATION DISTRICT GUIDELINES



*Prepared by:  
Town of Orangeville Planning Department  
Heritage Orangeville*

*March 2002*

## Acknowledgements

The Town of Orangeville Planning Department thanks the following individuals and agencies that were helpful in the preparation of this document:

- ❖ Heritage Orangeville (LACAC) Committee Members
- ❖ John Rutledge, Architect

Portions of this document were extracted from the document *Understanding Commercial Blocks in Goderich*, 1999, prepared for the Town of Goderich's Heritage Conservation District.

The *Downtown Orangeville Heritage Conservation District Study*, published under separate cover, is meant to accompany this document.

Additional copies of this document are available from:

Planning Department  
Town of Orangeville  
87 Broadway  
Orangeville, ON L9W 1K1  
(519) 941-0440  
planning@town.orangeville.on.ca  
www.town.orangeville.on.ca

Reproduction of this document is permitted with acknowledgement to the Town of Orangeville.

© Copyright Town of Orangeville, 2002.

# Table of Contents

---

	<b>Page</b>
<b>Introduction</b>	4
<b>General Principles</b>	4
<b>The Guidelines</b>	5
Class A and B Buildings	5
Class C Buildings	6
New Development	7
<b>Analysing Building Styles</b>	8
The Georgian Style	9
The Italianate Style	11
The Second Empire Style	13
Consistency in Storefronts and Storefront Frames	16
Consistency of Storefront Frames – Georgian Style	17
Consistency of Storefront Frames – Italianate and Second Empire Style	18
<b>Glossary of Terms</b>	19

## Introduction

The purpose of this document is to ensure the retention and conservation of the heritage resources in Orangeville's Heritage Conservation District. It will serve as a reference for anyone contemplating alterations or new construction within the district.

It will also serve to forestall those design proposals that are insensitive to the integrity of the existing heritage resources and could erode the district's unique environment.

The guidelines provided here will act as a guide to change so that any and all proposed changes contribute to and do not detract from the district's architectural, historical or contextual character. Readers must bear in mind, however, *the existing heritage buildings and streetscapes are the real guidelines.*

This document is not intended to restrict design proposals or prevent change within the district. Its sole purpose is to clarify and illustrate common characteristics of the district and ensure that changes are sensitive and complementary to the area's historical and architectural heritage.

## General Principles

The following principles as they relate to the basic elements of any heritage district are set out here to help readers ensure that the purpose of the heritage district is not only achieved but also maintained.

### *Heritage Buildings*

- Retain and conserve heritage buildings identified in the district inventory
- Encourage the conservation of the distinguishing, original qualities or character of heritage buildings
- Prevent the removal or alternation of any historical or distinctive architectural feature
- Correct unsympathetic alterations to heritage buildings
- Restore heritage buildings based on a thorough examination of archival, pictorial and physical evidence and on an understanding of the history of the local community

### *Landscapes and Streetscapes*

- Preserve the existing street patterns and refrain from widening existing pavement and road allowances
- Maintain existing streetscapes, including building heights, massing and the "street wall" of buildings
- Maintain the elements that contribute to the streetscape of commercial buildings in mainly Georgian, Italianate and Second Empire architectural styles – that is setbacks and materials used in architectural details such as windows, doors, voussoirs, keystones, sills, awnings, brick detailing and coursing

### *New Development*

- Encourage compatible infill construction that enhances the heritage character of the district and complements the area's human scale
- Guide the design of new development so that it is sympathetic to and compatible with the heritage resources and character of the district at the same time as it provides for contemporary needs

The following factors can also have significant impacts on heritage districts:

### *Demolition*

- Promote the retention and reuse of heritage buildings
- Take exceptional measures to prevent the demolition of heritage buildings

### *Community Support*

- Foster community pride, appreciation and support for the heritage buildings, landscapes and character of the district
- Promote the need to conserve these resources for future generations
- Develop public participation and involvement in the conservation and further development of the heritage district
- Provide assistance and incentives to individual property owners that encourage them in the use of proper conservation approaches when undertaking improvements or renovations

## **The Guidelines**

The following guidelines pertain to Class A, B and C buildings as well as any new development in the district. As described in the *Downtown Orangeville Heritage Conservation District Study*, Class A buildings are those that have the greatest historical or architectural significance in the district and are in excellent condition. Although the historical or architectural significance of Class B buildings may not be apparent, these buildings still contribute to the overall character and aesthetic of the district and form an integral part of the community. Class C buildings have been significantly altered over time or may simply be in poor condition.

### **Class A and B Buildings**

Because these buildings are the district's resource, a detailed knowledge of a building's original construction combined with some research into its early history are essential to the preparation of a design for the restoration or renovation of its façade.

