



NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

THE FOUNDATION GROUP
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NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

1.0 INTRODUCTION

This report provides a source of design guidelines and information to aid in the Nanaimo Heritage Area Revitalization Program (H.A.R.P.).

The report shall address the following concerns: the General Design Guidelines, Specified Case Studies, and Infill and Adjacent Building Guidelines; it is appended with a glossary and reference sources. Special care has been taken to encourage appropriate choice of design, signage, colours and materials in order to best complement and highlight the heritage character of Nanaimo.

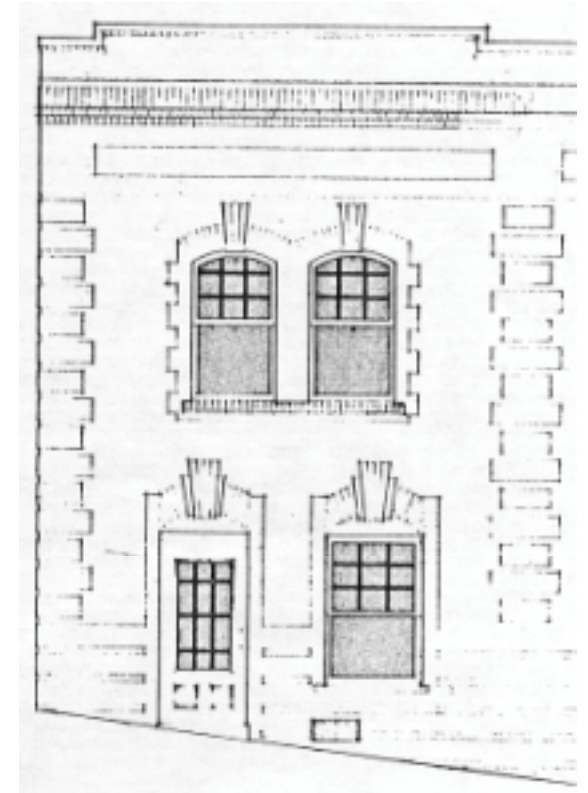
This report is a starting point for diversity in design, yet brings about a unified image and coherent look for the downtown core, and recognizes the specialized needs of each proprietor, building, and streetscape. The information presented is the development of a unique solution for the present and future revitalization of downtown Nanaimo.

Funding for the Design Guidelines has been provided by the B.C. Heritage Trust. Special thanks are due to the Nanaimo Heritage Advisory Committee; Elizabeth Low, H.A.R.P. Coordinator; Allison M. Habkirk, Community Planner; and Catherine Campbell of David N. Spearing & Associates.

1.1 DESIGN AND PROJECT INTENTIONS

The guidelines presented in this report have several distinct goals. In addition to providing specific information relating to the Nanaimo H.A.R.P., they are intended to promote public awareness as well as provide a working format for building owners.

The concerns of preserving our heritage are of increasing importance as downtown core development now proceeds mostly by replacement rather than outward expansion. The historical environment is a non-renewable natural resource that should be treated as a precious commodity. With very few exceptions, once a building is lost or defaced it cannot be reclaimed. The emphasis of this report, therefore, is on the retention of original detailing, and the preservation and enhancement of original character. Additionally, the continuing structural integrity of each individual building must be guaranteed in order to ensure preservation. Any adaptive re-use must, therefore, respect the general building fabric. A final concern is that on-going preservation works in tandem with economic viability to provide a sound footing for revitalization. These considerations form the basis for successful adaptive re-use and preservation in this study area.



The guidelines stem from an analysis of the existing urban fabric and its adaptability within the context of a heritage conservation district. Non-listed heritage buildings and infill sites may, therefore, be shaped to conform to the specific image desired. The nineteen listed heritage buildings become the anchor for this development and suggest its potential. The listed buildings are thus treated in the most detail.

There is now an opportunity at this formative stage of Nanaimo's heritage revitalization to formulate and implement a cohesive plan of interest and value to the present and offer historical perspective to future generations.

For the purposes of this report, the downtown core area known as the Specified Area will be dealt with as one unit and called the Specified Heritage Area.

Recommendation: That the Specified Heritage Area be considered as an architectural conservation area and ultimately be controlled by regulatory mechanisms to preserve and enhance its unique characteristics.

1.2 INFORMATION FOR SPECIFIC READERS

This report will be of direct interest to a number of groups concerned with the role of heritage within the context of Nanaimo's Downtown Revitalization. The pertinent information is outlined and documented so as to be easily discernible by each relevant group.

The report is firstly of interest to the Municipal authorities and will be of assistance in their ensurance of the continuity of the city's development. Coherent and systematic planning is always dependent on foreknowledge and information. These guidelines will assist the development of heritage considerations within the greater context of city image and growth.

The owners of the listed historic buildings will find the report of direct applicability. Each of these buildings will be dealt with on an individual in-depth basis, allowing for the understanding of specific problems that have developed with each individual situation. These guidelines will allow each owner to develop a plan which will allow them to phase the individual steps of the historic revitalization of each building. Individual restoration efforts are to be carried out within the context of economic viability in order to allow for a present and future maintenance of the structure.

One of our aims is also to reach citizens concerned with Nanaimo's Downtown Revitalization and promote the awareness of heritage concerns. Many people will be affected by what they see happen in the core area and will wish to understand the rationale and potential of conservation areas. The guidelines shall, therefore, act as a springboard for further public involvement and community input.

These guidelines will also act as a formal documentation of the Specified Heritage Area in its present form. This record of the historic fabric of Nanaimo will act as a guidepost for future sensitive development.

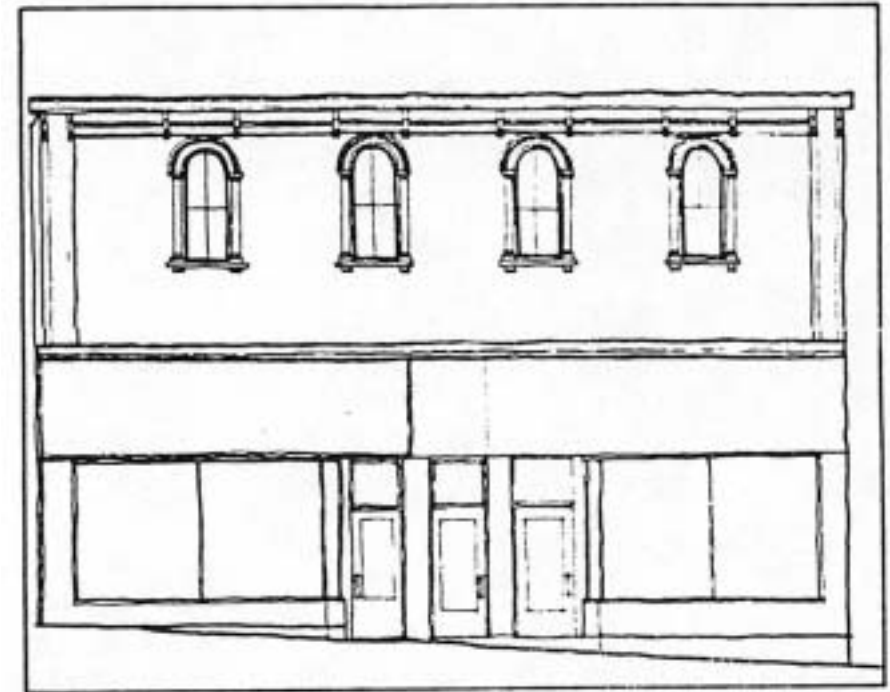
1.3 BUILDING TYPOLOGIES

The wide range of building types and activities within the Specified Heritage Area indicates the potential for a sound economic base. The diversity of types may be utilized for a variety of potential developments. Within the district the following range of building uses may be found:

Commercial/Retail
Commercial/Office
Institutional
Light Industrial

Continuance of this range of activities is critical to ensure the economic, social and cultural viability of this area.

Within the context of the nineteen listed buildings, several distinct types emerge. None of the buildings rise over three stories in height, and with the exception of the three institutional buildings (St. Paul's Church, the Ashlar Lodge, Eagle's Hall), they are all quite flexible as to potential layout and usage within the existing heritage envelope. The basic construction of these buildings lends itself to a range of alternate interior usages. Adjacent buildings, although not heritage listed, have their own scale and character which should be respected in their future use and development. Infill and new buildings should respect the existing form, scale, and rhythm of the historic district, as well be further outlined in this report.



TYPICAL BUILDING TYPE

GENERAL DESIGN GUIDELINES

2.0 INTRODUCTION

This section of the guidelines will provide a breakdown of the primary considerations common to all of the sites. It is intended as a means of familiarizing building owners and designers of the general design considerations necessary for successful heritage building projects. This will ensure that those elements vital to the maintenance of the historic character of the Specified Heritage Area are stabilized and promoted.



2.1 FORM AND SCALE

These guidelines will provide insights for proper design decisions regarding existing buildings and in-fill structures within the heritage context.

2.1.1 Character of Form

The majority of buildings in the Specified Heritage Area are of interior post and beam construction with exterior brick or masonry bearing walls. The suitability of renovations or new development is enhanced by stipulating the use of brick, stone or terra cotta as the predominant facade material. The texture of the prevailing building surfaces on adjacent heritage buildings should be repeated, i.e., smooth brick or rough stone. Facade trim elements such as cornices, lintels, arches, sills and chimneys should be brick, stone, concrete, wood, metal or terra cotta. Any remodelling of or additions to existing buildings should continue the use of the predominant building materials.

Recommendation: Materials and textures should conform to the nature of historic construction. Remodelling of or additions to existing buildings should repeat the use of predominant materials.

2.1.2 Proportioning

Proportion refers to the relationship between the height and width of the elevation of a building or its facade elements. Most of the structures in the historic district have similar proportioning systems that are based on the character and scale of the materials used. It would thus be destructive to the character of the area for a renovation or a new building to be constructed which has very different proportions. Alterations to existing buildings and the design of new buildings should respect the architectural proportions of neighbouring buildings. The alternation of solids and voids (walls to openings) in the facade establishes a pattern which is sensed by observing the building from a distance. This pattern is perceived as a rhythm to the passerby. A sympathetic relationship between new and old construction may be achieved by incorporating similar rhythmic patterns.

Recommendation: That any new construction should respect the historic patterns and relationship of solids to voids in wall openings. Height to width proportions of existing buildings should be respected.

2.1.3 Rehabilitation of Lost or Distorted Form

A building's character is defined by its architectural details which in many cases have been lost or obscured over many years of weathering or neglect of maintenance. It is not necessarily intended that every detail of every building be restored, but rather that surviving features be retained and unsympathetic later additions be removed or replaced. In many cases, original details may be exposed by removing later sidings or stucco. The following areas of each historic building should be examined as to what original architectural details remain and may be rehabilitated.

FACADE TREATMENT: Original surface treatments of brick, stucco, concrete or terra cotta should be exposed if intact. In addition, trim materials of stone, wood, metal, concrete or terra cotta should be replaced with suitably designed substitutes that replicate the original.

CORNICE OR ROOF LINES: The original cornices of the older buildings in the historic district were generally constructed of wood, brick, metal or terra cotta. These cornices are very important in defining the historic nature of these buildings and emphasize the horizontal continuity of the area. Every effort should be made to retain original cornices unless repair is totally infeasible, in which case a suitably designed replication may be erected in its place. If the original cornice is missing in whole or in part, reconstruction should be considered. Evidence for cornice reconstruction may exist in archival photographs or be determined by what remains on the building. On the more modern buildings within the historic district (Eagle's Hall, B.C. Hydro and St. Paul's Church), flat cornice treatments are used and any subsequent flashing treatments should be harmonious and replicate the original.

WINDOWS: There is a great variety of fenestration within the historic district, but generally the windows have wooden sashes. Original window openings and sashes should be retained if possible. Wooden sashes should be repaired if portions have decayed, or replicated if repair is totally unfeasible. In some cases, decayed sashes may be rehabilitated with injections of resin, such as explained in Appendix C. With historic buildings, inappropriate fenestration should be replaced; this is covered in greater detail later in the report.

Recommendation: That any original material that can be preserved should be left in place.

2.1.4 Scale Considerations for New Construction

New construction must conform to the existing bylaws for the General Commercial 8 zoning. This defines the maximum height for new or renovated structures.

SECTION 28.04 HEIGHT OF BUILDINGS

- (1) the height of a building shall not exceed 2.0 multiplied by the horizontal distance measured from the centre line of the street upon which the building fronts to the front line of the building. In the case of a corner or through lot, a building shall be considered to be fronting on all streets on which the lot abuts.

In addition, there are no setbacks required under this zoning.

SECTION 28.06: Except as otherwise provided for in this zone and in this bylaw, no front, side or rear yard is required.

Recommendation: That setbacks should conform to the prevailing conditions within the Specified Heritage Area. Ground level setbacks are strongly discouraged. Cornice levels or adjacent buildings should be respected whenever possible.

Within the General Commercial 8 zoning, development permits are required. All of the listed heritage buildings fall under this zoning, except the Merchant's Bank which is zoned General Commercial 8 but does not require a development permit. Due to the special nature of this exception, for work to proceed there should be either a development permit, heritage designation or a restrictive covenant agreed to between the owner and municipal authorities. The other exception to this zoning is the Bastion Hotel site on Bastion Street, a vacant lot which is zoned General Commercial 9. This allows for additional height, but the massing of the building should be handled to conform to the guidelines of the heritage conservation district.

Note: Permitted uses under the General Commercial 8 zoning are listed in Section 28.01 of the municipal bylaws. Virtually any type of usage is permitted under this zoning, allowing for imaginative adaptive re-use of existing structures.

Generally, within the heritage conservation district, setbacks on the main facade are to be completely discouraged. Cornice levels of adjacent buildings should be respected whenever possible to promote continuity of the horizontal lines of the streetscape. Building elements and the rhythm and pattern of structural bays and openings should be compatible with the existing models of the older buildings.

The appropriateness of trim and detail is not determined by reference to these basic criteria alone. Other elements of design may be of equal importance and must be weighed in total to determine the ultimate appearance of the final product. These criteria may, therefore, not be exhaustive of all considerations relevant to specific applications. Additional attention should be paid to such considerations as streetscape continuity, blockage or enhancement of views, and general appropriateness of appearance. Each development should be assessed on its own merits as well as contextual considerations.

2.2 MATERIALS AND COLOURS

This section deals with the general considerations of the appropriateness of materials and the suitability of intrinsic and applied colours. The key concerns which must be addressed in a heritage building facade treatment are isolated and practical considerations are discussed.

It should be noted that in a remodelling of, or an addition to, an existing building, the predominant surfacing materials should be used in order to ensure visual continuity. This also applies to new construction within the Specified Heritage Area, which should conform in materials selection to predominant contextual models.

2.2.1 Appropriate Surface Materials and Restoration Considerations

The intrinsic character of the historic buildings in the Specified Heritage Area is derived mainly from their honest use of materials and the simple and logical deployment of their forms and proportions. These buildings range in height from one to three storeys and are generally internal post and beam construction with external masonry bearing walls. The exterior cladding materials that may be seen are brick, stone, terra cotta, stucco, wood and concrete, with trim materials of wood, metal, terra cotta and brick. Whenever possible, original materials should be left in place, and new materials should be joined in a sympathetic and non-distracting manner.

In some cases, original materials may be so deteriorated as to require replacement. In this case, every attempt should be made to duplicate the visual appearance of the original. The following specific concerns should be addressed.

BRICK: If deteriorated or missing brick is to be replaced, the first consideration is to match the size of the original, and if exposed, match the colour. In some cases, matching bricks may be removed from another inconspicuous part of the building (i.e., a subsidiary facade). Care should also be taken to ensure the proper matching of mortar and the tooling of joints. Existing brickwork may also be cleaned, or if required, stripped of paint; these concerns are covered in Appendix C.

STUCCO: If the stucco is original and is to be retained, loose patches should be removed and repaired to match the existing texture. After removal of loose patches, the areas to be replaced should be cleaned of loose particles. If the stucco is not original and is to be removed there are specific considerations that must be addressed. Firstly, a test patch should be removed to determine the condition of the material underneath. Secondly, stucco removal is a messy procedure and requires adequate street level protection for pedestrians. Thirdly, it is advisable to begin work at the top of the building and allow the weight of the stucco to help in its own removal. Fourth, if a masonry surface is thus exposed, it will require cleaning with a restorative product. As each stucco removal project has specialized concerns, each must be reviewed separately as to procedure and phasing. Stucco removal can produce startling results, revealing the original beauty of a building that has been lost for years. This can be one of the most dramatic processes in heritage revitalization.

WOOD: The wooden elements of a building sometimes, through lack of proper maintenance, decay to the point where replacement is necessitated. In this case, attention should be paid to exact reproduction of the original elements. With wooden sash windows, complete rebuilding may be required, in which case the original appearance of the window should be duplicated. In some instances, wood that is only partially or surface decayed may be rehabilitated with resin treatments or injections. This is discussed in Appendix C.

