



ARCHITECTURAL GUIDELINES

III

ARCHITECTURAL GUIDELINES

3.1 OVERVIEW

INTRODUCTION TO THE SELECTED STYLES

The well-preserved architectural heritage of Unionville is the principal source of its unique identity, and the preservation of that identity is paramount in these guidelines. On the other hand, no living community is frozen in time, and regeneration will be essential to the continued preservation of this historic village if it is to thrive in the twenty-first century.

While the village design principles instituted in the previous section will assure an appropriate placement, massing, and scale of new buildings and additions, principally as a necessary condition for protecting the historic character of the village, those measures alone are not sufficient. The architectural quality, character, and style of new buildings and additions will have a consummate impact on the perception of these structures, particularly as to whether they “belong” to the village or not.

These styles have been chosen because they are both extant in the village and suitable for emulation in the form of larger scale, multi-unit buildings. Some styles, such as Second Empire, were deemed inappropriate for new construction, since their occurrence in the village is rare, and the massing and bulk of mansard roofs at 3 1/2 storeys would result in buildings of an inappropriate scale relative to the existing historic structures. Further consideration was given to the adaptiveness of the selected styles to the constraints and requirements of modern construction techniques, methods, and materials. It should also be noted that producing exact replicas of historic buildings, in whole or part, is not the intention of these guidelines. However, architectural designs should faithfully render these styles, and preferably err on the side of imitation in lieu of invention.

In each of the Style subsections below, guidance is provided on many of the essential features and details that define that style. This pattern book is intended to be used in tandem with the [Unionville Heritage Conservation District Plan](#), which provides additional guidance on designing new buildings and additions in these styles.



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3.2 VERNACULAR | GOTHIC REVIVAL



VERNACULAR (All Periods) | GOTHIC REVIVAL (1860-1880)

Vernacular architecture borrows design elements from various architectural styles often making it difficult to categorize. It is not really a style with formal rules of design, but rather a result of local culture, climate, materials, economy and technology that came together to make an architecture that is distinct to a certain place and time period. Vernacular buildings are generally not architect designed, but were rather the product of local builders drawing inspiration from pattern books and knowledge of high-style buildings.

Gothic Revival architecture developed as a reaction to the restrained rational Georgian architecture that dominated the 1700's and early 1800's. The style was an architectural expression of the Romantic Movement in literature and the arts that flowered in the mid 1800's. The defining features of Gothic Revival architecture is a steeply pitched roof and the pointed arched window. Pure examples of the style often feature a rambling plan with distinct wings to create a picturesque composition of architectural elements. The style often exhibits exuberant architectural decoration including, lacy gingerbread hanging from the eaves and verandas, kingposts, brackets, finials and hood moulds over the windows.



Typical Vernacular/Gothic Revival Features:

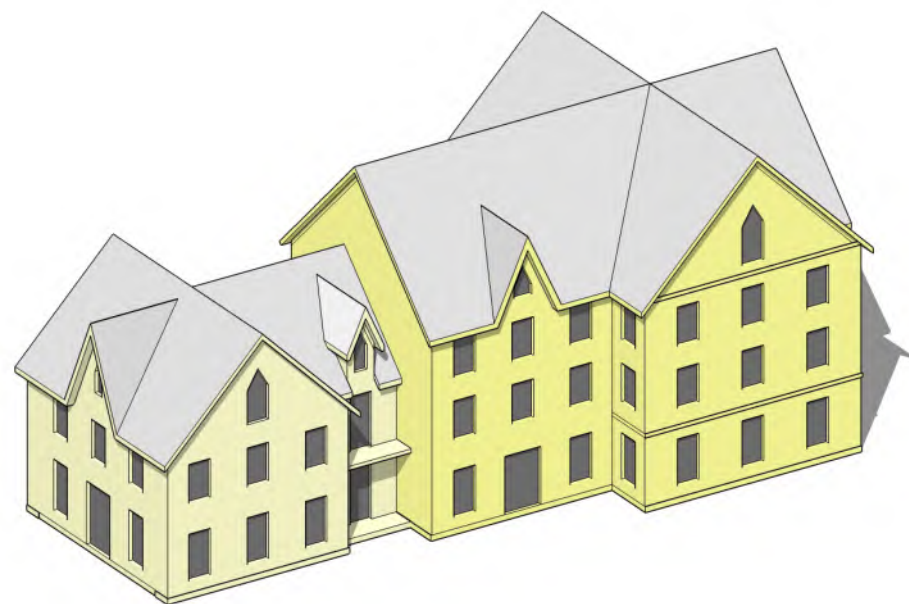
- Rectangular plan, L-plan, irregular plan
- Typically highly decorated styles with an overall sense of verticality
- Patterned brick walls, board and batten siding, vertical tongue and groove siding
- Medium-pitched roof or steep gable roof, open eaves
- Gables decorated with wood “gingerbread” trim
- Corbelled brick chimneys proportioned to serve wood stoves
- Sash-style windows with 2/2 glazing, flat headed or segmentally arched
- Pointed arched or round-headed feature windows within steep gables
- Angled bay windows
- Louvered shutters
- Four-panelled doors, sometimes with transom light above
- Double doors with glazed upper sections
- Shallow verandas with shed, hipped or bellcast roof, supported on turned posts, decorated with fretwork brackets and spandrels