There are many avenues through which to investigate the history of a building. Dufferin County Museum & Archives has a wealth of information. The Land Registry Office can expand on some of this information, and of course, previous owners, if available, can also provide interesting details about a building.

To discover a building's original construction may require looking behind the cladding and probing structures and surfaces for clues to what has been covered over and where changes have been made.

The following guidelines are intended to facilitate the design process:

1. *Respect the documentary evidence and original fabric*

Make every effort to accommodate as many of the building's original features as possible. Any repairs should return the resource to its prior (or original) condition without altering its integrity.

2. *Respect historic materials*

Repair original materials rather than replace, whenever possible. Use building materials that are similar in colour, texture, and dimensions to the original. Avoid expanses of modern materials such as plastic, vinyl, aluminum or angel brick that detract from the original materials.

3. *Respect the building's history*

Identify the façade as it was, based on the research done into the building's origins. Avoid the temptation to give a plain but interesting building a heritage look with inappropriate details such as Italianate ornamentation on a simple Georgian structure.

4. *Reversibility*

Make no alterations or, if alterations are made, make sure they can be reversed.

5. *Legibility*

Recognize buildings as products of their own time and ensure that new additions do not blur the distinction between old and new.

6. *Maintenance*

Provide continuous care so that future restoration and its high costs do not become necessary.

### **Class C Buildings**

These buildings are new and old buildings that are unrelated to the historic nature of other buildings in the district. It is not the intent of these guidelines to be critical of this building type. Rather it is our desire to encourage, over time, the complementary integration of this building type into the general streetscape.

Where a building detracts from the overall streetscape, any proposed renovation will be encouraged to better reflect the guidelines listed below. Where there are few or no complementary historical or architectural features, there will be no presumption against a demolition of or major facelift to a category C building.

The general intent for C buildings is to encourage complementary alterations in accordance with the following design elements:

1. Height – Building heights correspond to surrounding A and B buildings
2. Proportions – Proportions of any alterations to a C building complement surrounding A and B buildings
3. Roof – The roof pattern matches or complements the surrounding A and B buildings

4. Windows – Placement and proportion of height to width of windows complement surrounding A and B buildings
5. Colours – Historical accuracy is the aim here
6. Materials – Materials used are appropriate to and typical of the heritage district with an emphasis on natural fabric such as wood, brick and stone to complement surrounding A and B buildings
7. Storefronts – Complement the scale and proportion of surrounding A and B buildings
8. Setbacks – New buildings and changes to existing buildings should consider matching the established setback of adjacent historical buildings.

### **New Development**

New buildings on existing vacant lots or where structures may be demolished at some future date should be looked upon as an opportunity to enhance the composition of the streetscape.

There is no intent or desire for new buildings to reproduce past building styles. New construction should be a product of its own time, but it should also reflect one of the predominant architectural styles found in the district. It should also give special consideration to the height, massing, and materials of adjacent buildings.

The general intent for new development is to encourage new designs that are compatible with and complementary to the surrounding A and B buildings in accordance with the following design elements:

1. Height – Single-storey or multi-storey buildings not permitted where they weaken the continuity of the visual landscape.
2. Proportions – Proportions of these buildings complement the surrounding A and B buildings
3. Roof – The roof pattern matches or complements the surrounding A and B buildings
4. Windows – Placement and proportion of height to width complement the surrounding A and B buildings
5. Colours – Historical accuracy is the aim here
6. Materials – Materials used are appropriate to and typical of the heritage district with an emphasis on natural fabric such as brick, wood and stone rather than aluminum or plastic
7. Setback – The setback is similar to surrounding A and B buildings
8. Storefronts – Complement the scale and proportion of surrounding A and B buildings

## Analysing Building Styles

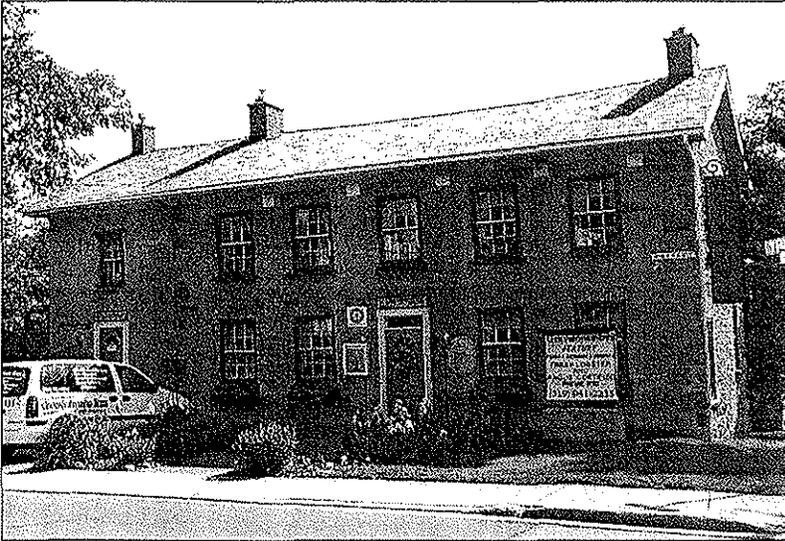
In Orangeville's downtown heritage district, there are three building styles that predominate among those buildings constructed before 1920. These styles are Georgian, Italianate, and Second Empire, with Italianate buildings predominating.