CONCRETE OR STONE: These materials may deteriorate if there are drainage problems within or behind the wall surface. The first concern is to correct any drainage defects and ensure that the wall is properly topped off or flashed. Once deterioration has halted, patching to match the original may proceed. Damaged or loosened pieces should be chipped away, and surfaces repaired as required. Test may then be made with patching materials to verify colour and texture. The final patch should be as invisible as possible. With concrete, any spalling that has exposed reinforcing bars should be repaired as quickly as possible as continued deterioration may destroy the integrity of the wall. Concrete and stone may also be cleaned, as outlined in Appendix C.

TERRA COTTA: This material should be maintained in place if at all possible, as discussed in Appendix C.

METAL: If ferrous metal trim is exposed, it should be primed with an appropriate primer and painted. Non-ferrous trim, such as galvanized metal, should be coated with an appropriate chromate primer and painted. Metal that has corroded or decayed to the point where it must be replaced should be cut away and accurately reproduced if possible. In some cases, rubber molds may be taken and a replica cast in fibreglass, thereby reproducing the original in a lighter and more stable form. This is especially useful in reproducing trim elements. With deteriorated cornices, it is sometimes possible to replace single elements this way. Courses of moldings and trim sometimes may be ordered directly from a catalogue or specially reproduced. It is prudent to also locate and rectify the sources of decay before reinstallation of new elements.

If the above concerns are addressed, in almost every case original material may be retained, or its visual appearance duplicated. This is an important phase in the rejuvenation of the historic character of a building.

Recommendation: The following materials are seen as being appropriate for facade treatments: wood, stone, concrete, stucco (as a panel material), terra cotta and metal.

2.2.2 Appropriate and Inappropriate Modern Materials

In general, new construction should conform to the materials listed above. In some cases, different materials or treatments may be used as long as they are sympathetic to the general nature of the conservation district. Some treatments that do not lend themselves to the nature of this area are:

GLASS CURTAIN WALLS OR RIBBON WINDOWS: Windows in older buildings tend to be punctured openings in a solid wall, and modern treatments should conform to this.

EXPANSES OF STUCCO: These should be minimized and stucco should be treated as a panel and have a surround material.

EXPANSES OF CONCRETE: These should be minimized and are most appropriately covered in a sheathing material.

LONG-SPAN STRUCTURAL OPENINGS: The openings in older buildings express the load-bearing capabilities of stone, brick and wood. Modern treatments should respect the scale and rhythm of the historic punctured solid wall.

EXPANSES OF PLATE GLASS: These should be minimized, as historically glass was available only in smaller sheets and larger windows were subdivided into a number of smaller lights.

OUT OF SCALE MASONRY UNITS: These are units that would not have been used in older forms of construction. Examples are concrete block and giant brick. See Section 2.5 Masonry Considerations.

With these guidelines in mind, modern materials may be used if sensitively treated. Metal frame shop front windows may be used if the glass is appropriately divided and the metal properly detailed, and may in fact mimic a Victorian cast-iron storefront, when required. In general, it is the treatment of a material, as much as the material itself, that determines its appropriateness within the conservation district.

Recommendation: The following materials are seen as being inappropriate for facade treatments: glass curtain walls; ribbon windows; large expanses of concrete, plate glass or stucco; long-span structural openings; out of scale masonry units.

2.2.3 Colour Considerations

Colour is both an intrinsic quality of exposed materials and an applied surface treatment. Generally, the surfaces of older buildings were left untreated and the natural colours of brick, wood, metal and concrete were allowed to show, and subsequent surface treatments should reflect this. With the listed historic buildings, an effort should be made to determine original surface treatments and colours and reproduce them if possible. The predominant colours should be the natural colour of the original building materials. Where paint is to be applied as a body or trim treatment, special care must be taken in the choice of a harmonious and sensitive colour scheme. Information on the choice of colours may be found directly in the Nanaimo Design Guidelines. Generally, body colours should be limited to natural earth tones, with bright or primary colours to be limited to trim, canopies and signage.

Note: Fluorescent colours should not be permitted in any colour scheme or signage.

For the listed heritage buildings, and for many older buildings in the area, it is most desirable to return to the original colour scheme if it can be determined. This may, in most cases, be found by scraping test samples down to the original paint layers. Lab analysis is sometimes, but not always, required. In some cases, especially with the more modern buildings, colours may be found in the original paint specifications.

On buildings where an original scheme cannot be determined, a scheme sympathetic to the period of the building should be prepared. Particular attention should be paid to the contrasts between trim and body colours and the enhancement of architectural detail. The overall colour scheme should be harmonious, and unify the separate elements of the facade, with the predominant colour being the natural colour of the original building materials.

Recommendation: Buildings should be returned to an original colour scheme whenever appropriate.

2.2.4 Colour as Architectural Enhancement

Historic buildings often display special opportunities for the highlighting of building details in colour. Areas of the building that should be examined as to their potential for colour enhancement are:

CORNICES: Different elements of the cornice may be picked out in contrasting tones, or treated in hues of the same colour.

DOOR AND WINDOW TRIM AND SURROUNDS: These may be treated in colours contrasting or complementary to the body tones.

STOREFRONTS: Colour may be used to highlight ground floor elements and may be integrated to the business or retail space within.

SIGNAGE: This will be discussed in more detail in Section 2.4.

Overly bright or garish contrasts should be avoided, but light, harmonious hues are encouraged. Final colour schemes are one of the most highly visible results of renovation or restoration work and should be adequately planned and considered. It is highly recommended that once colours are chosen, test swatches should be placed on the building itself in order to observe the colours under daylight conditions. Final colour selection may then be made.

2.3 STOREFRONT, DOOR AND FENESTRATION RESTORATION

This section is intended to provide guidelines for the appropriate restoration, adaptation or replacement of storefront, doors and windows. Very few original storefront elements tend to survive over the years since the ground floor of a building is the most often renovated. In many cases, then, unless a full restoration is attempted, an interpretive new design in sympathy with the existing facade should be constructed.

2.3.1 Storefront Considerations

A complete revamping of a storefront can be an excellent way for a business to upgrade its image and promote itself. The final appearance and community appreciation will be an advantage to the owner and can give a new, positive outlook to his business.

Generally, the most appropriate storefront design is the one that most closely resembles the style of the building; in other words, something fairly close to the original storefront. Often, very little of the original ground floor remains so the initial stage of design would involve a search for original building plans or archival photographs. Some additional evidence may remain in the building's original features and may be discovered with some careful probing and investigation.

Once research has been undertaken, several initial design decisions may be made. Some of the questions to be answered are:

FUNCTION: What was the original function? What is the intended function? What type of display space or system is required?

CIRCULATION: Is location of the entry appropriate? If not, how may it be changed?

HEIGHT: Many original store windows have been shortened over the years; originally they were usually quite tall in order to allow natural light to penetrate. What is the appropriate height for the windows?

ORIGINAL MATERIAL: Is there anything original remaining or covered up under later sheathing? How best may this be incorporated into the final design?

Once these concerns have been answered, a final design may be approached. Decisions may then be made concerning:

MATERIALS: Which materials will be most appropriate and attractive? They should be similar in colour, texture and detailing to what would have been original.

PROPORTIONS: In multi-storey buildings, there should be a clear relationship between the ground floor windows and the upper floors. Account should also be taken of adjacent conditions, if relevant.

DISPLAY WINDOWS: For older buildings, large expanses of glass should be avoided. Glass was originally available only in smaller sizes, and large windows would be subdivided into smaller lights. Modern adaptation should follow this original type of patterning.

SIGNAGE OPPORTUNITIES: There should be clear and logical locations for the placement of appropriate signage.

INTEGRITY: What remains of the original building should not be disturbed. Changes to the original fabric that are not reversible should not be made. The storefront renovation should serve the past as well as the present.

THEME OR STYLE: A look appropriate to the original building is encouraged. Applied styles, such as mock Tudor, are discouraged. The character of the building should be respected.

CANOPY: This is often the final touch in a successful storefront renovation. Canopies not only provide shelter for pedestrians, thus causing them to stop and browse, but also protect merchandise from direct sunlight. The appropriate forms for canopies are covered in Section 2.6.

Each storefront renovation has different considerations but a successful end product will upgrade the entire look and image of the building and provide a real uplift for the streetscape and the potential customer. Attractive storefront design is one of the keys to economic viability.

Recommendation: Original material should be retained whenever possible. When required, appropriate redesign using sympathetic components should be encouraged.

2.3.2 Door Considerations

The original doors of the older buildings in the conservation district would have been made of hardwood, with carved or molded detailing, and often with inset glass panels. Original hardware was usually of cast brass.

Old doors should be retained and restored to their original finish wherever possible. Transoms and sidelights should be repaired and retained. Doors should conform to egress requirements as outlined in bylaws and codes.

New or replacement doors should be sympathetically detailed so that they are in accordance with the nature of the building. Appropriate materials should be used. (Note: Metal doors began to be used in the 1930s and buildings of this period may look their best with metal-framed doors and storefronts. An example is the B.C. Hydro office. Proper consideration should be given to the design of doors as they are a highly visible part of a building's facade.

2.3.3 Window Considerations

Window shapes and sizes vary widely with the architectural style of each building. With older buildings, the general character of window openings is that of a punctured void in a solid wall.

With older buildings in the conservation district, original windows that are blocked up in whole or in part should be re-opened and properly glazed. Windows were generally double hung wooden sash. If the original windows have been removed, archival photographs should be consulted to determine original fenestration.

For existing buildings, every attempt should be made to retain the original windows or to replace inappropriate later additions with replicas of the original. Wooden sash windows should not be replaced with metal-frame windows.

In each specific case, care should be taken to achieve a sympathetic balance between function, thermal efficiency and final appearance. Wooden sash windows may be rebuilt to accept double and even triple glazing, and consideration should always be given to retaining original windows. Replacement of original windows should only be undertaken as a last resort, in which case only replicas should be employed

Windows in new construction should be sympathetically designed to correspond to the facade openings in adjacent older structures.

Recommendation: Original fenestration should be retained whenever possible. Replicas of original windows and doors should be used whenever originals have been replaced.

2.4 SIGNAGE AND LIGHTING

This section provides a source of information to aid in the design of business identification and advertising signs in a manner sympathetic to the historic district. Building owners and business operators are encouraged to erect signage with a historical theme in mind.

Any sign erected contributes to the general appearance and atmosphere of the surrounding area. Generally, signs are eye-catching features that should be colourful, decorative, distinguished and legible. Their illumination at night adds liveliness to the urban scene. Stringent regulation reduces the competition so that the message of each individual sign is not lost. While diversity to suit the varied needs of advertisers should be respected, there should be a unified visual style to the Specified Heritage Area that suits the nature of the historic buildings. In addition, all signage must conform to the City of Nanaimo Sign Bylaw 1982 No. 2200, which lists all restrictions. Where there is a conflict between governing restrictions, the more restrictive should apply.

2.4.1 Appropriate Signage Materials

Recommended Guideline: The following materials should be considered for signage and advertising use: wood, terra cotta, brick, stone, metal, fabric (banners and flags only), neon tubing. The use of plastic signage, backlit fluorescent signs or fluorescent tubing is strongly discouraged as it is inappropriate to the Specified Heritage Area.

2.4.2 Signage Sizing

It is recommended that for the listed historic buildings, stringent size restrictions be adopted to best maintain the integrity of the original appearance of the area.

Recommended Guideline: The following size limits should be followed for the total signage area allowed on each building. The signs should be directly related to the building or the business within.

For Listed Heritage Buildings:

Either 1. FASCIA SIGNS

.093 square metres of signage for each 30 lineal centimeters of frontage along property line.

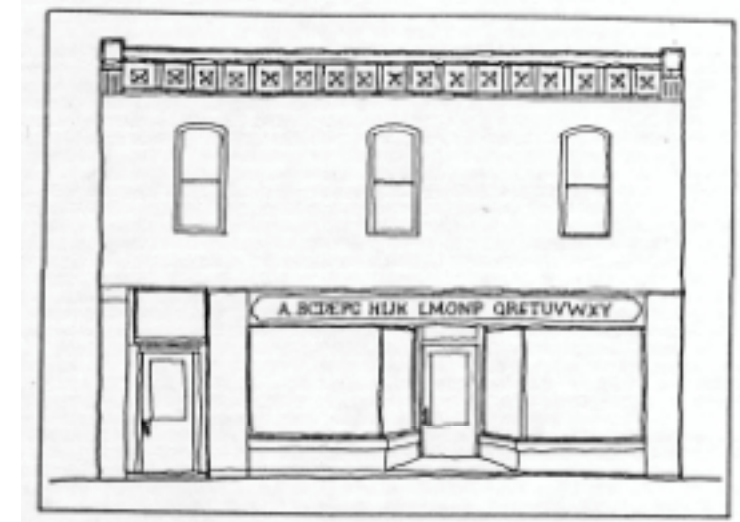
- or 2. PROJECTING, FREE-STANDING OR CANOPY SIGNS
.023 square metres of signage for each 30 lineal centimeters of frontage along property line.

For Non-Listed Buildings in the Specified Heritage Area:

- Either 1. FASCIA SIGNS
.186 square metres of signage for each 30 lineal centimeters of frontage along property line.

- or 2. PROJECTING, FREE-STANDING OR CANOPY SIGNS
.093 square metres of signage for each 30 lineal centimeters of frontage along property line.

Note: Projecting signs should not extend more than one metre past the property line.



PLACEMENT OF SIGNAGE ON FASCIA

2.4.3 Types of Signs

The following types of signs are considered appropriate within the Specified Heritage Area:

FASCIA SIGNS: are those which are placed on the fascia of a building, mostly in the area between the first and second floors. Fascia signs should not exceed sixty centimeters in height or exceed in length ninety percent of the width of the building. On buildings with two or three storefronts, fascia signs should be centered over the storefront areas. Fascia signs should be mounted flush to the fascia surface and should not interfere with either moldings or building ornamentation. Lettering on fascia signs may be routed or incised, applied flat (painted), cut-out, or carved. Uses of illustrations, sketches, or photographs on the fascia are strongly discouraged. Fascia signage, as all signage, should be in harmony with the nature of the building on which it is applied.

PROJECTING SIGNS: are those which are hung or fixed at ninety degrees to the face of the building. They serve as an identification device and often convey a secondary message, such as street address or proprietor's name. Sculptural cut-outs in the shape of objects may represent merchandise offered, e.g., a boot advertising a shoe store. Projecting signs should not be mounted lower than three metres and may be mounted almost anywhere on the building as long as they do not extend above the eaves. For best effect, they should be centered above the entrances to building establishments. These signs should be positioned to align with the vertical elements of the building or aligned with the midpoints of windows or doors. The recommended material for projecting signs is wood, either painted, or routed and painted, hung from a wrought iron sign standard.



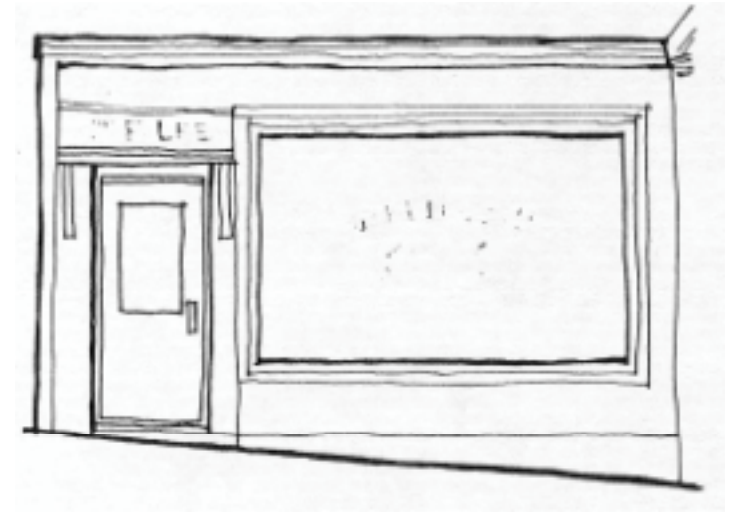
LOCATION OF PROJECTING SIGNS

WINDOW SIGNS: are those which are painted, gold-leafed or otherwise affixed to a window or door, and identify the business within. Storefront windows are the most suitable for window signs. Window signs should occupy no more than thirty percent of the window area, or with door glazing, no more than fifty percent of the glassed area. Type should be simple, traditional and centered.

CANOPY SIGNAGE: should be restricted to the canopy valence or attached to the struts under the canopy. Signage on the slope of the canopy is not recommended. Additional information on canopies may be found in the Nanaimo Design Guidelines.

OTHER SIGNAGE: Other types of signs that could be utilized in the Specified Heritage Area are banners and flags, temporary signs and painted wall signs. These should all conform to the recommended size limitations.

The following types of signs are not considered appropriate within the Specific Heritage Area: illuminated roof signs, billboards, directly illuminated signs, flashing signs, animated signs, rotary signs.