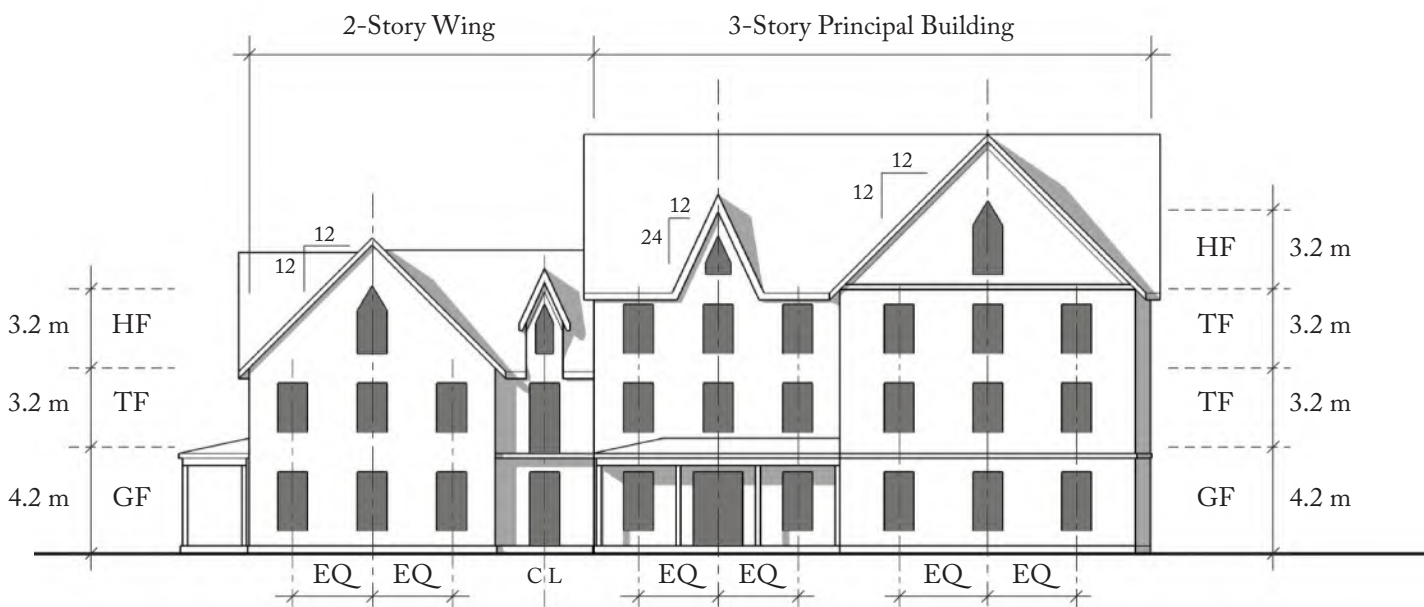
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3.2 VERNACULAR | GOTHIC REVIVAL



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ARCHITECTURAL GUIDELINES
3.2 VERNACULAR | GOTHIC REVIVAL
ILLUSTRATIVE MASSING AND COMPOSITION