A visual analysis of any one of these styles subdivides the front of a building into the following components:

- Façade
- Massing and roof
- Storefront frames, pilasters and cornices
- Storefronts, windows and openings

The following analyses describe how these various elements relate to one another and how they are grouped to form the geometric patterns we observe in Orangeville's streetscapes.

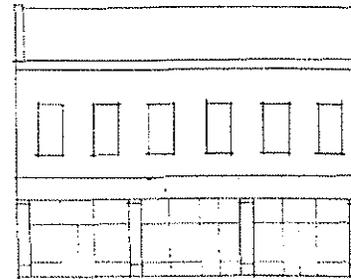
## The Georgian Style



Greystones – a Georgian building in downtown Orangeville, c. 1860 (63 Broadway).

Georgian commercial blocks are known for their good proportions, simplicity of line and their medium-sloped gable roofs. Only a few Georgian structures remain in Orangeville's heritage district. Many of the early buildings in this style did not survive the fires and subsequent redevelopment that occurred throughout the Victorian era. The following Georgian buildings survive: 63 Broadway (see above), 64/72 Broadway, 96/98 Broadway, 102/108 Broadway, 107/111 Broadway and 174/176 Broadway.

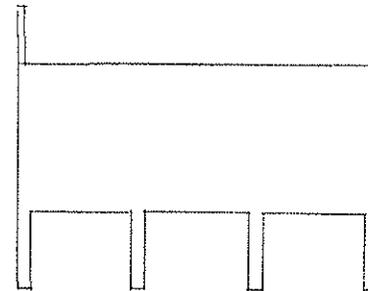
## Façade



In this architectural style, the façade is composed of a series of horizontal layers where each layer visually sits on top of the one below.

- A row of pilasters on the main floor support the entablature
- The entablature supports the unarticulated, plain upper floors
- An upper cornice supports the gable roof

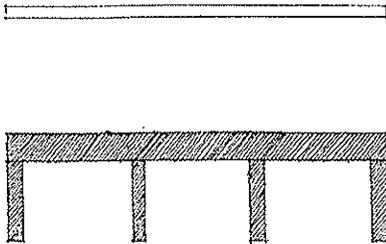
## Massing and Roof



The massing of the Georgian style consists of the following aspects.

- A two- or three-story brick building
- Large openings in the main floor for two or three storefronts per building
- The ends of the walls separating each store are visible between each storefront
- Extended brick gable ends that act as fire walls and flank a visible sloped gable roof

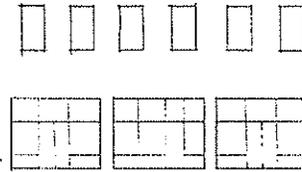
### Storefront Frames, Pilasters and Cornices



The Georgian style consists of the following elements:

- A series of columns that support an entablature in a simple post-and-beam relationship
- Flat, unarticulated walls without vertical pilasters
- A simple, small cornice below the roof overhang

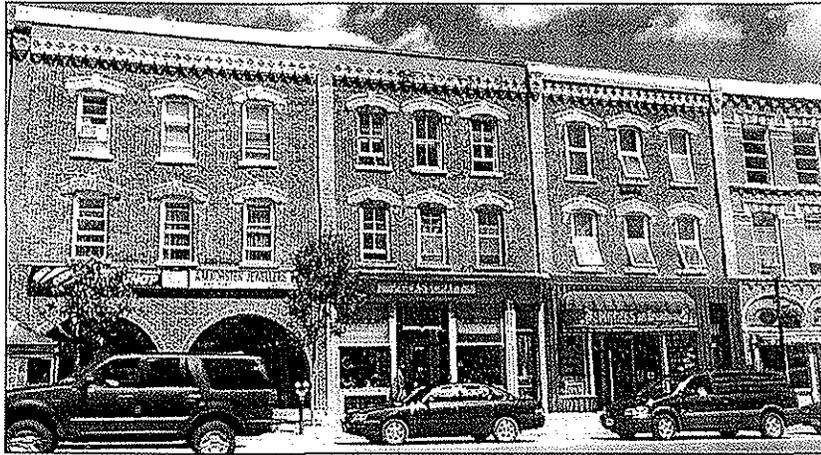
### Storefronts, Windows and Openings



The Georgian style consists of the following elements:

- Two or three storefront openings per building
- Each opening extending from column to column and from the street to the underside of the entablature on the main level
- Windows on the upper level are double hung and divided into small frames of equal size forming 12-over-12, 9-over-9, or 6-over-6 patterns
- Windows proportionally twice as high as wide and evenly spaced, single rectangular openings topped with flat soldiering
- Storefronts framed in wood (or cast iron) and include doors, transoms, display windows and base panels

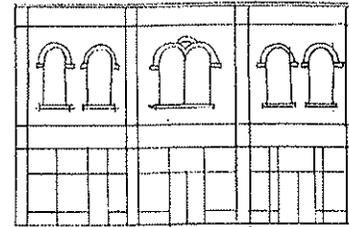
## The Italianate Style



A contiguous Italianate commercial block in Downtown, c.1873 (155, 159, 163-165 Broadway).

Italianate commercial blocks are known for their rhythmic uniformity, elaborate detailing and combined horizontal and vertical emphasis. The majority of the commercial buildings in the heritage district are Italianate in style, which was the dominant building style during the heyday of Orangeville's spectacular economic growth from the 1870s to the turn of the century. These buildings were of brick, a much more long-lived building material. The following are examples of surviving Italianate buildings: 87 Broadway (Town Hall), 117/123 Broadway, 153 Broadway and 224 Broadway (Old Fire Hall).

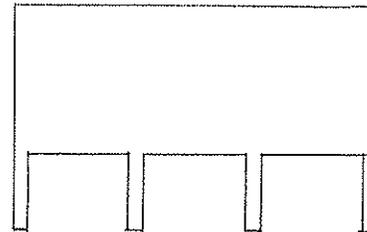
### Façade



In this architectural style the façade is composed of a pattern of intersecting vertical and horizontal frames.

- Vertical brick pilasters extend from the street to the eaves
- Horizontal entablatures and cornices cross over the vertical pilasters
- A decorative bracket usually occurs at each intersection of horizontal cornice and vertical pilaster
- No part of the roof extends above the cornice giving the appearance of a flat-topped roof

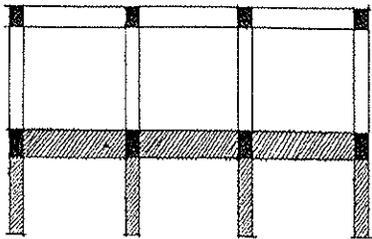
### Massing and Roof



In this architectural style, the massing consists of the following aspects.

- A two- or three-story brick building
- Large openings in the main floor for two or three storefronts per building
- A more horizontal outline that results from the absence of a visible roof

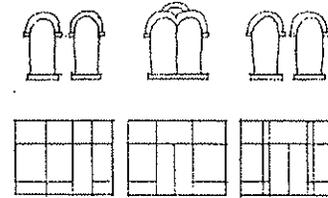
### Storefront Frames, Pilasters and Cornices



The Italianate style consists of the following elements:

- A series of pilasters extending upward from the street to brackets at intersections with the entablature
- Brick pilasters extending upward from the entablature to the upper cornice where single or paired cornices can be found
- Storefront frames usually made of wood applied over brick and extending forward from the masonry mass
- Upper pilaster, cornices and brackets of stone, wood or elaborately corbelled brick work