WINDOW SIGN

2.4.4 Appropriate Lighting Methods

The illumination of signs in the Specified Heritage Area was historically by incandescent lights shining on the sign face. The familiar modern plastic sign, lit from behind by fluorescent lights, was not characteristic of the area and, therefore, is not considered appropriate. The following types of lighting are considered appropriate.

SPOTLIGHTING: is the easiest lighting solution for outside signs. Strong focus lights may be used to illuminate from above, below or to the side, or a row of concealed lights may be used to wash a sign with light. Lights used to illuminate a sign should be shielded from the eyes of the viewer.

BACKLIGHTING: may be used with opaque lettering on the sign face.

NEONTUBING: may be used for highlighting, backlighting or for typography.

Note: Fluorescent lighting is not considered appropriate in any signage application.

2.4.5 Illumination of Building Facades

Building facades may be discreetly illuminated by strategically placed spotlights shining down from the building cornice or up from a fascia. Light sources should be concealed if possible and should be shielded from the eyes of the viewer.

Additional highlighting may be provided by the integration of a lighting system with canopy design, so that the canopy form is defined at night.

Specific architectural details, such as cornice brackets or lettering, may also be highlighted with carefully focused spotlights. This type of treatment will draw attention to details which might otherwise go unnoticed.

2.4.6 Appropriate Colour Selection

The signage colour scheme offers an opportunity to link a sign with its building and to fit the building in with its neighbours. Colour may be used either to blend a sign in or to make it stand out from its environment. Signs should not use more than three related colours, with one of the colours being either black or white. If black or white is not used, then only two colours should be implemented. Natural earth tones are preferred.

2.4.7 Method of Attachment

Investigation into the condition of the structure should be undertaken prior to erecting a sign to ensure no physical damage to the building arises.

Sign fastening should be inconspicuous unless they form an integral part of the overall sign design, in which case traditional materials such as wood or wrought iron should be used.

2.5 MASONRY CONSIDERATIONS

With the older buildings in the Specified Heritage Area, original masonry should be exposed and cleaned whenever possible. It is the nature of these original materials and their treatment that helps define the character of the entire area. Restoration of masonry and technical references are further discussed in Section 2.2.1 and in Appendix C.

For new construction and for additions to existing structures, certain basic guidelines shall be discussed. Some materials and treatments are dealt with in Section 2.2.2, but are examined here in greater depth.

SCALE: New masonry should reference itself to examples in the Specified Heritage Area. Generally, rough-cast or board-marked surfaces may be seen on poured concrete. The most common masonry unit is smooth red brick. Stucco is generally rough-cast and used as a panel material, with contrasting borders.

COLOUR AND SURFACE TREATMENT: In new construction, brickwork should be exposed rather than painted. Concrete and stucco work should be painted as required, in neutral or natural earth tones.

FORM: Masonry materials should be used in ways compatible with historical construction. Structural openings in brick walls may be either arched or flat and express the load-bearing capability of brick. Concrete should respect the scale and rhythm of the historic punctured solid wall. Stucco should be used strictly as a facing panel material and be thusly expressed.

For any modern treatment, relevant examples may be found in older adjacent buildings. At all costs, large expanses of stucco and concrete should be avoided.

2.6 **CANOPIES**

Information on the design, construction and placement of canopies may be found directly in the Nanaimo Design Guidelines. The most appropriate form of canopy for the older buildings is the 3-point fabric canopy with valence drop. Canopies should be shaped to fit individual structural openings rather than run in a continuous band. Colour should be in harmony with the building facade and with adjacent colour schemes.

Lighting and signage may be integrated in the canopy design for an overall integrated effect. Canopies are the finishing touch for each individual project and emphasize the horizontal continuity of the streetscape.



REVITALIZED STREETScape

2.7 STREET SCAPE CONSIDERATIONS

The nature of the Specified Heritage Area is dependent on the entire collection of buildings, streets, sidewalks, lighting and street furnishings within its boundaries, and it is essential that all components work together to provide a harmonious appearance. These issues will be thoroughly covered in the Revitalization: Streetscape Guidelines of the Nanaimo Design Guidelines, and reference should be made to them in order to best understand how each individual building fits into the overall framework of what is proposed for the area. Each building in the area plays a part in the ultimate success of the H.A.R.P. project.

2.8 CONTINUING MAINTENANCE

In order to best combat the negative effects of rundown and deteriorating buildings within the Specified Heritage Area, there should be a regulatory mechanism in the City Bylaws that would allow for City intervention. A model for this legislation would be the anti-neglect and minimum maintenance provisions appended to the Seattle Pioneer Square Historic District Ordinance which empowers the City Superintendent of Buildings to repair deteriorated properties and put a lien on properties to pay for the costs. A regulatory mechanism of this sort would promote the general upkeep and upgrading of the area and provide a means of avoiding derelict properties. This would ensure the continuing success of the H.A.R.P. project and have a significant long-term effect on the appearance of the Specified Heritage Area.

SPECIFIED CASE STUDIES

3.0 INTRODUCTION TO CASE STUDIES

The following case studies of each of the nineteen listed buildings are intended to act as a schematic framework for the upgrading of heritage aspects. The suggestions are specific enough that each owner will be able to proceed directly to a detailed design and then procure work estimates. The entire conceptual scheme is shown so that it may be grasped in its entirety. Within these concepts there is some flexibility as regards personal needs and expression (especially in signage), but the intention of the concept should be adhered to. These concepts should be seen as preliminary designs and as such are open to interpretation rather than modification.

In each case study, general considerations are discussed verbally as to the condition of the building and its potential for renovation and restoration. An illustration of the building is then shown which visually pinpoints the areas of concern and any unsuitable modifications. Additional illustrations are then provided as required that show the complete recommended design, shopfront and fenestration details and auxiliary components such as canopies, signage and lighting.

These preliminary concepts are of a sufficient resolution to allow for individual owners to proceed with participation in the H.A.R.P. project. The architecturally scaled mylars which are the originals for the drawings may be used as bases for the production of working drawings, thus saving the owners some production costs involved in measuring and drawing their buildings.

ASHLAR LODGE

3.1 GENERAL RECOMMENDATIONS

It is possible with this building to phase the renovation work in a number of stages in order to best facilitate progress of the work.

Recommended Stage I

1. Costing and analysis of repair of wooden window sashes on second and third floors.
2. Determination of moisture seepage problems.
3. Analysis of brick cleaning problems.
4. Implementation of above recommendations.

Recommended Stage II

1. Removal of inappropriate tile and repair of exposed brick around Lodge entry.
2. Removal of metal canopy. Replacement with fabric canopy, if required, at this stage.

Recommended Stage III

1. Replacement of storefront with more appropriate period elements.
2. Replacement of signage.
3. Investigation and analysis of window sashes on second and third floor on side of building.

Essentially, the building is in good structural condition and has been well maintained over its lifespan.



NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

Ashlar Lodge

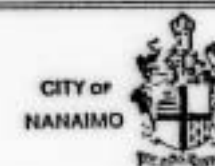
A. Existing condition

AREAS OF CONCERN

1. Control of moisture seepage into brick—analysis and stabilization of window sashes
2. Cleaning of soot and dirt from surface of brick

UNSUITABLE MODIFICATIONS

3. Metal canopy and existing aluminium frame storefront and entry
4. Added tilework around Lodge entry and front column
5. Existing inappropriate signage



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NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

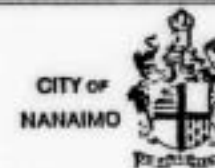
Case Study

Ashlar Lodge

B. Recommended design

1. Removal of existing metal canopy, tilework, and storefront elements
2. Rebuilding of storefront elements
3. Patch and repair brick exposed after tile removal
4. Replacement of canopy signage and lighting

0 1 2 3 6m



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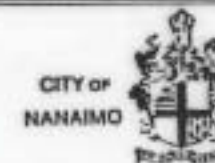
NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

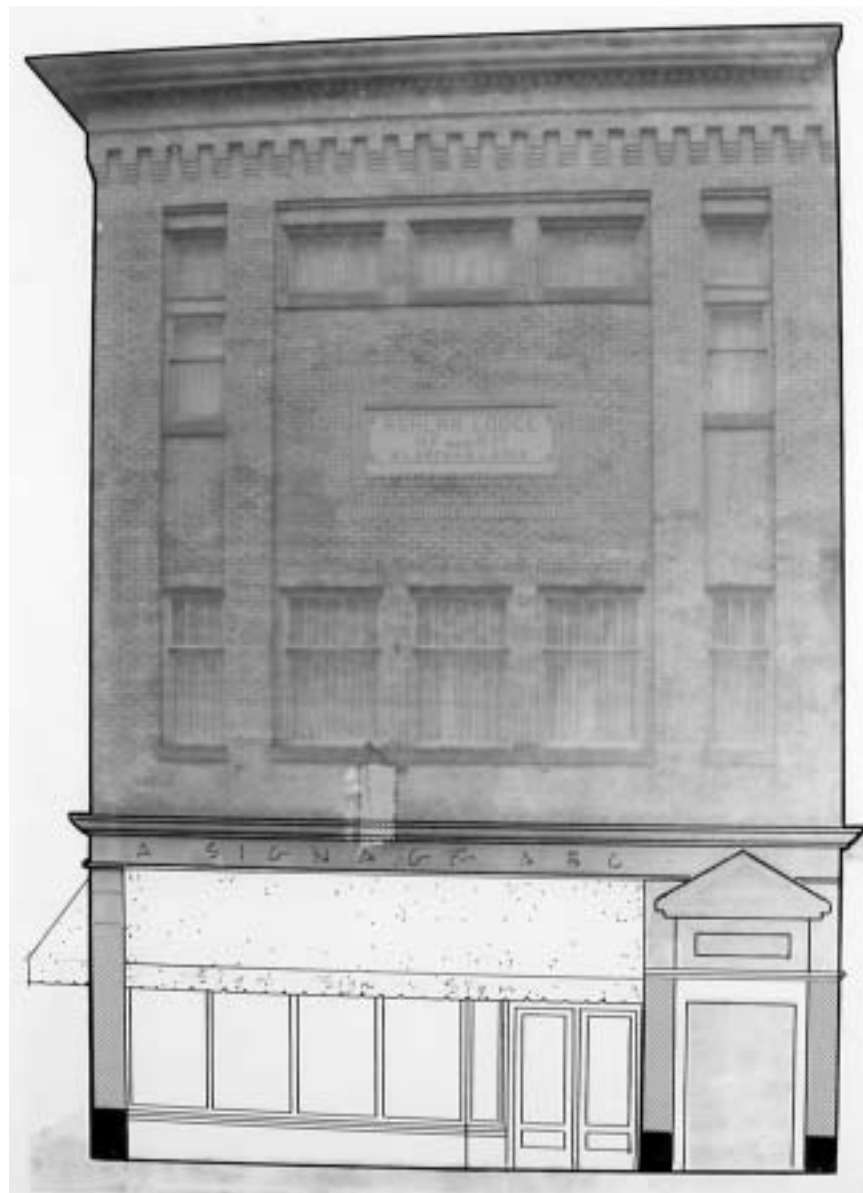
Ashlar Lodge

C. Shopfront & fenestration

1. Storefront replacement: existing aluminum framed windows to be replaced with sympathetic wooden mullions in an appropriate pattern
2. Existing doors to be replaced with sympathetic wood and glass doors
3. Remove tile under windows and replace with wood panels and moldings



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NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

Ashlar Lodge

D. Auxiliary components

1. Metal canopy replaced with 3-point fabric canopy--retractable if desired
2. Signage recommended along fascia, along canopy valence, or painted on glass
3. Lighting recommended as part of canopy design if valence sign is to be used, or above fascia



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NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

Ashlar Lodge

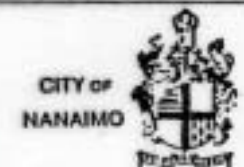
A. Existing condition

AREAS OF CONCERN

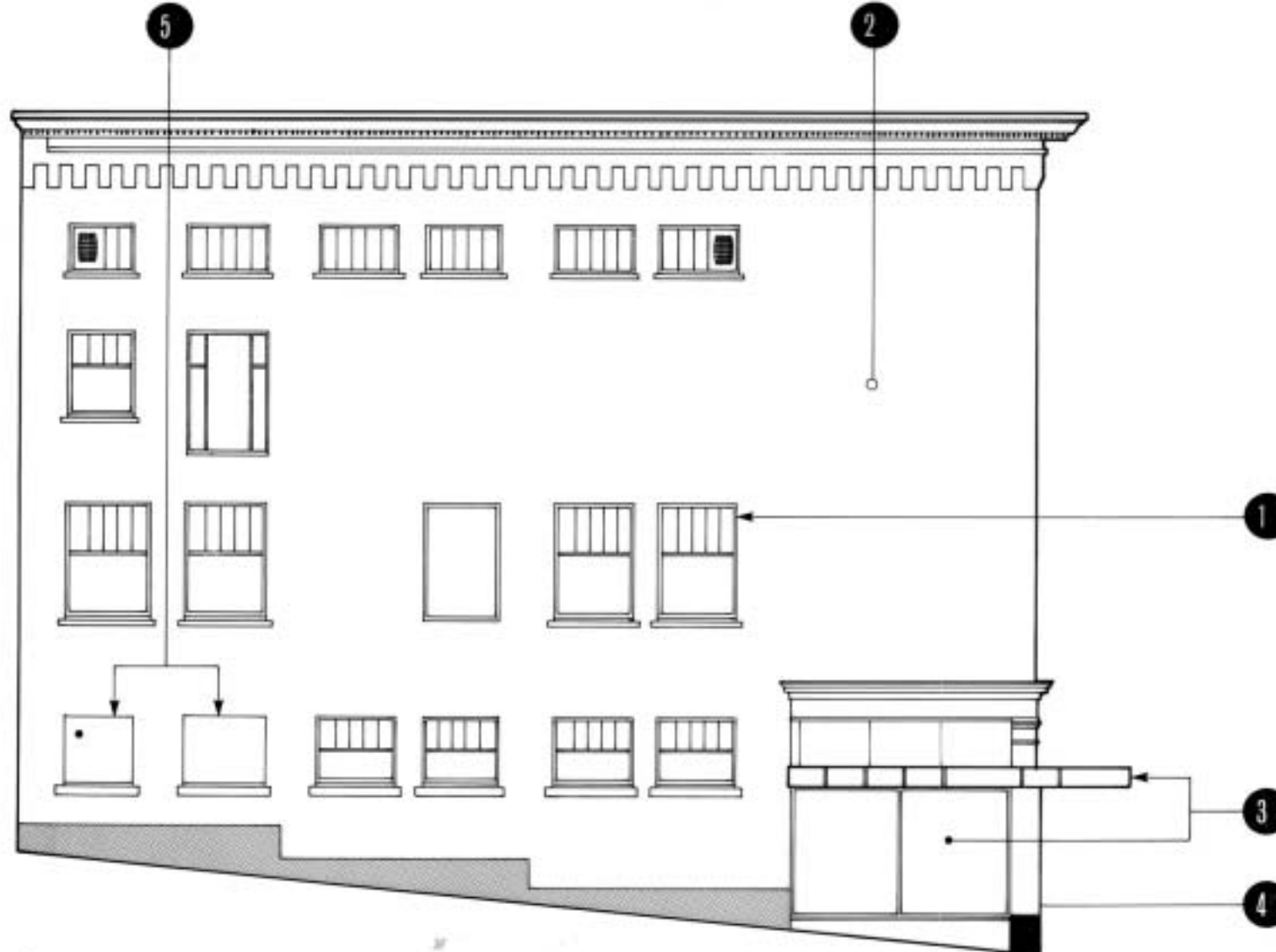
1. Control of moisture seepage into brick; analysis and stabilization of window sashes
2. Cleaning of soot and dirt from surface of brick

UNSUITABLE MODIFICATIONS

3. Metal canopy and existing aluminum frame storefront windows
4. Tilework on corner column
5. Windows blocked-in



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NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

Ashlar Lodge

B. Recommended design

(Note: see recommendations
for front facade)

1. Removal of existing metal canopy, tilework, and storefront elements
2. Rebuilding of storefront elements
3. Patch and repair brick after tile removal
4. Replacement of canopy

0 1 2 3 6m



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NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