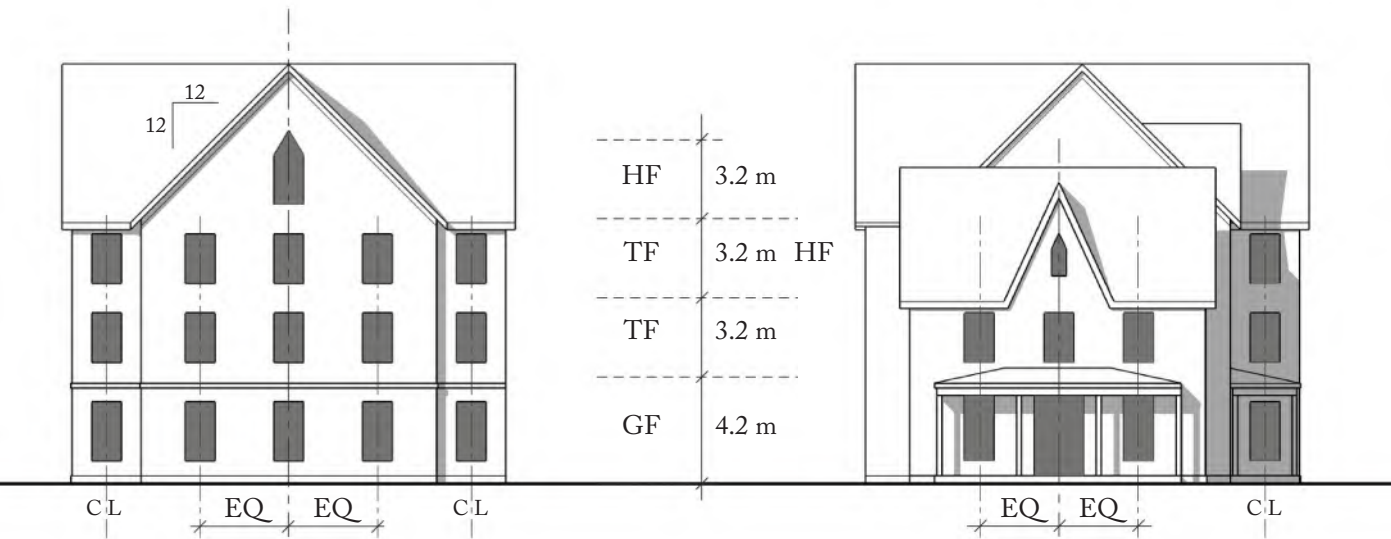
BASIC MASSING AND FENESTRATION PATTERN



PRINCIPAL ELEVATION: COMPOSITION PROPORTIONS



ELEMENTS OF COMPOSITION

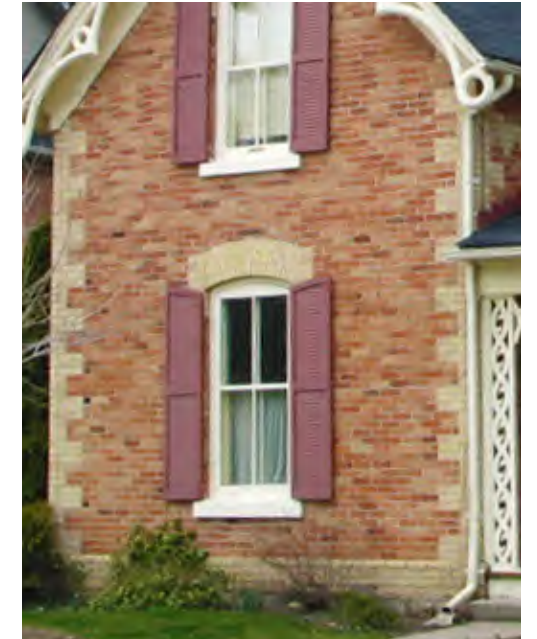


SYMMETRICAL SIDE COMPOSITION

ASYMMETRICAL SIDE COMPOSITION



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ARCHITECTURAL GUIDELINES
3.2 VERNACULAR | GOTHIC REVIVAL
SAMPLE DETAILS AND MATERIALS



DOORS

WINDOWS

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MILLWORK

CLADDING



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ARCHITECTURAL GUIDELINES
3.3 GEORGIAN | REGENCY



GEORGIAN (1795-1860) | REGENCY (1820-1840)

Georgian Tradition buildings were built throughout the 1800's in Markham. The style is based on the Georgian Architecture of Great Britain that developed in the 1700's and early 1800's. To the homesick settler, it was a welcome reminder of the civilization they left on the other side of the Atlantic or the United States. The windows and doors are most often arranged and sized according to strict symmetry and proportion. The windows are usually multi-paned and rectangular in shape. Georgian tradition homes are often simply detailed and unadorned, and depend on their proportioning and symmetry for their air of restrained dignity.

The Regency Cottage style shares some design similarities with the Georgian tradition. It is a colonial style derived from the bungalows of India, designed to respond to local climate and topography. This picturesque style arrived in Canada in the early 1800s, and the basic form of the Regency Cottage continued well into the 19th century, adapted with stylistic elements from later periods. The style features architectural details common to houses in hot climates like high ceilings, hipped roofs, deep eaves, and French doors walking out onto tent like verandas with bell-cast roofs and delicate treillage posts.



Typical Georgian/Regency Features:

- Rectangular plan
- Overall sense of balance and symmetry, simplicity of detailing
- Brick walls or clapboard siding
- Medium-pitched gable roof with eave returns
- Low-pitched hipped roof with wide overhang (Regency)
- Gable end chimneys stoutly proportioned to serve fireplaces
- Sash-style windows with 6/6, 12/8 or 12/12 glazing, flat-headed
- Venetian (3-part) windows (Regency)
- French doors (Regency)
- Louvered or paneled shutters
- Main entrances with Neo-classic surrounds, sometimes with transom lights or sidelights
- 6 or 8 panelled doors
- Later examples with Classic Revival influence have main entrance doors with sidelights and transom lights
- Small porches with Neo-classic detailing
- Verandas on one, two or three sides, treillage supports (Regency)