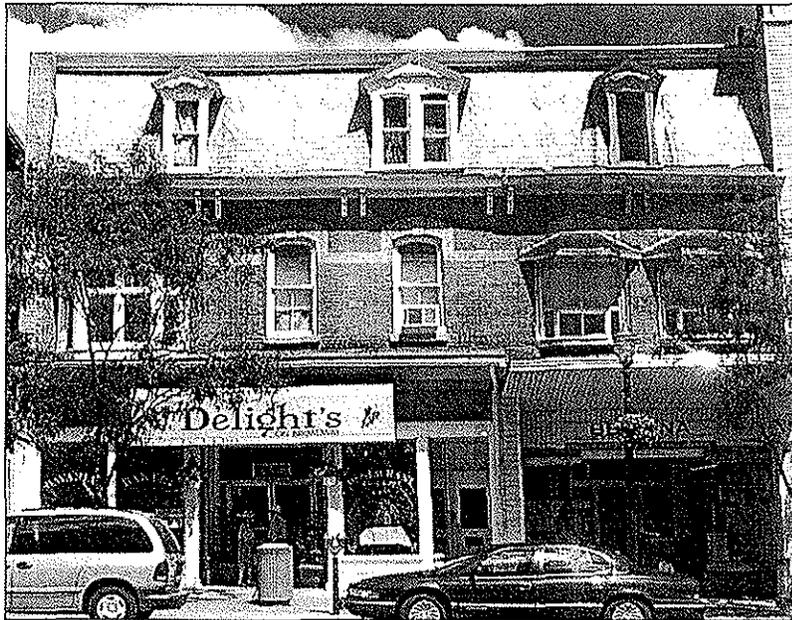
### Storefronts, Windows and Openings



The Italianate style consists of the following elements:

- Two or three storefront openings per building
- Each opening extending from pilaster to pilaster and from the street to the underside of the entablature on the main level
- Windows on the upper level in regular or grouped patterns or placed symmetrically around a centre line
- Windows have rounded, semi-circular or arched tops decorated with ornate stone, brick, concrete or cast iron keystones and voussoirs
- storefronts framed in wood (or cast iron) and included doors, transoms, display windows and base panels

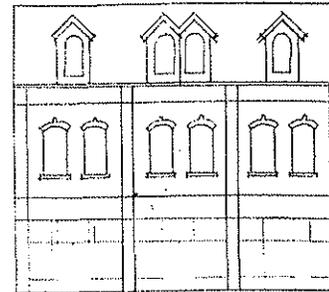
## The Second Empire Style



A Second Empire building in Downtown, 1880  
(133-139 Broadway).

Orangeville's stock of Second Empire buildings is small, but several are found in the heritage district. Because Second Empire buildings are a synthesis of Italian Renaissance and classical French architecture, there is an overlap between the Italianate and Second Empire styles. Similarities include elaborate cornices, full-sized pilasters and similarly proportioned openings. Second Empire buildings differ from Italianate buildings in the style of roof. A mansard roof is a clear indicator of a Second Empire structure.

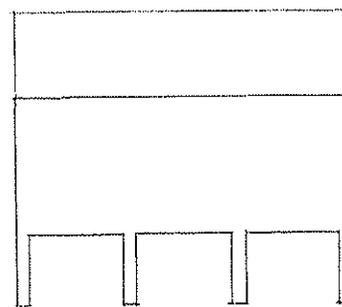
### Façade



Like the Italianate, the Second Empire façade is composed of a pattern of intersecting vertical and horizontal frames.

- Vertical brick pilasters extend from the street to the eaves
- Horizontal entablatures and cornices cross over the vertical pilasters
- A decorative bracket usually occurs at each intersection of horizontal cornice and vertical pilaster
- A series of single or paired dormer windows project from the roof

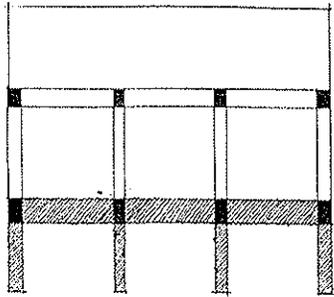
### Massing and Roof



In this architectural style the roof and massing consist of the following aspects:

- A two- or three-story brick building
- Large openings in the main floor for two or three storefronts per building with the fronts divided by brick pilasters
- A steeply pitched mansard roof
- Extended brick gables that often subdivide the roof

### Storefront Frames, Pilasters and Cornices

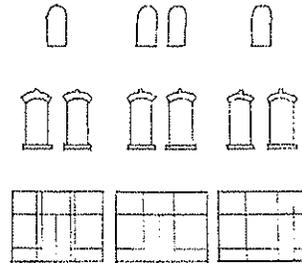


The Second Empire style consists of the following elements:

- A series of applied columns extending upward from the street to a bracket at the intersection with the entablature
- Brick pilasters extending upward to the entablature and a single or paired bracket with the cornice
- The storefront frames usually made of wood applied over brick and extending forward from the masonry mass
- Upper pilaster, cornices and brackets of stone, wood or elaborately corbelled brick work

- All the elements project forward from the masonry mass

### Storefronts, Windows and Openings



The Second Empire style consists of the following elements:

- Two or three storefront openings per building
- Each opening extending from pilaster to pilaster and from the street to the underside of the entablature on the main level
- Windows on the upper level in regular or grouped patterns across the façade or placed symmetrically around a centre line
- Windows have rounded, semi-circular or arched tops decorated with stone, brick, concrete or cast iron keystones and voussoirs
- Storefronts usually of wood or metal and consisted of display windows, transoms, doors and base panels and recessed from the masonry mass of the building