Ashlar Lodge

C. Shopfront & fenestration

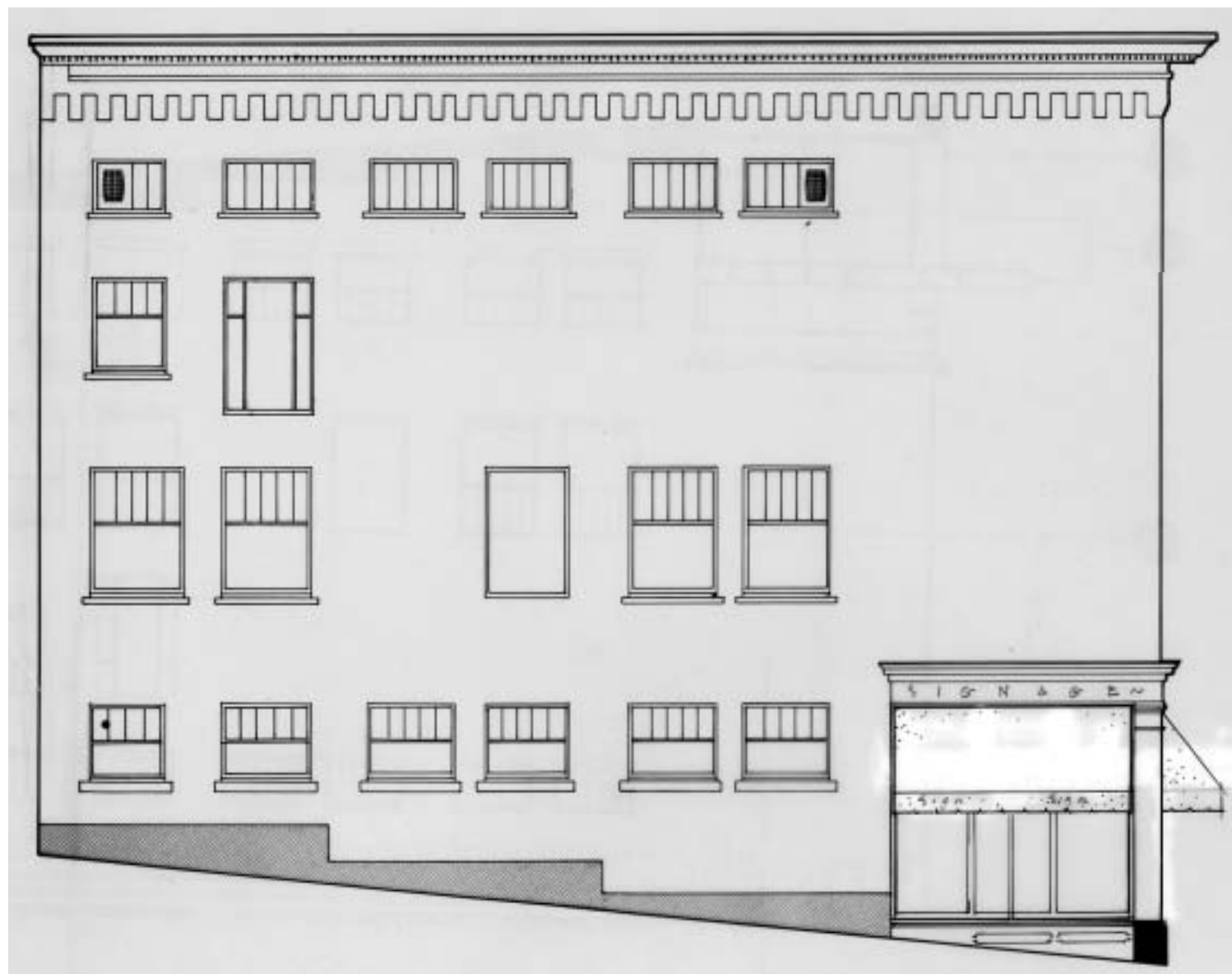
1. Storefront replacement:
existing aluminum
framed windows to be
replaced with sympathetic
wooden mullions in
an appropriate pattern
2. Existing doors to be
replaced with sympathetic
wood and glass
doors
3. Remove tile under
windows and replace
with wood panels and
moldings



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NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

Ashlar Lodge

D. Auxiliary components

1. Metal canopy replaced with 3-point fabric canopy shaped to fit structural opening
2. Signage recommended along fascia, along canopy valence, or painted on glass



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ROGERS BLOCK

3.2 GENERAL RECOMMENDATIONS

This building has a unique opportunity in that the original bay windows at the second floor level have been removed. If a more complete restoration is desired, a rebuilding of these could be attempted based on historical photographs and structural evidence from the building itself. This would require a more detailed analysis and design, but could provide a 'high-profile' design feature.

Opportunities also exist for special lighting features. In order to best exploit the special features of the building, the historic cornice sign should be spot lit at night or otherwise highlighted. Cornice detailing and lettering should also be picked out in contrasting colours.

Consideration should be given to a continuation of the stringcourse molding that exists on the face of the Dakin Block. Due to the historic juxtapositioning of the Rogers and Dakin Block, design work on the renovation of these two buildings should be coordinated.



NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

Rogers Block

A. Existing condition

AREAS OF CONCERN

1. Cornice flashing should be straightened and readied for painting

UNSUITABLE MODIFICATIONS

2. Metal canopy
3. Added tilework around structural piers
4. Inset air-conditioning units
5. Inappropriate second storey fenestration
6. Aluminum framed storefronts and doors



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NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

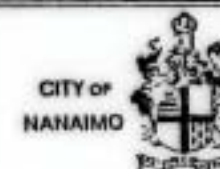
Case Study

Rogers Block

B. Recommended design

1. Removal of built-in air-conditioning units and repair and replacement of brick
2. Removal of second storey fenestration and replacement with appropriate elements
3. Removal of metal canopy and signage
4. Rebuilding of store-front elements
5. Replacement of canopy, signage and lighting

0 1 2 3 6m



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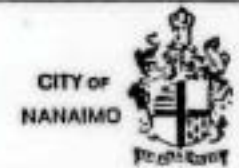
NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

Rogers Block

C. Shopfront & fenestration

1. Replacement of second storey windows
2. Replacement of aluminum storefront window frames with sympathetic wooden ones
3. Existing doors to be replaced with sympathetic wood and glass doors
4. Remove tile under windows and around structural piers. Replacement under windows with wooden panels and moldings. Repair and patch exposed brickwork



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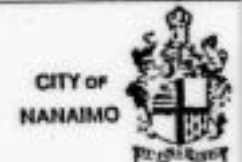
NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

Rogers Block

D. Auxiliary components

1. Metal canopy replaced with 3-point fabric canopies shaped to fit storefronts
2. Signage recommended along canopy valences, under canopies, projecting above second floor entrance, or painted on glass
3. Lighting recommended as part of canopy design



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76 BASTION STREET

3.3 GENERAL RECOMMENDATIONS

The existing renovations to this building have been handled in a sensitive manner and are worthy of special note. Other building owners should look to this project as an example of successful adaptive reuse within a heritage context.

Opportunities remain with this building to improve the existing entrance and to highlight special features of the building with spot lighting.

This building, in its current condition, is a model of what could be achieved under the Nanaimo Heritage Area Revitalization Program.

Measured drawings and plans of the evolution of the building have been prepared and are available through the City of Nanaimo.

NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

Book Store on Bastion St.

A. Existing condition

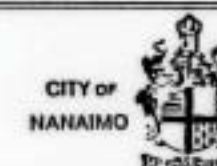
AREAS OF CONCERN

1. Existing roof is in poor condition and should be repaired or replaced as required to ensure structural stability
2. Surface of brick to be cleaned

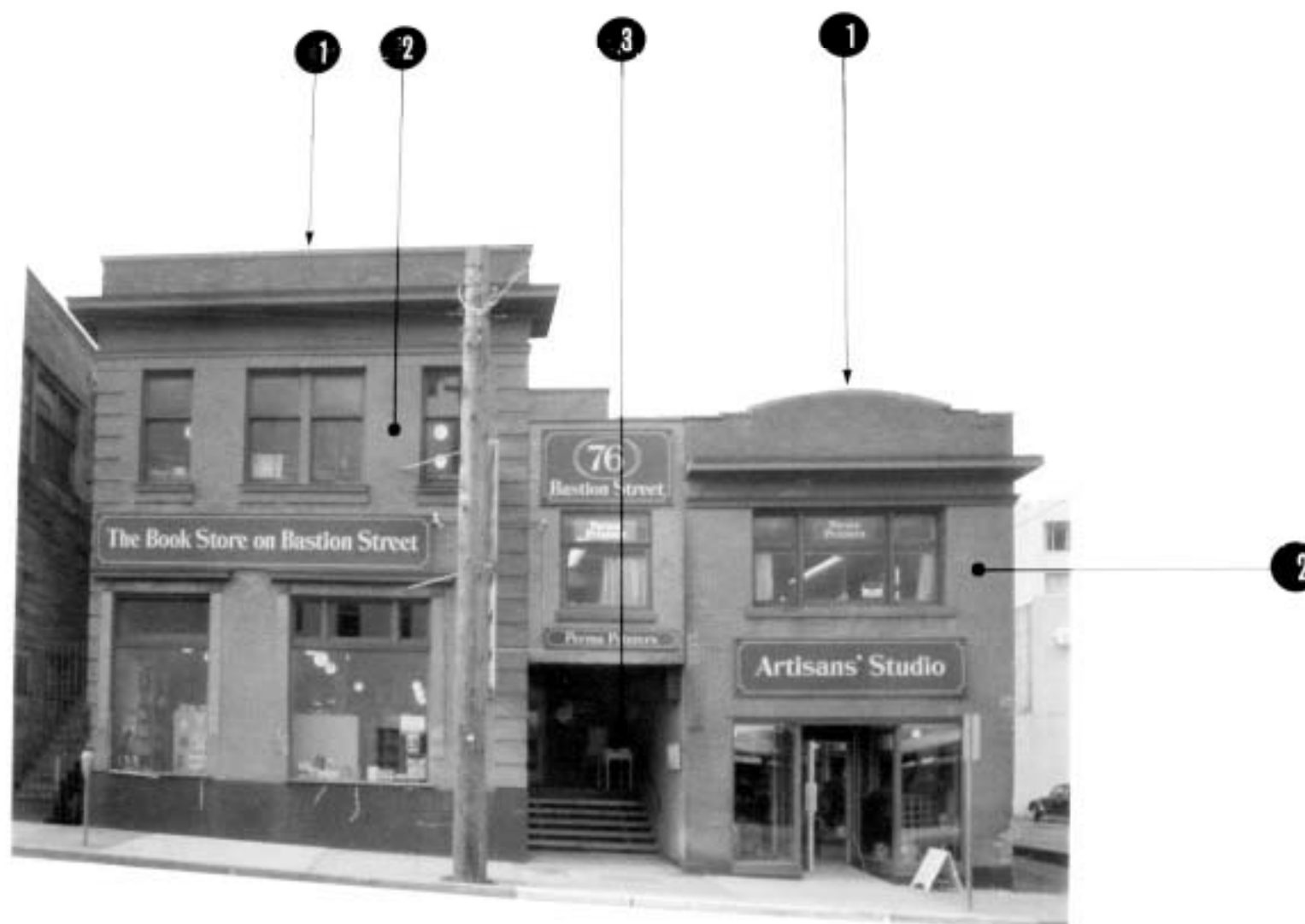
UNSUITABLE MODIFICATIONS

3. Existing 'cave-like' entrance

0 1 2 3 6m



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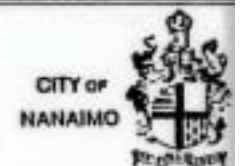
NANAIMO HERITAGE BUILDING DESIGN
GUIDELINES

Case Study

Book Store on Bastion St.

B. Recommended design

1. Possible alteration of entrance with either a special entrance canopy or applied ornamentation



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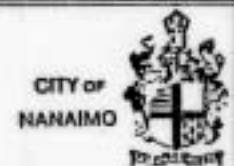
NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

Book Store on Bastion St.

C. Shopfront & fenestration

1. Entrance could alternately be enclosed with glass and wood door, with sidelights



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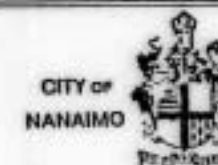
NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

Book Store on Bastion St.

D. Auxiliary components

1. 3-point fabric canopies over storefront windows shaped to fit structural openings
2. Signage should conform in size to heritage guidelines
3. Lighting recommended as part of canopy design. Opportunities exist for night-time spot-lighting



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NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

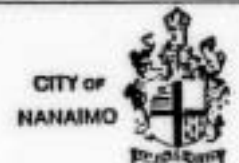
Book Store on Bastion St.

A. Existing condition

AREAS OF CONCERN

1. Existing roof is in poor condition and should be repaired or replaced as required to ensure structural stability
2. Surface of brick to be cleaned
3. Wooden-frame windows painted as required

0 1 2 3 6m



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NANAIMO HERITAGE BUILDING DESIGN
GUIDELINES

Case Study

Book Store on Bastion St.

B. Recommended design

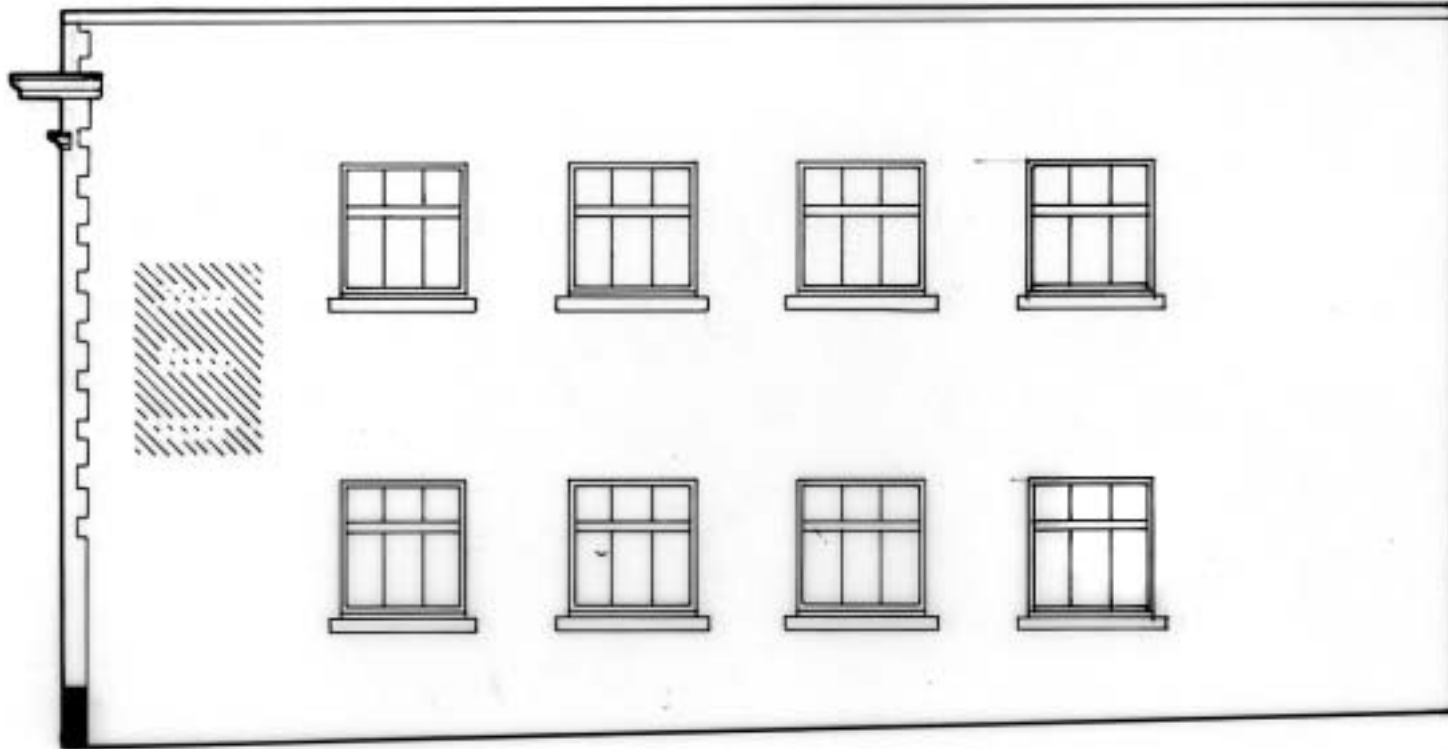
1. Blocked-in windows opened and re-glazed
2. Signage to conform to guidelines
3. 3-point fabric canopies shaped to fit structural openings