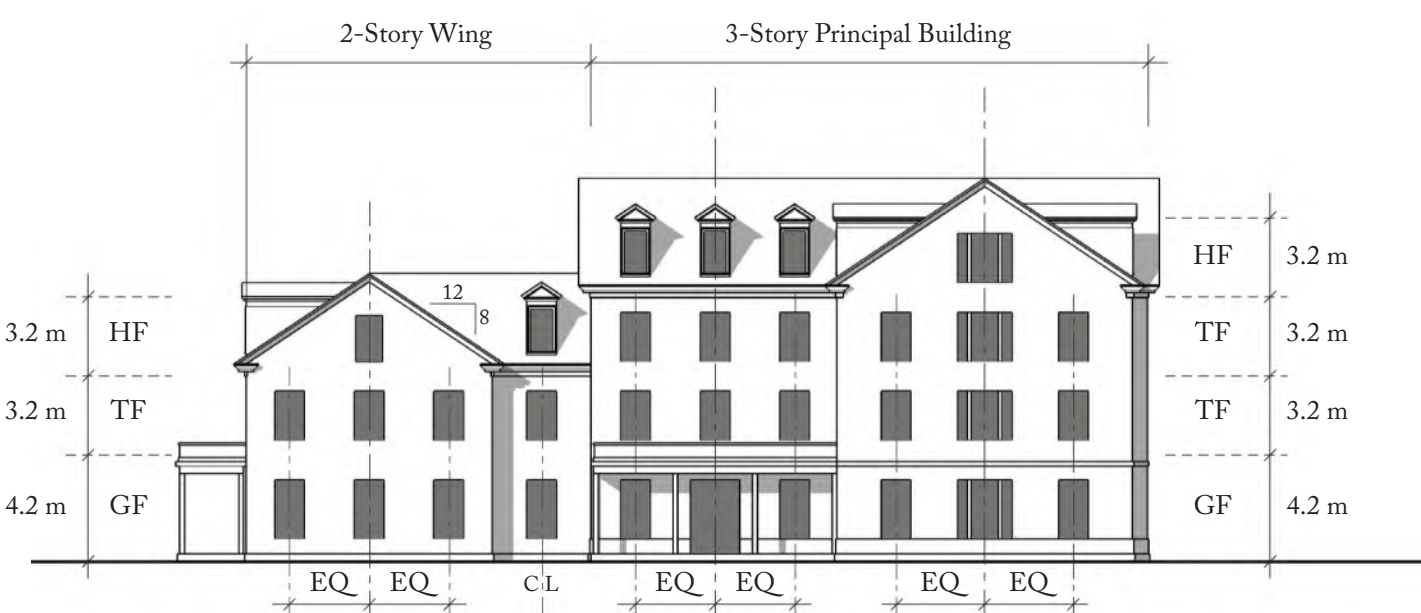
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ARCHITECTURAL GUIDELINES
3.3 GEORGIAN | REGENCY



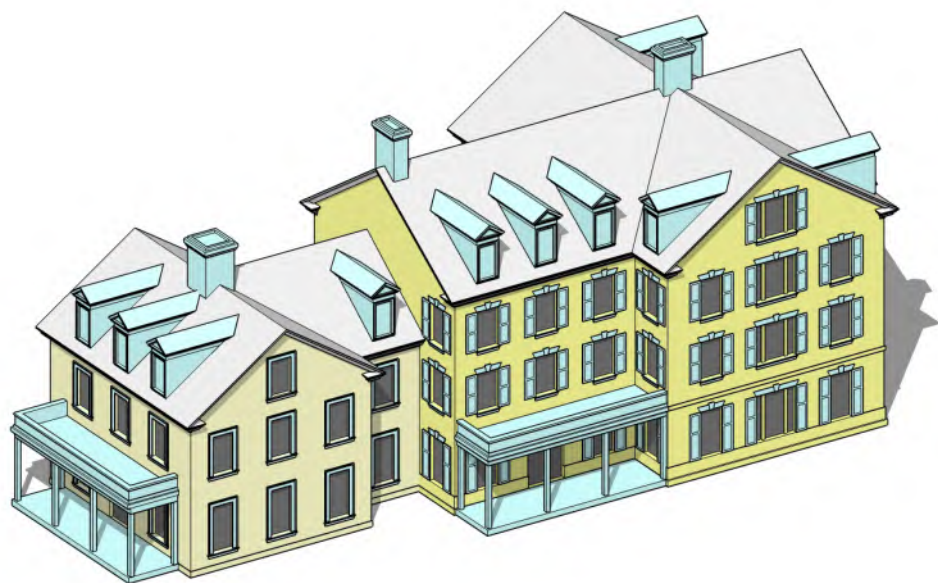
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ARCHITECTURAL GUIDELINES
3.3 GEORGIAN | REGENCY
ILLUSTRATIVE MASSING AND COMPOSITION