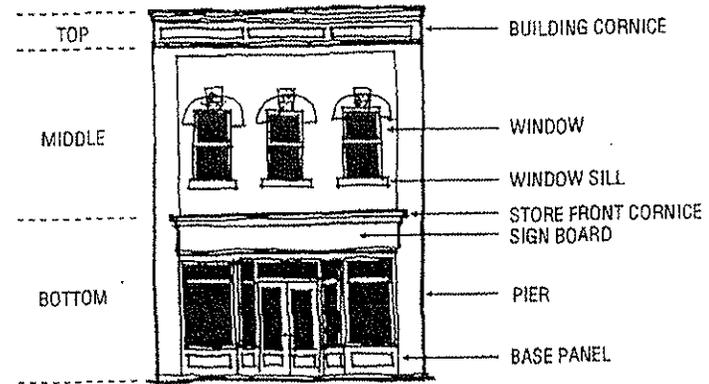
## Storefront Frames and Storefronts

Today in Ontario it is the storefronts that are the distinguishing feature of the main street in any Ontario town. And it was the main street that was the heart and soul of the nineteenth-century towns across the province. These streets evolved over time – as settlers arrived and towns grew up along the transportation routes. Commercial buildings were constructed along this road, first of logs and later of stone and brick. Two- and three-storey buildings eventually enclosed the street and provided all the services these thriving communities needed.

In Orangeville in the 1880s you would have seen hotels, churches, a post office, a pharmacy, and blacksmiths, butchers, grocery stores, barber shops, doctors, dentists, lawyers, and saddlers, as well as photography studios and meeting halls as you walked from one end of Broadway to the other. These buildings still have stories to tell about the times in which they were constructed and about the people who built them and their town. It is because these storefronts have survived – many of them for more than 100 years – that a heritage district is possible.

## Components of Storefront Structure

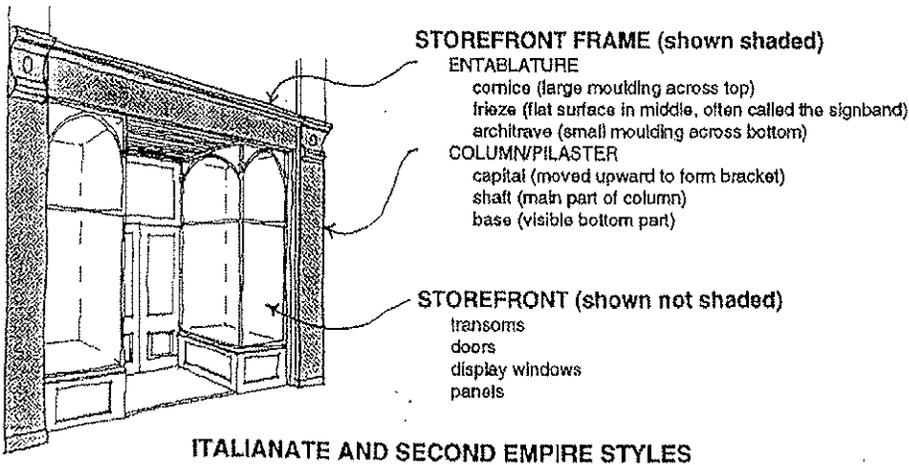
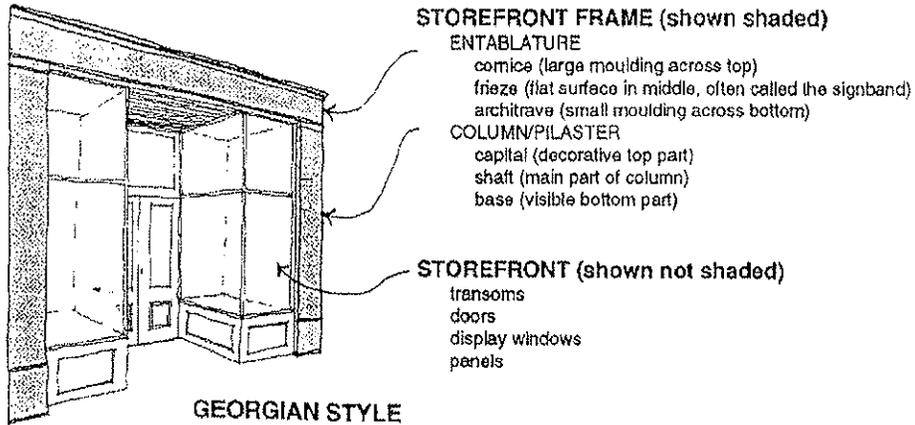
A commercial facade is usually comprised of three parts: i) the bottom or storefront, from the base panel to the storefront's cornice; ii) the middle facade; and iii) the top, or the building's cornice.