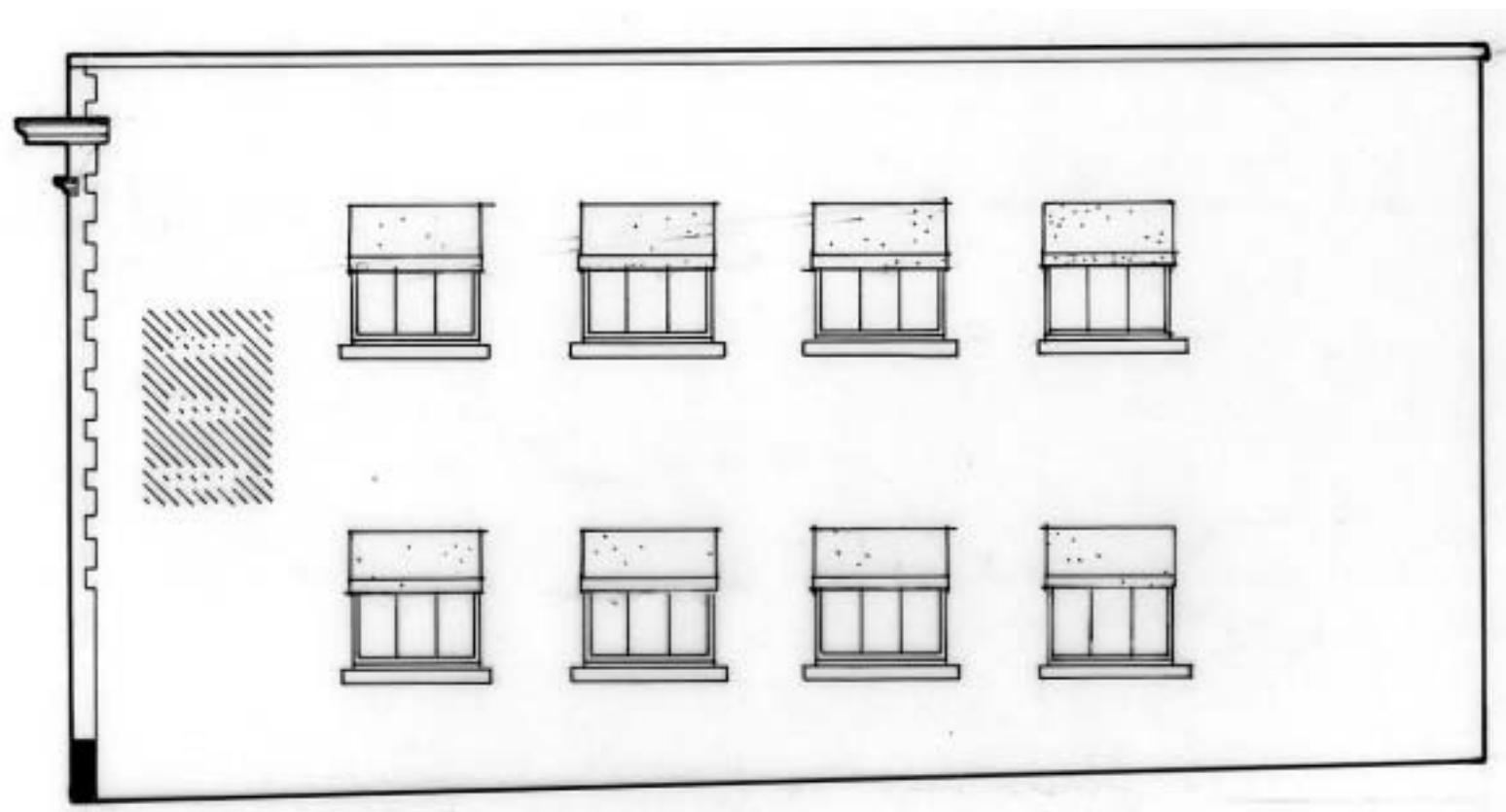


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NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

Book Store on Bastion St.

D. Auxiliary components

1. 3-point fabric canopies shaped to fit structural openings
2. Signage recommended on canopy valence, horizontally projecting, or fascia signs



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GRASSICKS

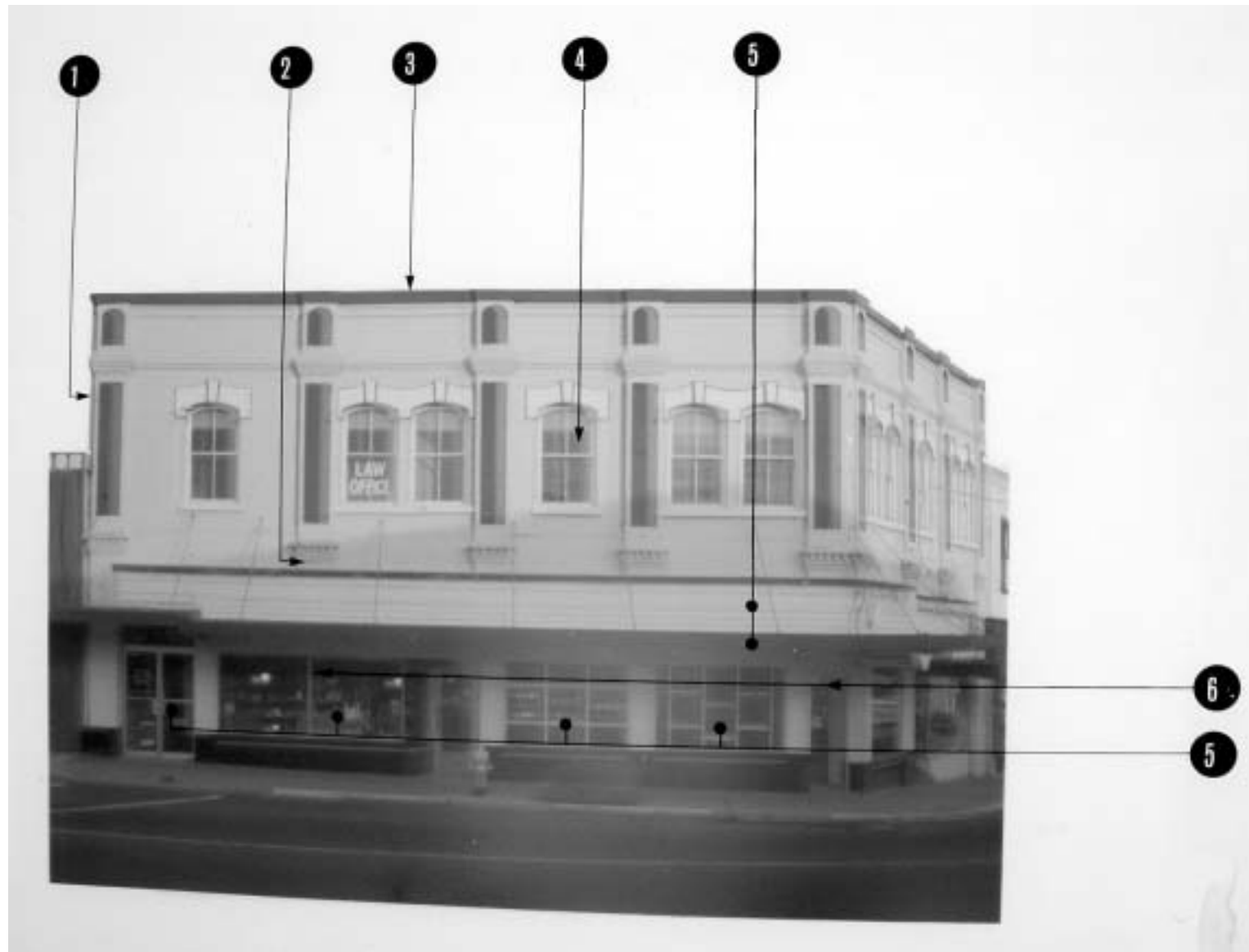
3.4 GENERAL RECOMMENDATIONS

Grassicks occupies a pivotal location in the heritage conservation district due to its prominent location. Special considerations with this building are:

1. Replacement of missing structural piers. Not only is the appearance of the present configuration of truncated columns visually disturbing, there is also structural displacement evident.
2. Wherever possible, within the context of a heritage revitalization, the ground floor tilework should be retained. Retention of this tile work is secondary concern, however, due to the late date of its application and its interference with the natural rhythm of the building.

Generally, the building is sound above the ground floor, and it is the storefronts that should receive the most attention. Opportunities exist for the highlighting of special details through the use of colour and pinpoint spotlighting.

Measured drawings of the original building and the 1912 appearance of its Commercial Street facade have been prepared and available through the City of Nanaimo.



NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

Grassick's

A. Existing condition

AREAS OF CONCERN

1. Deterioration of brick surface
2. Deflection of brick columns where structural piers have been removed
3. Flashing to be repaired
4. Second floor windows to be repaired as required

UNSUITABLE MODIFICATIONS

5. Existing canopy, aluminum storefront windows and doors, and later siding
6. Structural piers removed



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NANAIMO HERITAGE BUILDING DESIGN
GUIDELINES

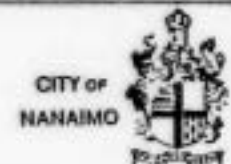
Case Study

Grassick's

B. Recommended design

1. Removal of existing canopy
2. Removal of later siding
3. Replacement of missing structural piers-- replacement with compatibly sized brick (2 3/8" x 8 1/2") with the same bevel and gradeline as the one remaining original column on the Commercial Street facade
4. Replacement of existing storefronts and doors with sympathetic elements
5. Replacement of canopy, signage, and lighting

0 1 2 3 6m



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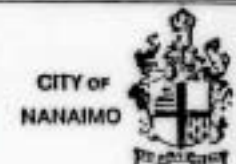
NANAIMO HERITAGE BUILDING DESIGN
GUIDELINES

Case Study

Grassick's

C. Shopfront & fenestration

1. Complete replacement of existing ground floor elements:
 - shop windows
 - canopy
 - doors
2. Replacement of missing piers to match original



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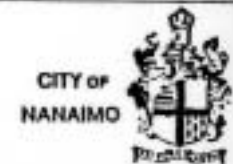
NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

Grassick's

D. Auxiliary components

1. 3-point fabric canopies over storefront windows shaped to fit structural openings
2. Signage recommended along canopy valences, under canopies, horizontally projecting from building face, or painted on glass
3. Lighting recommended as part of canopy design or highlighting for special features



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NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

Grassick's

A. Existing condition

AREAS OF CONCERN

1. Deterioration of brick surface
2. Deflection of brick columns where structural piers have been removed
3. Flashing to be repaired
4. Second floor windows to be repaired as required

UNSUITABLE MODIFICATIONS

5. Existing canopy, aluminum storefront windows and doors, and later siding
6. Structural piers removed



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NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

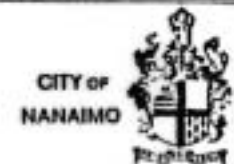
Case Study

Grassick's

B. Recommended design

1. Removal of existing canopy
2. Removal of later siding
3. Replacement of missing structural piers-- replacement with compatibly sized brick (2 3/8" x 8 1/2") with the same bevel and gradeline as the one remaining original column on the Commercial Street facade
4. Replacement of existing storefronts and doors with sympathetic elements
5. Replacement of canopy, signage, and lighting

0 1 2 3 6m



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NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

Grassick's

C. Shopfront & fenestration

1. Complete replacement of existing ground floor elements:
--shop windows
--canopy
--doors
2. Replacement of missing piers to match original



THE FOUNDATION GROUP

NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

Grassick's

D. Auxiliary components

1. 3-point fabric canopies over storefront windows shaped to fit structural openings
2. Signage recommended along canopy valences, under canopies, horizontally projecting from building face, or painted on glass
3. Lighting recommended as part of canopy design or highlighting for special features



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THE PALACE HOTEL

3.5 GENERAL RECOMMENDATIONS

This building is one of the earliest brick buildings in the Specified Heritage Area and occupies a key position in relationship to the Dakin Block and the Ashlar Lodge. It is also the visual termination of Skinner Street and very visible from several different view points. For these reasons, it occupies a key position in the Area.

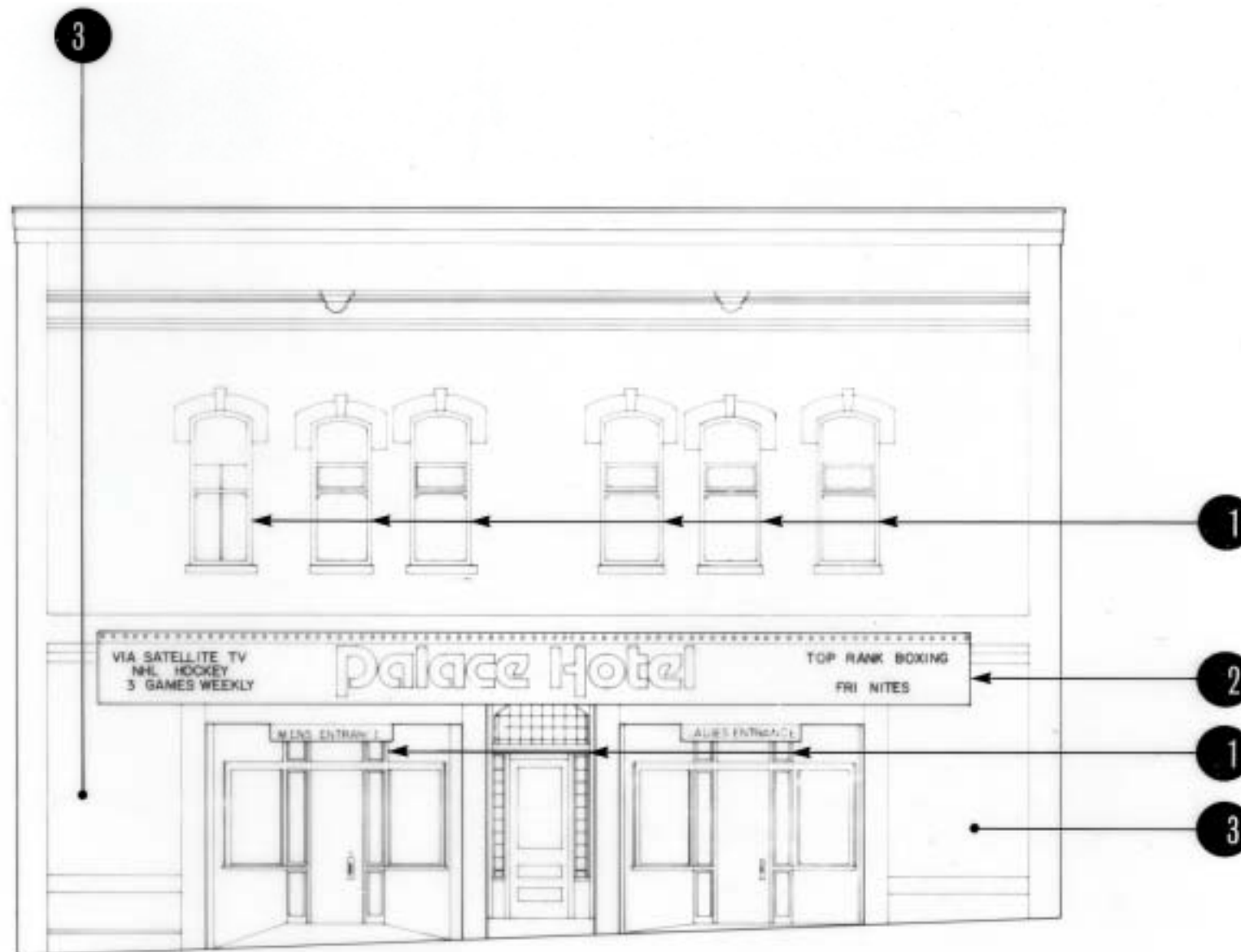
The following areas of concern should be addressed in the upgrading:

SIGNAGE: The existing backlit fluorescent and changeable letter signage is inappropriate in form, scale and colour to the heritage nature of the building. Consideration should be given to horizontally projecting wood signs, canopy valance signs, or neon tubing in a sympathetic typeface which could be placed behind false windows in the blocked-in arched openings of the ground floor.

WINDOWS: The second floor windows which have been changed should be replaced with replicas of the southernmost window on the front facade.

GROUND FLOOR: The blocked-in arched openings should be unblocked and filled with appropriate blind fenestration.

A more appropriate colour scheme and spotlighting would also help highlight this building as the important landmark that it is.



NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

Palace Hotel

A. Existing condition

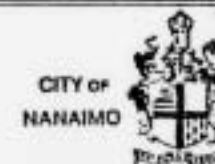
AREAS OF CONCERN

1. Windows and doors need some repair

UNSUITABLE MODIFICATIONS

2. Inappropriate signage
3. Ground floor arched openings blocked-in

0 1 2 3 6m



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NANAIMO HERITAGE BUILDING DESIGN
GUIDELINES

Case Study

Palace Hotel

B. Recommended design

1. Existing signage removed
2. Brick removed from blocked-in ground floor arched openings. Blind fenestration added
3. Sympathetic surfacing materials to be used around entrances



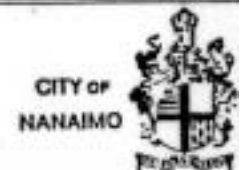
NANAIMO HERITAGE BUILDING DESIGN
GUIDELINES

Case Study

Palace Hotel

C. Shopfront & fenestration

1. Blind fenestration in ground floor arched openings
2. Detailing around entrances improved. Sympathetic materials to be used



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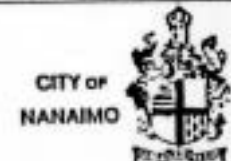
NANAIMO HERITAGE BUILDING DESIGN
GUIDELINES

Case Study

Palace Hotel

D. Auxiliary components

1. 3-point fabric canopies shaped to fit ground floor structural openings
2. Signage recommended along canopy valences, horizontally projecting from building face, painted or raised lettering on fascia, painted on glass, or neon tubing behind blind fenestration
3. Lighting recommended as part of canopy design



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HALL BLOCK

3.6 GENERAL RECOMMENDATIONS

At present the heritage nature of the building suffers most from the replacement of its second storey windows for blank glass, which is a completely inappropriate treatment. These windows should be replaced with wooden sash windows appropriate to the building's period.