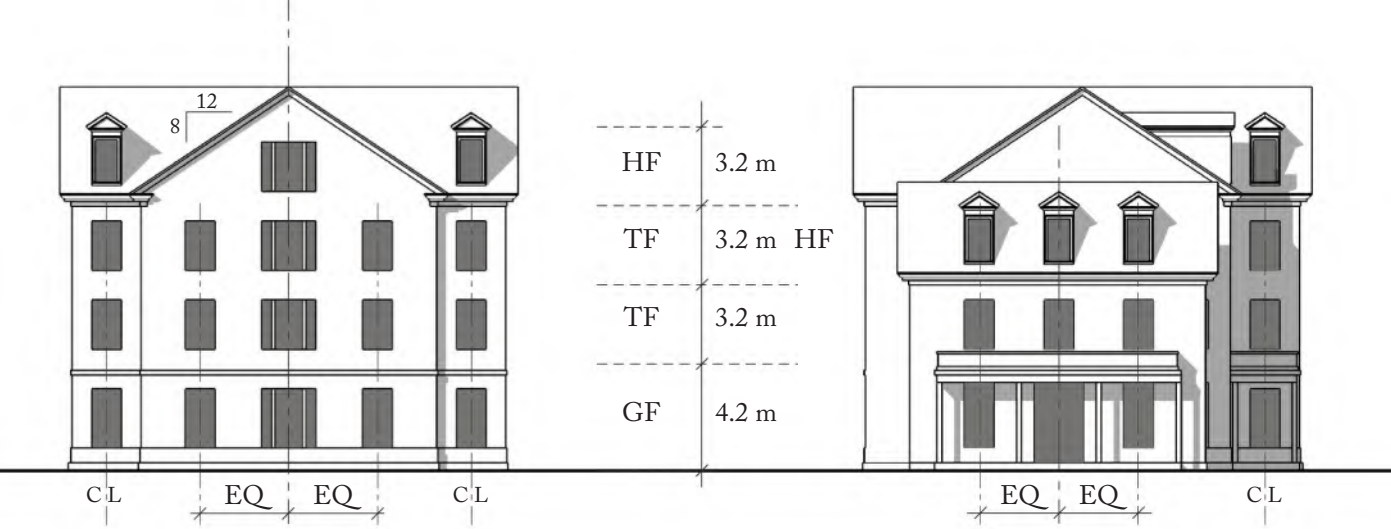
BASIC MASSING AND FENESTRATION PATTERN



PRINCIPAL ELEVATION: COMPOSITION PROPORTIONS



ELEMENTS OF COMPOSITION



SYMMETRICAL SIDE COMPOSITION

ASYMMETRICAL SIDE COMPOSITION



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ARCHITECTURAL GUIDELINES
3.3 GEORGIAN | REGENCY
SAMPLE DETAILS AND MATERIALS



DOORS

WINDOWS

DORMERS

MILLWORK

CLADDING



III

ARCHITECTURAL GUIDELINES

3.4 ITALIANATE



ITALIANATE (1860-1880)

Italianate architecture sprouted from the same Romantic Movement that Gothic Revival architecture did in the mid 1800's. The style is based on rural architecture of Renaissance Italy and exhibits architectural features typical of more southerly climes. These include shallow to moderately pitched roofs with deep overhanging eaves supported by robust brackets, tall slender semicircular and segmental arched windows, verandas, louvered shutters and classical detailing. Floor plans of Italianate houses tend to be irregular like Gothic Revival buildings in order to create a picturesque composition. Some Italianate houses feature a tower reminiscent of the campaniles once used to spot invaders of the Italian fortified country towns.



Typical Italianate Features:

- Block-like form, square, rectangular or irregular plan
- Projecting frontispiece or tower used on some examples
- Patterned brick walls
- Hip or gable roof with wide eaves, decorative brackets
- Corbelled brick chimneys proportioned to serve wood stoves
- Sash-style windows with 2/2 glazing, flat-headed, segmentally-headed or round-headed
- Angled bay windows
- Louvered shutters
- Four-panelled doors, sometimes with transom lights
- Double doors with glazed upper portions
- Shallow verandas with hip roofs supported on square, chamfered posts, Classic Revival detailing, or supported on turned posts with Gothic Revival detailing



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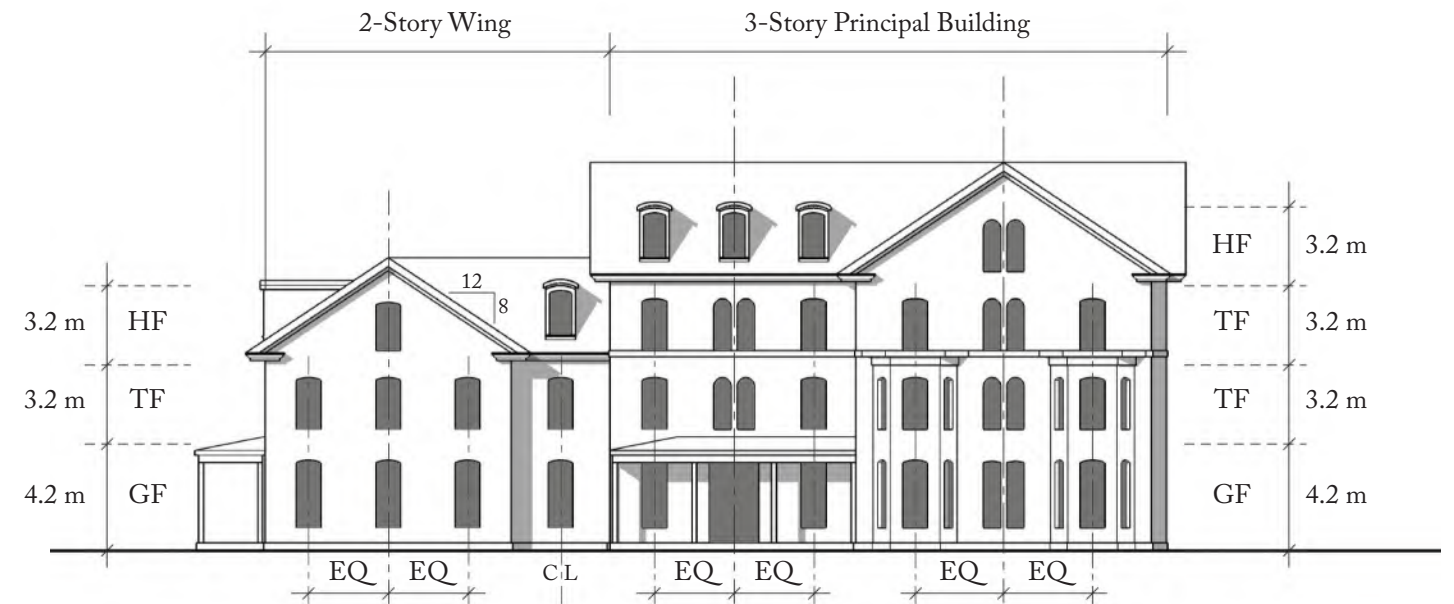
3.4 ITALIANATE