The following diagrams illustrate the relationship between the storefront frame and the actual storefront in the architectural styles prevalent in the heritage district. To ensure that the original architectural character of these commercial buildings is retained, a separate storefront frame surrounding the storefront is needed.

## STOREFRONTS AND STOREFRONT FRAMES

These diagrams show the relationship between the storefront frame and storefront for the Georgian, and Italianate and Second Empire styles.



## Consistency in Storefronts and Storefront Frames

On Broadway there are commercial blocks or buildings constructed with a unified facade but incorporating two or three storefronts. The architectural detailing and proportions need to be consistent across the block to harmonize the facade.

When any one of the major components of a single facade is missing – or has been inappropriately modified – the original architectural character is diminished, and the building no longer presents a unified front to the street.

As a general rule, all storefront frames within a single facade were originally of the same architectural style. Any new architectural detailing and proportioning of one storefront frame being undertaken today must be designed in relation to the original architecture of the entire facade. Only by respecting its origins can the continuity and harmony of the entire building be preserved and maintained.

Along Broadway many of the original storefront frames are either long gone or altered beyond recognition. Because so many of these frames are missing or changed, the following examples are provided in an effort to clarify some of the appropriate and inappropriate modifications that can occur, and have occurred, to storefront frames of the Georgian, Italianate and Second Empire styles.

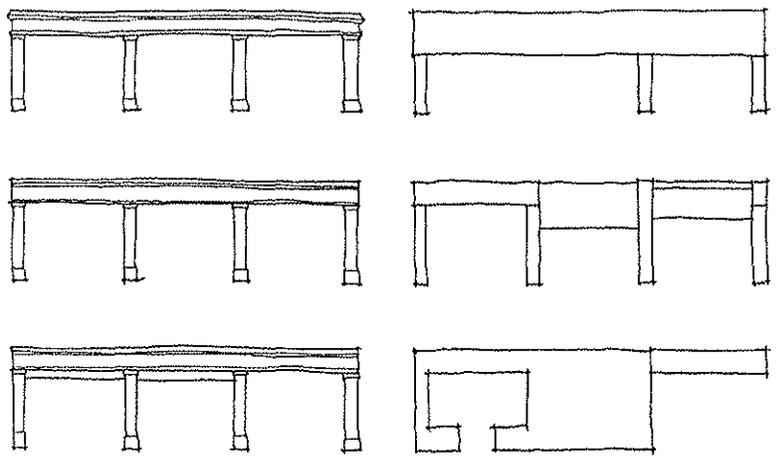
Unless research indicates that the original facade incorporated a mix of architectural styles, this approach is to be avoided. As stated earlier, a renovation/restoration project should not try to give a plain Georgian building a heritage appearance with inappropriate Italianate embellishments. If research does show

a mix, as is often the case with Italianate and Second Empire styles, then some judicious blending of styles can certainly enhance the streetscape.