In addition, the storefront components should also be upgraded with sympathetic materials. A very good finishing touch would be appropriate lettered signage on the center fascia panel identifying the name and date of the building (Hall Block 1925).



NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

Hall Block

A. Existing condition

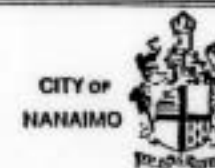
AREAS OF CONCERN

1. None apparent

UNSUITABLE MODIFICATIONS

2. Second floor windows
3. Aluminum frame windows and doors at ground level
4. Inappropriate signage

0 1 2 3 6m



THE FOUNDATION GROUP

NANAIMO HERITAGE BUILDING DESIGN
GUIDELINES

Case Study

Hall Block

B. Recommended design

1. Replacement of existing signage
2. Replacement of second storey windows
3. Rebuilding of storefront elements

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First*

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NANAIMO



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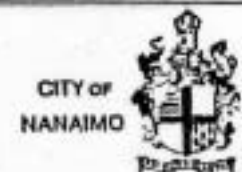
NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

Hall Block

C. Shopfront & fenestration

1. Rebuilding of storefront elements with sympathetic materials
2. Replacement of second storey windows with double-hung wooden sash windows
3. Removal of unsympathetic surfacing materials



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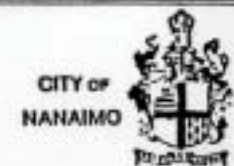
NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

Hall Block

D. Auxiliary components

1. 3-point fabric canopies shaped to fit structural openings
2. Signage recommended along canopy valences, under canopies, horizontally projecting, or painted on glass



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PARKIN BLOCK

3.7 GENERAL RECOMMENDATIONS

This building is in good original condition and should not be changed in appearance except for fenestration and auxiliary components. Sympathetic wooden frame doors and windows should be used throughout, and signage should be replaced as required. A good finishing touch would be a lettered sign in the centre cornice panel identifying the building.

NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

Parkin Block

A. Existing condition

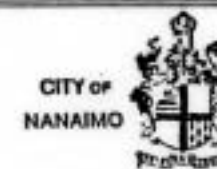
AREAS OF CONCERN

1. None apparent

UNSUITABLE MODIFICATIONS

2. Metal-frames and doors ground floor and second floor
3. Inappropriate signage

0 1 2 3 6m



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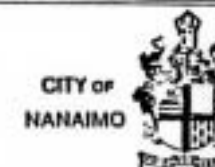
NANAIMO HERITAGE BUILDING DESIGN
GUIDELINES

Case Study

Parkin Block

B. Recommended design

1. Removal of second floor windows
2. Removal of ground floor windows and doors and rebuilding of storefront elements
3. Replacement of signage and lighting



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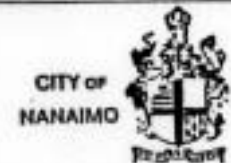
NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

Parkin Block

C. Shopfront & fenestration

1. Replacement of second storey windows with double-hung wooden sash windows.
2. Replacement of storefront elements with sympathetic wooden window frames and doors



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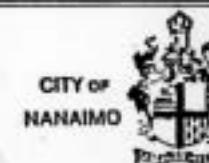
NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

Parkin Block

D. Auxiliary components

1. 3-point fabric canopies shaped to fit storefronts
2. Signage recommended along canopy valence, under canopy of horizontally projecting
3. Lighting recommended as part of canopy design



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TERMINAL HOTEL

3.8 GENERAL RECOMMENDATIONS

This building is in good solid condition and occupies a prominent position on Victoria Crescent. The upper two storeys are intact and offer an opportunity for the additional use of colour to highlight the trim and architectural detailing.

The backlit fluorescent signage is, unfortunately, too large and bright to complement the heritage nature of the building and should be replaced. The ground floor treatment should also be altered to reflect the period nature of the hotel. There has already been upgrading of the hotel, and further modifications could make this building into the show piece of the southern part of the Specified Heritage Area.

It is unfortunate for the structural integrity of the building that the third floor has had to be blocked off. Situations such as this, where areas of a building are shut off, lead to deterioration due to lack of heating and unnoticed leaks. It is hoped that eventually the entire building can be returned to use.



NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

Terminal Hotel

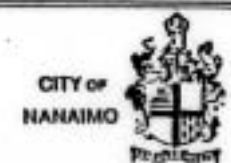
A. Existing condition

AREAS OF CONCERN

1. Third floor is boarded-off; structural integrity is therefore threatened

UNSUITABLE MODIFICATIONS

2. Inappropriate signage
3. Inappropriate placement of store-front elements: the scale of the piers overwhelms the entrance
4. Aluminum frame windows and doorways



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NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

Terminal Hotel

B. Recommended design

1. Removal of back-lit fluorescent signs
2. Rebuilding of store-front elements
3. Replacement of lighting and signage
4. More appropriate use of facade materials

0 1 2 3 6m

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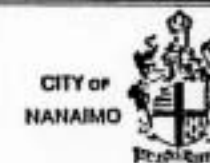
NANAIMO HERITAGE BUILDING DESIGN
GUIDELINES

Case Study

Terminal Hotel

C. Shopfront & fenestration

1. Replacement of existing windows and doors with sympathetic wooden elements
2. Removal of heavy brick elements where possible and replacement with more appropriate elements, i.e., wooden panels under windows



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NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

Terminal Hotel

D. Auxiliary components

1. Signage recommended along canopy valence, under canopy, horizontally projecting, painted on glass, or neon tubing
2. 3-point fabric canopies along storefronts shaped to fit structural openings



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B.C. HYDRO

3.9 GENERAL RECOMMENDATIONS

This building is an excellent example of the late Art Deco style and occupies a prominent location in the Specified Heritage Area. It is also extremely valuable in that it is in almost completely original condition and should be maintained as it exists. Despite its later date of construction than most of the heritage buildings, it is stylistically very important and visually it is a local landmark.

There are some minor repairs that are needed but no building components should be altered. Original plans of the building are probably available and should be examined.

Consideration should be given to the restoration of second storey fenestration as it appears in contemporary photographs. The windows should be replaced as required with appropriately mullioned frames.

It is strongly recommended that the plastid panels over the Commercial Street facade spandrels be removed immediately to expose the vertical shadow bands behind. Originally, the building seems to have been painted in a light cream background colour, with a darker colour on the spandrel panels and the signage. It is recommended that the original colour scheme be researched and restored. The present colour scheme is **highly** inappropriate and detracts from the fine detailing of the building.

The Terminal Avenue facade is currently rather foreboding and should be relieved with canopies and a fresh paint treatment. An excellent finishing touch would be a neon backlighting of the existing B.C. Hydro cornice sign.

The building is in prime condition and with relatively minor changes could become a show piece in the Commercial Street streetscape.



NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

B.C. Hydro

A. Existing condition

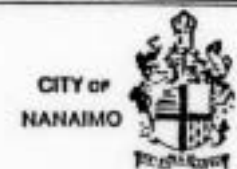
AREAS OF CONCERN

1. None apparent

UNSUITABLE MODIFICATIONS

2. Extremely inappropriate colour scheme
3. Plastic fascia panels

0 1 2 3 6m



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Case Study

B.C. Hydro

A. Existing condition

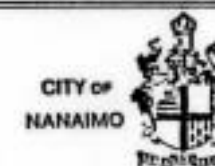
AREAS OF CONCERN

1. None apparent

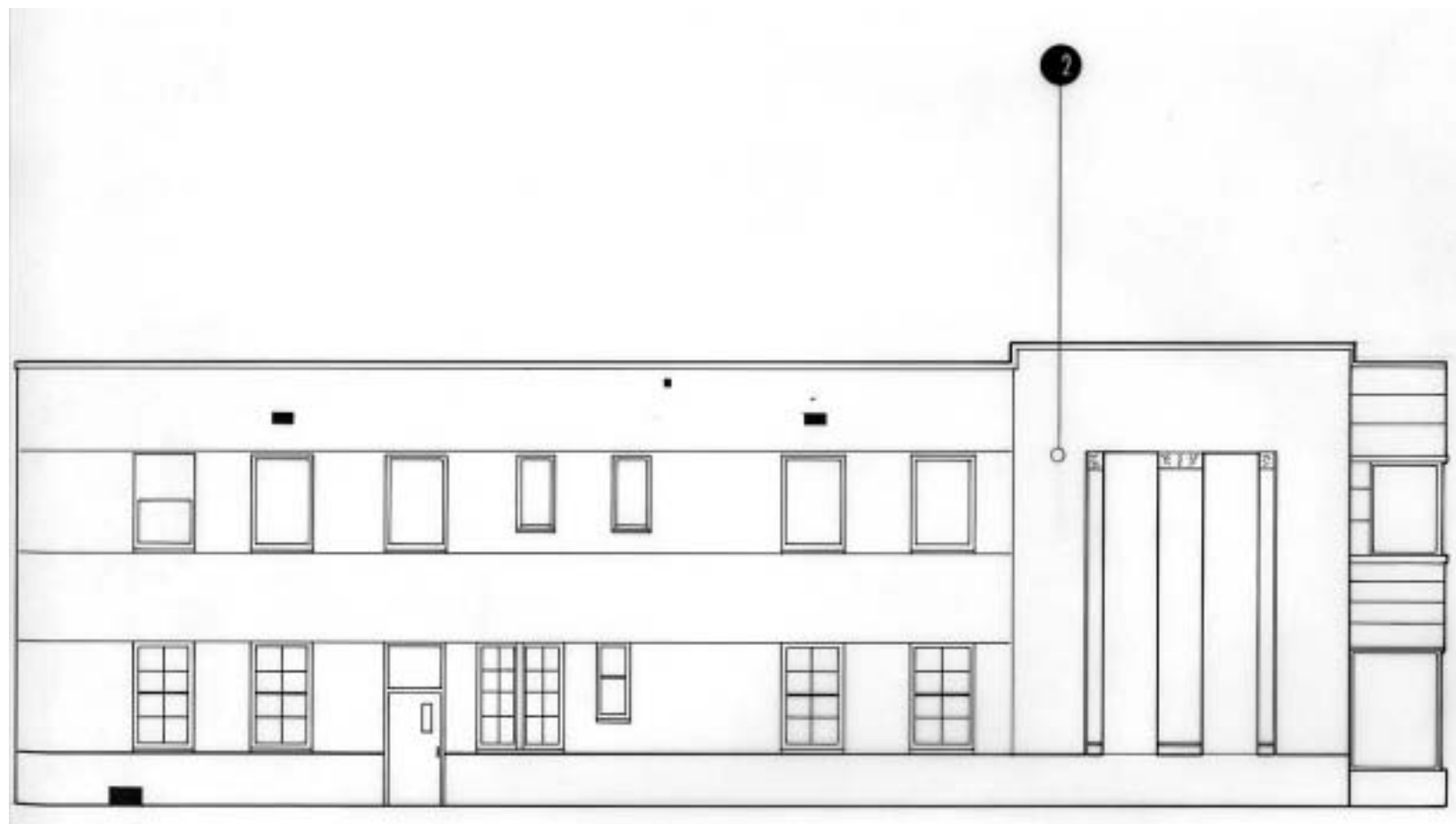
UNSUITABLE MODIFICATIONS

2. Extremely inappropriate colour scheme
3. Plastic fascia panels

0 1 2 3 6m



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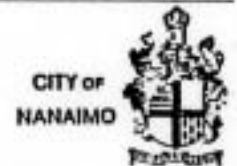
NANAIMO HERITAGE BUILDING DESIGN
GUIDELINES

Case Study

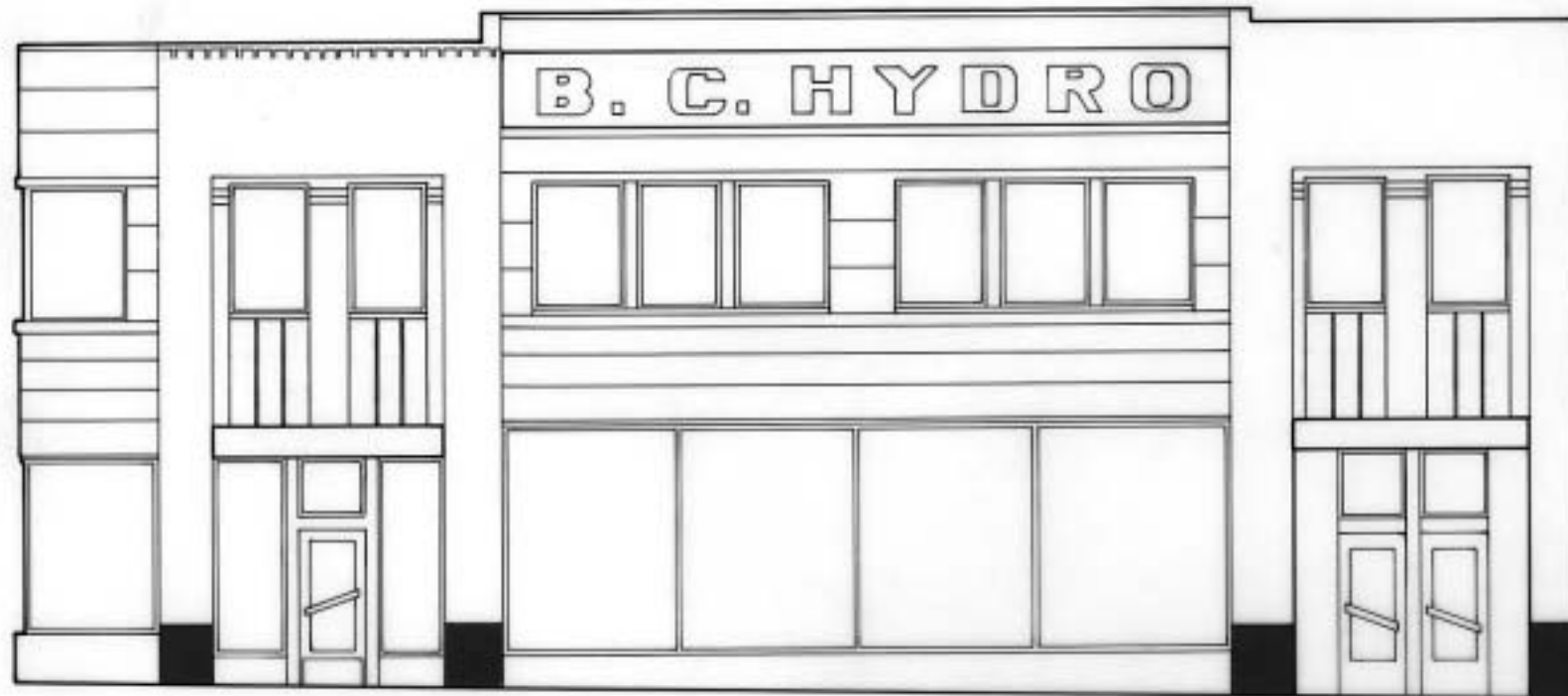
B.C. Hydro

B. Recommended design

- Essentially, all original elements are intact and should at all costs be preserved
- 1. Plastic panels should be removed
- 2. Entire building should be repainted
- 3. Existing awnings, if replaced, should be similar in appearance and placement



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NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