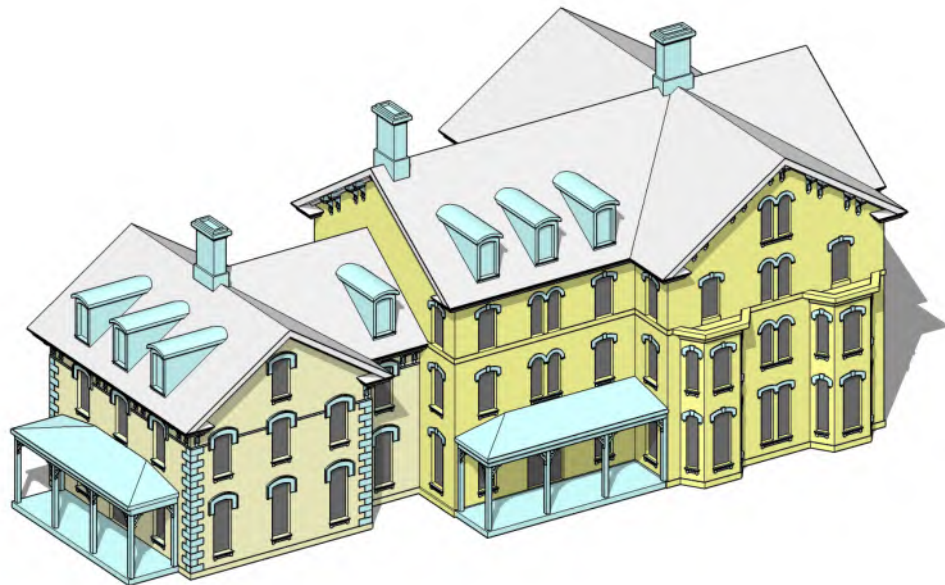
III ARCHITECTURAL GUIDELINES 3.4 ITALIANATE ILLUSTRATIVE MASSING AND COMPOSITION



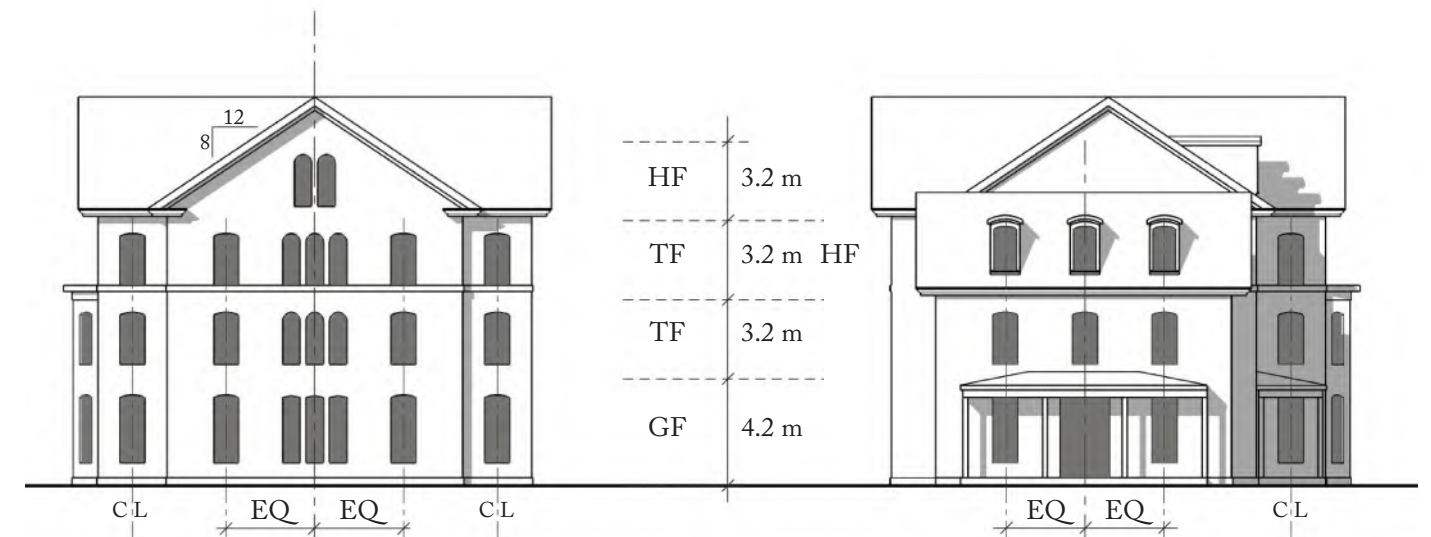
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PRINCIPAL ELEVATION: COMPOSITION PROPORTIONS



ELEMENTS OF COMPOSITION



SYMMETRICAL SIDE COMPOSITION

ASYMMETRICAL SIDE COMPOSITION



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ARCHITECTURAL GUIDELINES
3.4 ITALIANATE
SAMPLE DETAILS AND MATERIALS



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III
ARCHITECTURAL GUIDELINES
3.5 EDWARDIAN CLASSICAL



EDWARDIAN CLASSICAL (1910-1930)

Edwardian Classicism was a reaction to the decorative excess of the late Victorian style revivals that flourished in the late 1800's. Edwardian Classical houses are usually box-like in their massing and a full two storeys tall. They are largely devoid of exterior ornament with the exception of generous verandas which often feature stout classical columns and chunky railings. Hipped roofs with pressed brick clad dormers are common on Edwardian houses as well as one-over-one windows, picture windows, and decorative leaded glass.