**CONSISTENCY OF STOREFRONT FRAMES  
GEORGIAN STYLE**

APPROPRIATE

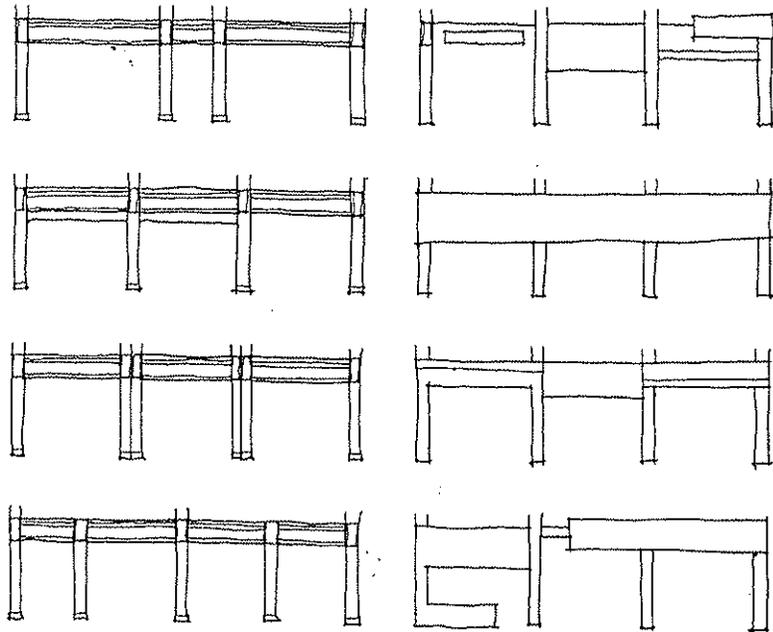
INAPPROPRIATE



**CONSISTENCY OF STOREFRONT FRAMES  
ITALIANATE AND SECOND EMPIRE STYLE**

APPROPRIATE

INAPPROPRIATE



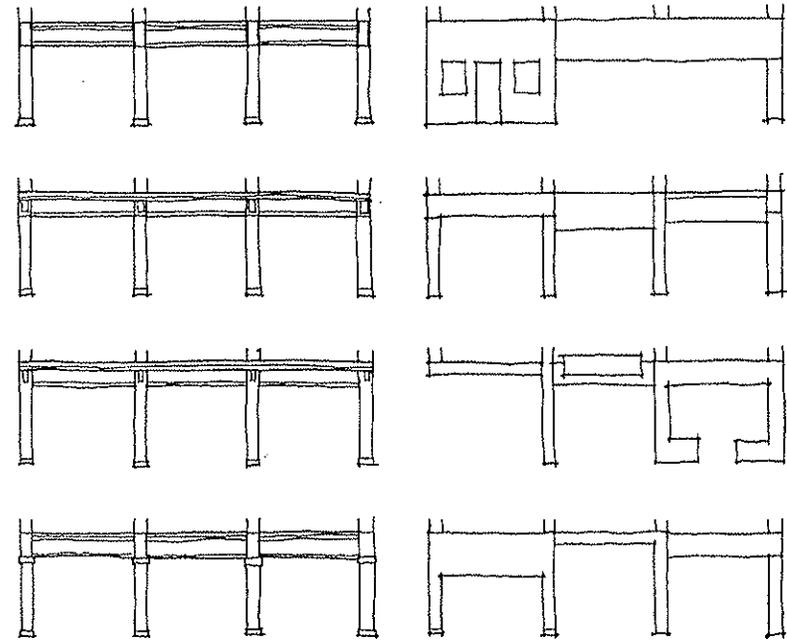
APPROPRIATE

INAPPROPRIATE

**CONSISTENCY OF STOREFRONT FRAMES  
ITALIANATE AND SECOND EMPIRE STYLE**

APPROPRIATE

INAPPROPRIATE



APPROPRIATE

INAPPROPRIATE

## Glossary of Terms

**Architrave** The lowest part of the storefront entablature used as a small decorative finish.

**Base** The lowest and widest visible part of a column.

**Bay** A regularly repeated spatial division in a wall defined by principal vertical supports, such as, from pilaster to pilaster.

**Bracket** A decorative member that projects from the wall where a pilaster and an entablature meet.

**Capital** The decorative top of a column.

**Column** A vertical structural member often subdivided into a base, shaft and capital.

**Cornice** A decorative horizontal projection forming the top of the entablature; or a decorative horizontal projection forming the exterior trim of a building between floors or where the wall meet the roof.

**Display window** A window in a storefront used to showcase retail products.

**Double hung** A window that has two vertical sliding sashes. Sashes in double-hung windows are historically divided into either six, nine, or twelve panes of glass, hence the terminology, six-over-six, nine-over-nine, and so on.

**Entablature** A horizontal board over a beam supported by columns or pilasters. An entablature consists of a cornice, frieze and architrave. It is commonly referred to as a signboard but is not always used for signs.

**Façade** The exterior wall or face of a building.

**Firewall** An interior or exterior wall that has sufficiently high fire resistance and structural stability to restrict the spread of fire to adjoining areas or buildings.

**Frieze** The part of the entablature between the architrave and the cornice.

**Gable** The triangular wall that encloses the end of a sloping roof from the eaves to the ridge of the roof.

**Load-bearing** Capable of supporting another weight or load. In the case of load-bearing walls, all parts of the wall are supporting weight.

**Massing** The overall visual outline form and volume of a building.

**Opening** A space in a wall usually for a doorway or window.

**Panel** A vertical, decorative lightweight material that supports the glass display windows in a storefront; usually surrounded by moulding on all four sides.

**Pilaster** A half or partial column that may be structural or constructed as a projection of the wall itself; a pilaster sometimes has a capital, or bracket, shaft and base.

**Pitch** The slope of a roof expressed as a ratio of rise to horizontal run.

**Post and beam** A type of construction that uses columns (posts) and lintels (beams) to carry a structural load over an opening.

**Segmental arch** An arch whose curve is less than half the circumference of a circle.

**semi-circular arch** An arch that is a semi-circle.

**Shaft** The middle and longest part of a column, found between the base and the capital.

**Transom** A window located above another window or doorway.