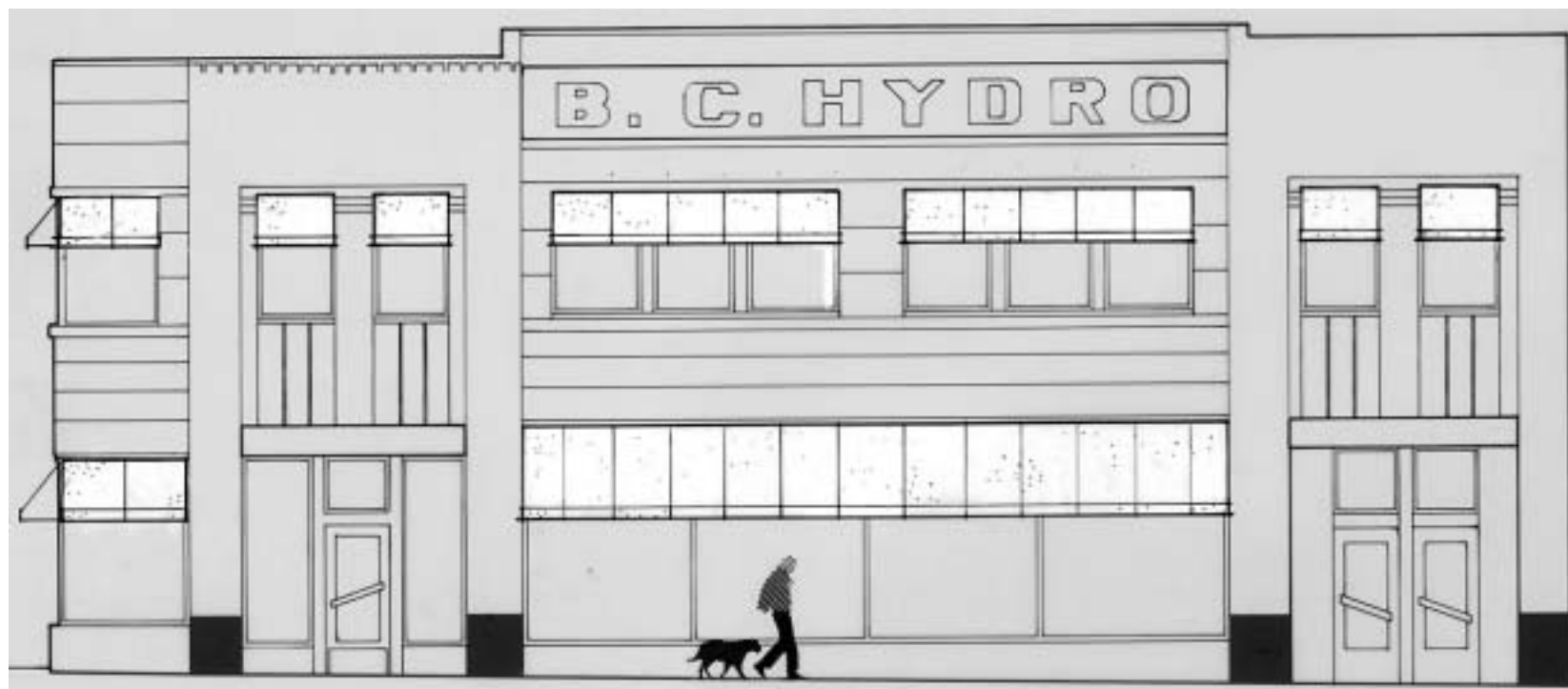
B.C. Hydro

D. Auxiliary components

1. If required, 3-point canopies shaped to fit structural openings should be used
2. If additional signage is required, it should be placed along the canopy valence, under canopy, painted on glass, or neon tubing



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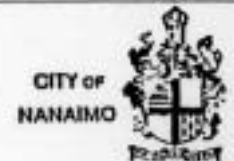
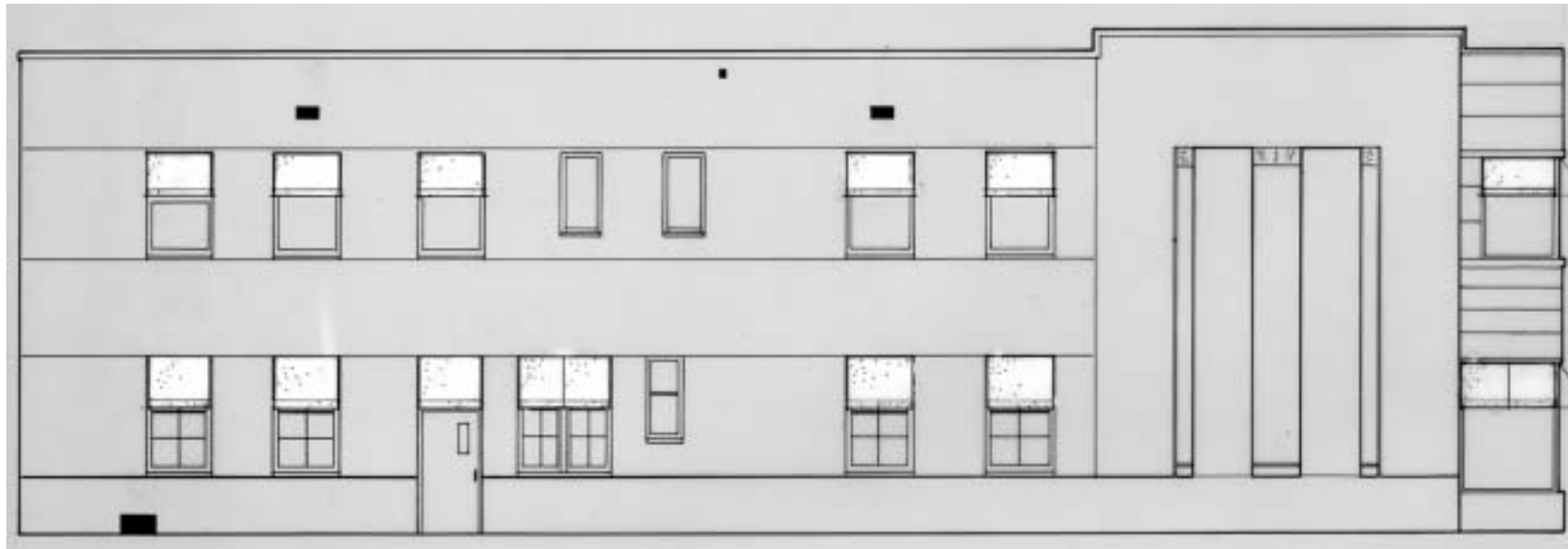
NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

B.C. Hydro

D. Auxiliary components

1. If required, 3-point canopies shaped to fit structural openings should be used
2. If additional signage is required, it should be placed along the canopy valence, under canopy, painted on glass, or neon tubing



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DAKIN BLOCK

3.10 GENERAL RECOMMENDATIONS

This building is a delightful part of the Commercial Street streetscape with its delicately detailed brickwork and beautiful bevelled glass second storey arched windows. The ground floor storefronts, however, have been completely rebuilt and seriously detract from the nature of the building. The facade treatment should reflect its prominent corner location, and with proper storefront modifications, this building could become a show piece.

On the Skinner Street elevation, the blocked-in windows should be opened and the paint removed to expose the original brick. The Dakin Block forms an important part of the streetscapes of both Commercial and Skinner Street and exists in juxtaposition with Rogers Block, with which it shares a contiguous cornice.

NANAIMO HERITAGE BUILDING DESIGN
GUIDELINES

Case Study

Dakin Block

A. Existing condition

AREAS OF CONCERN

1. None apparent

UNSUITABLE MODIFICATIONS

2. Entire ground floor shopfronts are out-of-keeping with the heritage nature of the building
3. Projecting canopy
4. Blocked-in fascia panel on ground floor

0 1 2 3 6m



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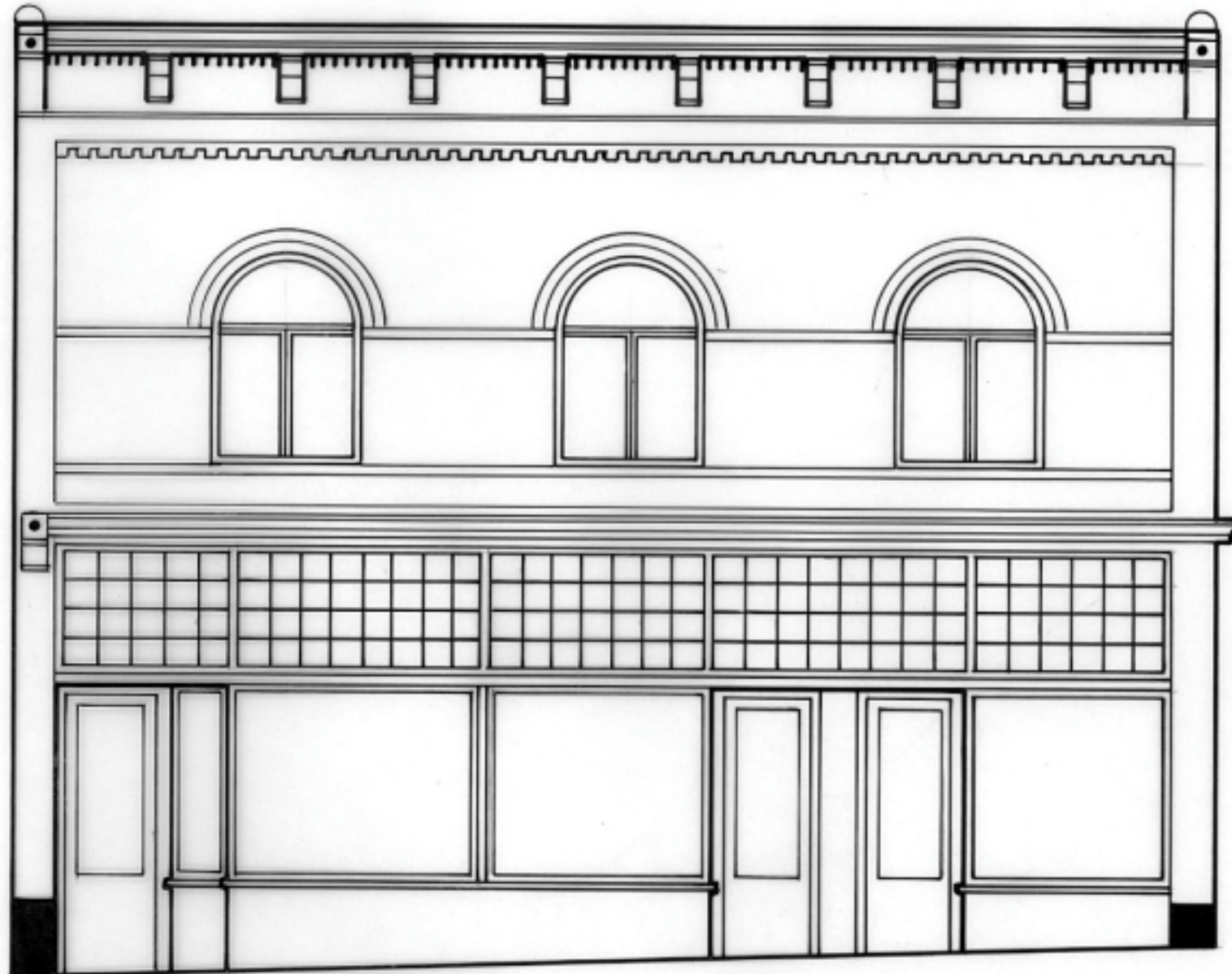
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4

3

2



NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

Dakin Block

B. Recommended design

1. Removal of canopy
2. Rebuilding of storefront elements.
A more sympathetic period treatment is desired, with potential for full-height windows
3. Brick cleaned when possible



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NANAIMO HERITAGE BUILDING DESIGN
GUIDELINES

Case Study

Dakin Block

C. Shopfront & fenestration

1. Replacement of aluminum storefront window frames with more sympathetic elements
2. Location and type of entry doors should be more appropriate to the original building (see Rogers Block)



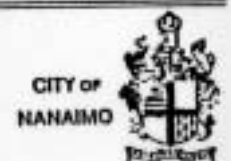
NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

Dakin Block

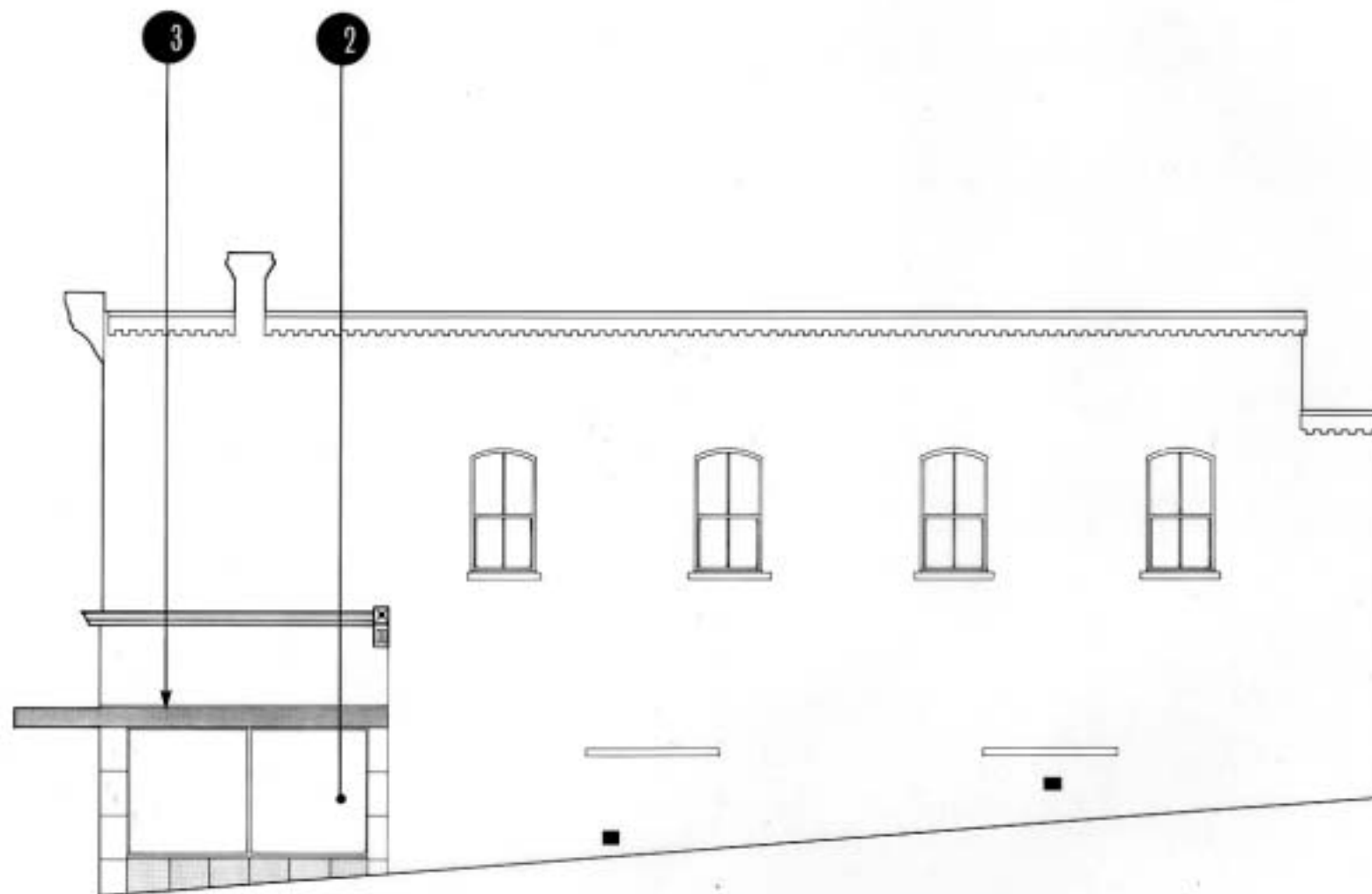
D. Auxiliary components

1. Existing canopy replaced with 3-point fabric canopies shaped to fit storefront openings
2. Signage recommended along canopy valence, under canopy, or painted on glass
3. Lighting recommended as part of canopy design



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NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

Dakin Block

A. Existing condition

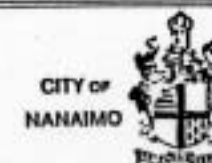
AREAS OF CONCERN

1. None apparent

UNSUITABLE MODIFICATIONS

2. Entire ground floor shopfronts are out-of-keeping with the heritage nature of the building
3. Projecting canopy
4. Blocked-in fascia panel on ground floor

0 1 2 3 6m



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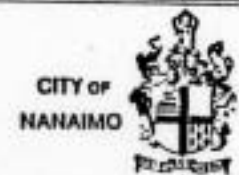
NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