Typical Edwardian Classical Features:

- Square or irregular plan
- Red brick walls with limestone or concrete accents
- Minimal decorative embellishments, often with Classical design influence
- Hip roof, gable roof, or combination, with wide overhanging eaves
- Hip-roofed or gable-roofed dormers
- Closed gables with patterned wood shingles
- Large, simple chimneys designed to serve fireplaces
- Sash-style windows with 1/1, 3/1 or 6/1 glazing, flat-headed
- Feature windows with plate glass and transom lights over, often with leaded beveled or stained glass
- Angled or box bay windows
- Glazed and panelled doors, sometimes with Arts and Crafts Movement design details
- Deep verandahs with hip roof or shed roof, sometimes with gabled portions marking main entrance, supported on heavy Classical columns resting on brick pedestals, railings
- Glazed sunrooms



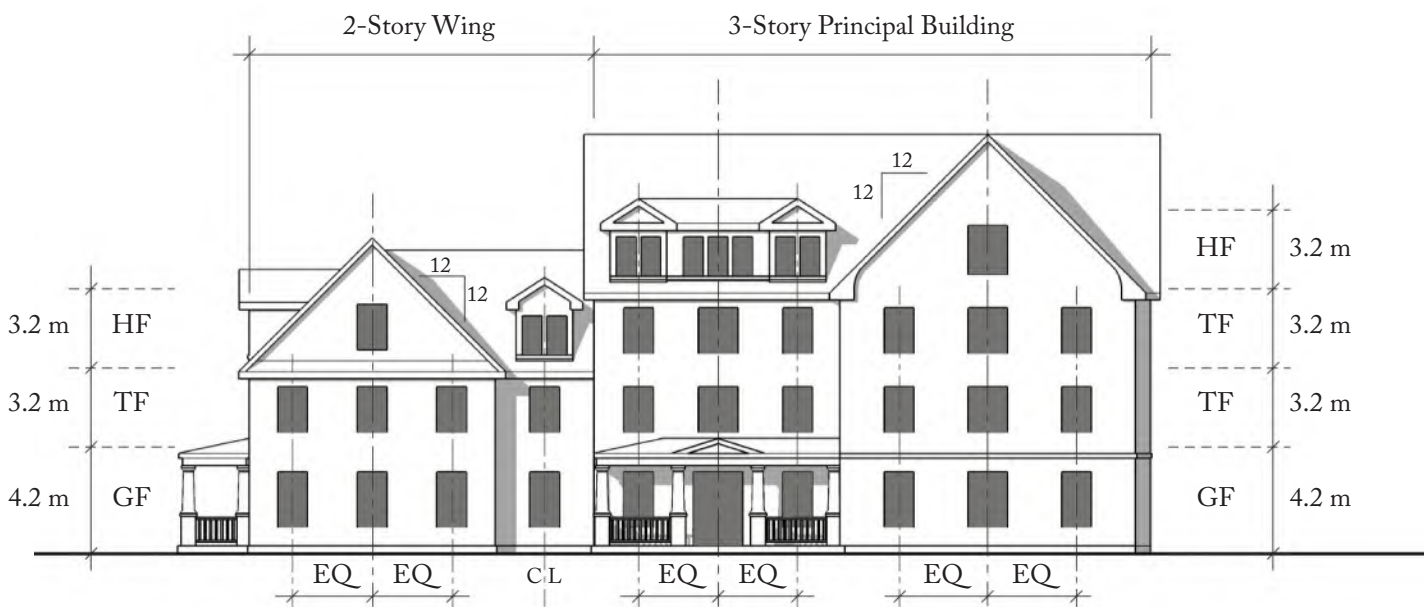
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ARCHITECTURAL GUIDELINES
3.5 EDWARDIAN CLASSICAL



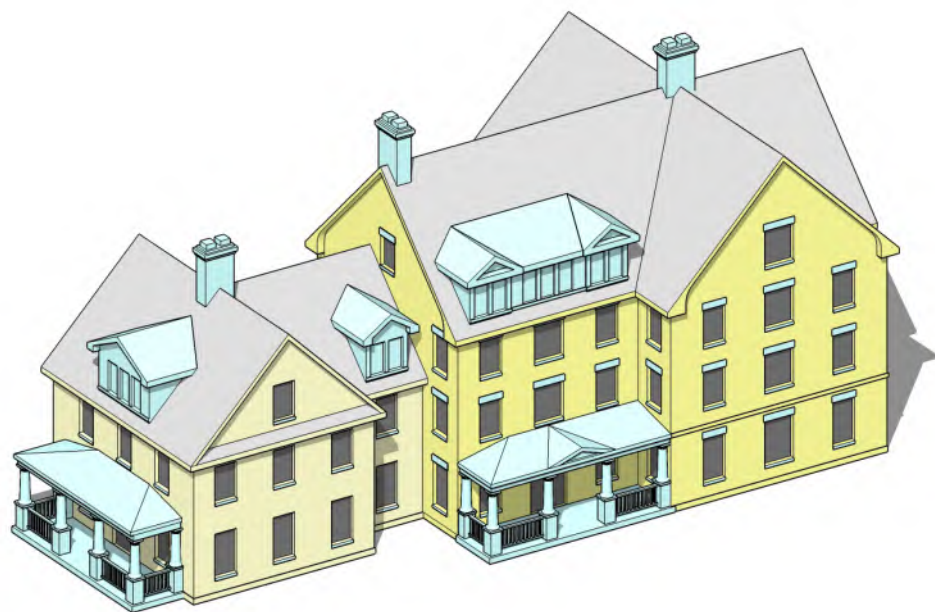
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ARCHITECTURAL GUIDELINES
3.5 EDWARDIAN CLASSICAL
ILLUSTRATIVE MASSING AND COMPOSITION



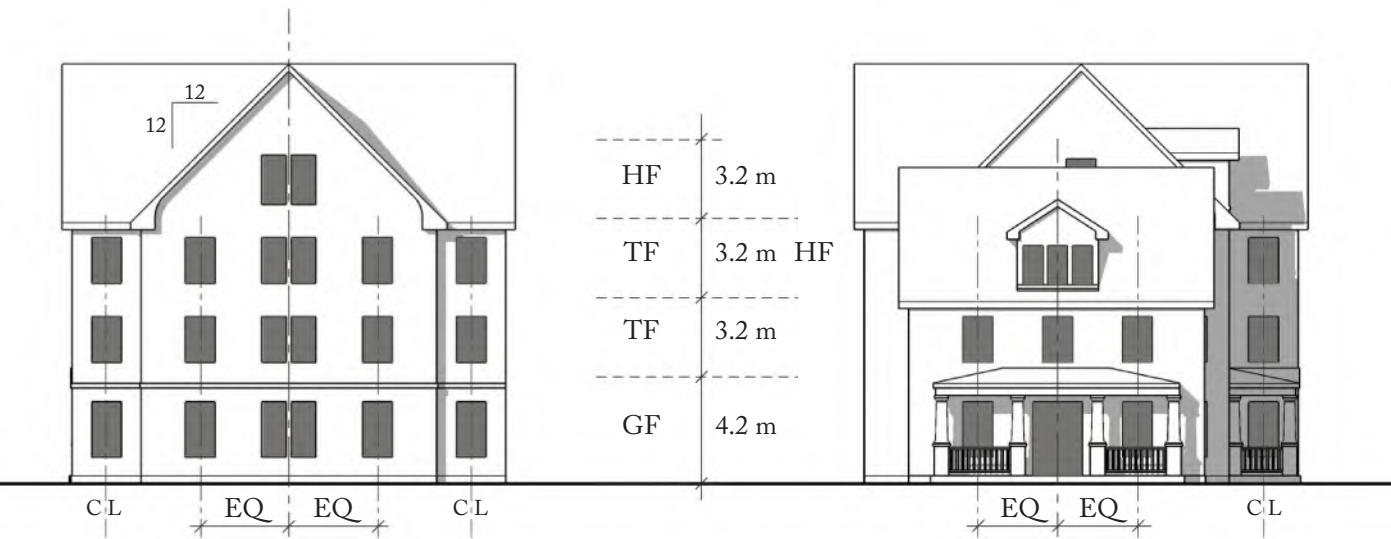
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PRINCIPAL ELEVATION: COMPOSITION PROPORTIONS



ELEMENTS OF COMPOSITION

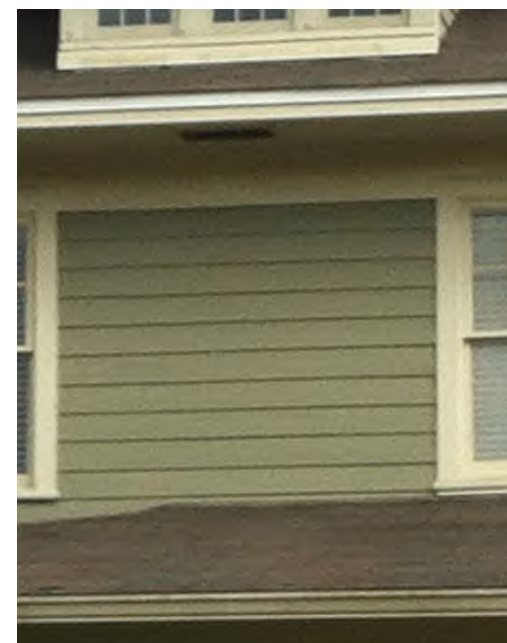


SYMMETRICAL SIDE COMPOSITION

ASYMMETRICAL SIDE COMPOSITION



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ARCHITECTURAL GUIDELINES
3.5 EDWARDIAN CLASSICAL
SAMPLE DETAILS AND MATERIALS



DOORS

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UNIONVILLE COMMERCIAL CORE PATTERN BOOK



MAIN STREET UNIONVILLE
CITY OF MARKHAM