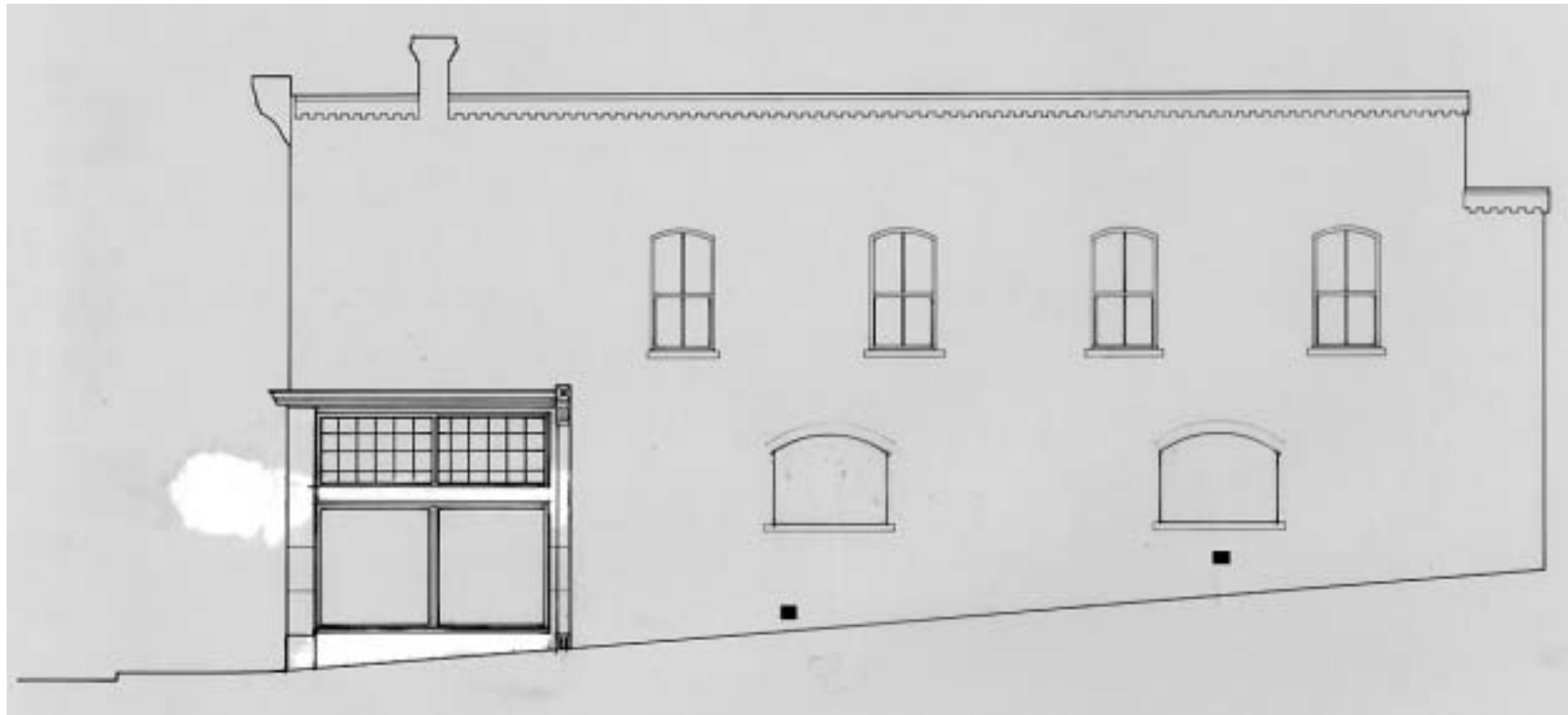
Dakin Block

B. Recommended design

1. Removal of canopy
2. Rebuilding of storefront elements. A more sympathetic period treatment is desired, with potential for full-height windows
3. Brick cleaned when possible



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NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

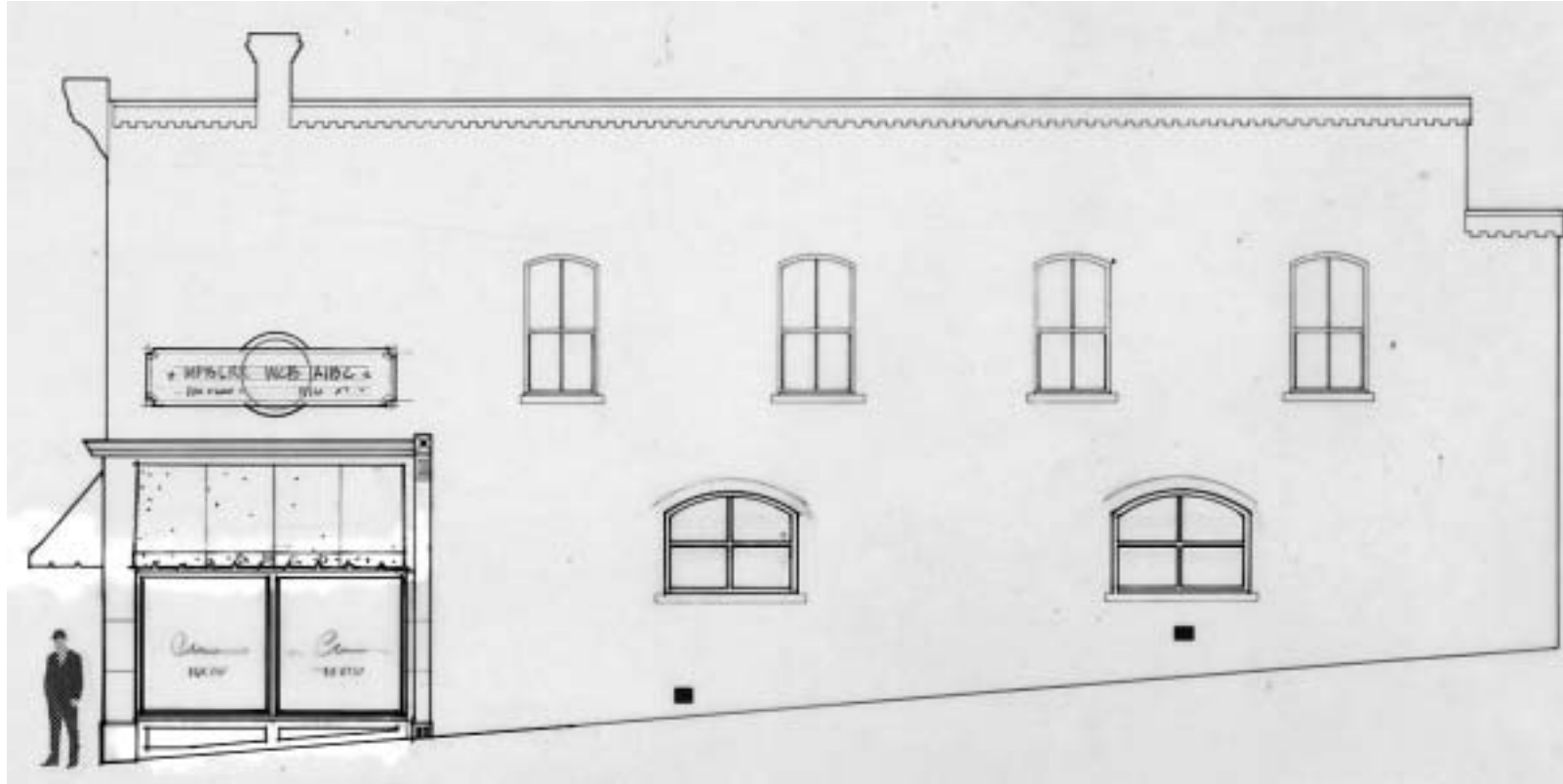
Dakin Block

D. Auxiliary components

1. Existing canopy replaced with 3-point fabric canopies shaped to fit storefront openings
2. Signage recommended along canopy valence, under canopy, or painted on glass
3. Lighting recommended as part of canopy design



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GUSOLA BLOCK

3.11 GENERAL RECOMMENDATIONS

This building currently displays a mixture of styles and requires an overall upgrading in order to best reflect its prominent location at the intersection of Commercial and Wharf Streets.

The storefront on the southern corner, with its beautiful tilework, should be retained intact. The other storefront units on Commercial Street should be rebuilt to reflect this existing component. The existing canopy is unfortunately not in keeping with the nature of the building and should be altered so as to fit the individual structural openings. It is strongly recommended that the backlit fluorescent sign on the southern corner facade be removed.

The blank Wharf Street facade unfortunately has a very detrimental impact on the street and its bleak aspect should be softened by the use of canopies, which would also shelter pedestrians. A contrasting surface treatment could also be used at ground level, such as tilework similar to that on the front facade.

A good finishing touch would be the application of signage naming the building on the front facade.



NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

Gusola Block

A. Existing condition

AREAS OF CONCERN

1. None apparent

UNSUITABLE MODIFICATIONS

2. Eccentrically shaped fenestration
3. Fenestration inappropriate
4. Inappropriate signage (backlit fluorescent)

0 1 2 3 6m

Nanaimo
First



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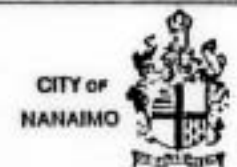
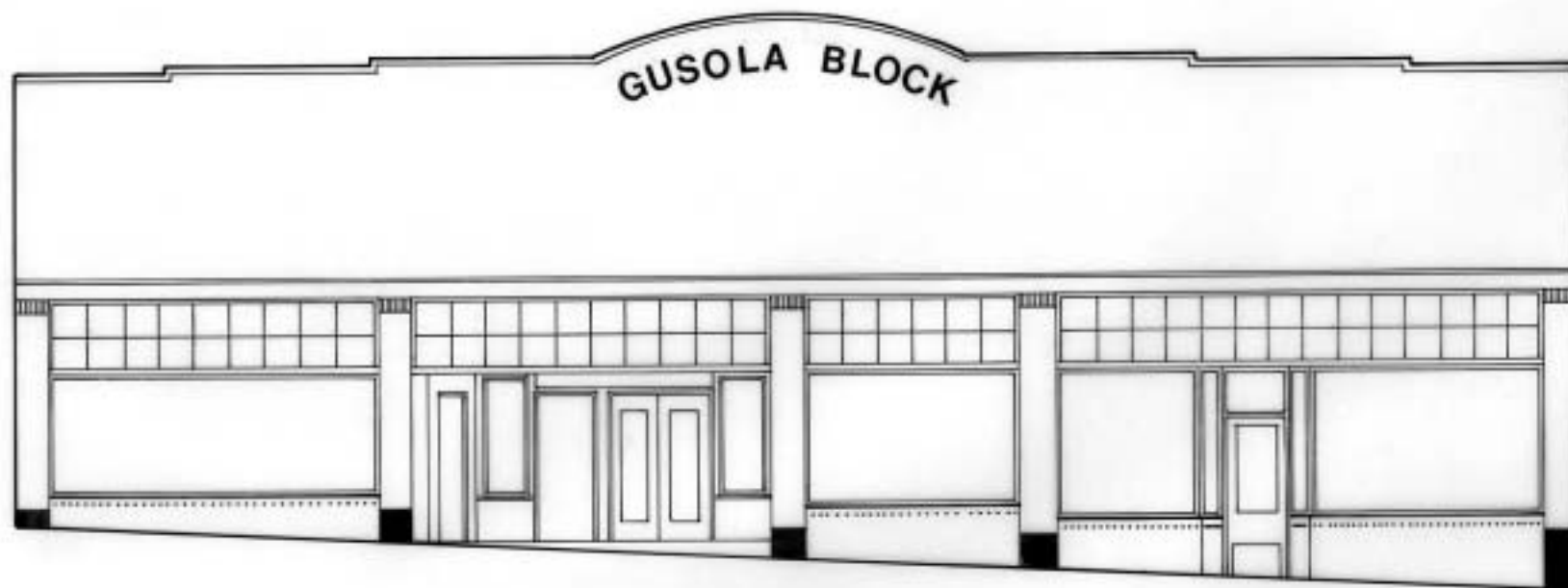
NANAIMO HERITAGE BUILDING DESIGN
GUIDELINES

Case Study

Gusola Block

B. Recommended design

1. Rebuilding of most storefront elements. The southernmost storefront should remain intact



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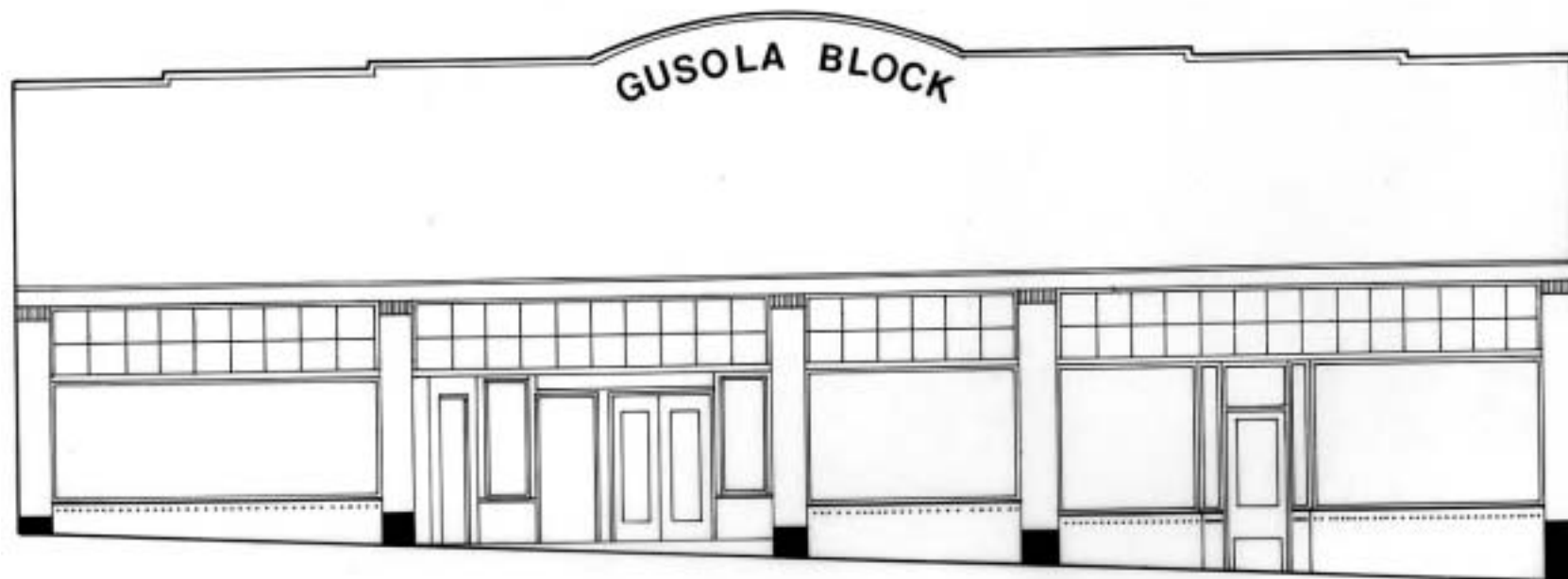
NANAIMO HERITAGE BUILDING DESIGN
GUIDELINES

Case Study

Gusola Block

C. Shopfront & fenestration

1. Rebuilding of storefront elements, including windows, doors, and wall surfaces



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NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

Gusola Block

D. Auxiliary components

1. Existing 'strip' canopy should be modified to fit structural openings
2. Signage recommended along canopy valences, under canopies, or painted on glass
3. Lighting recommended as part of canopy design



NANAIMO HERITAGE BUILDING DESIGN
GUIDELINES

Case Study

Gusola Block

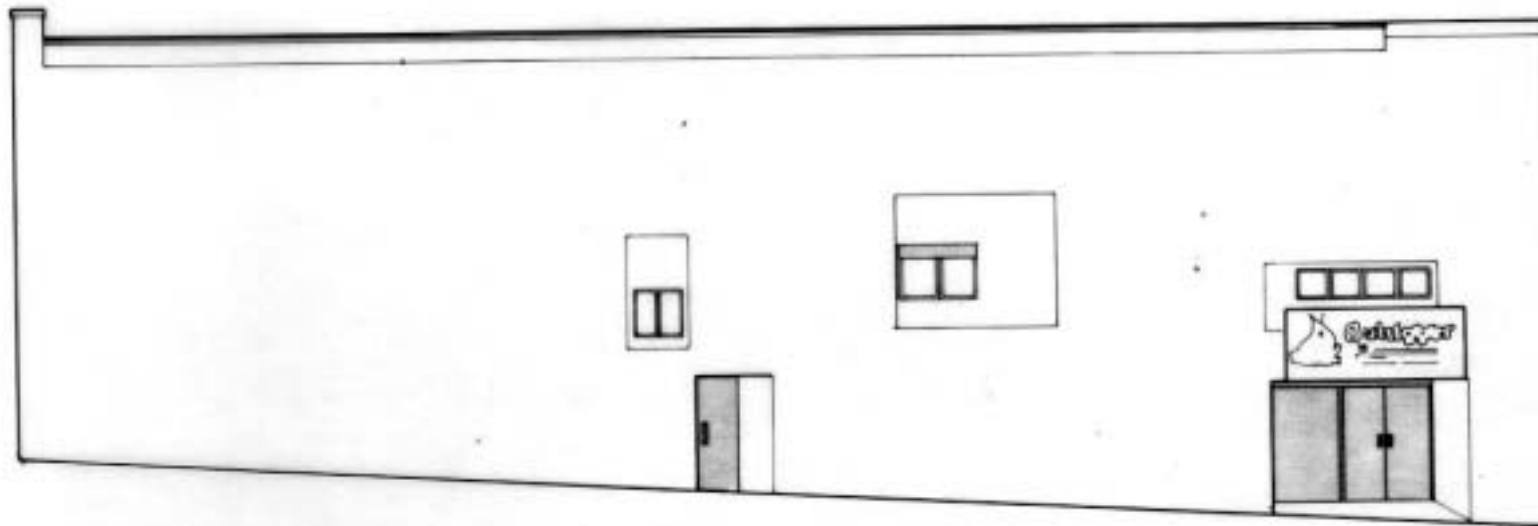
A. Existing condition

AREAS OF CONCERN

1. None apparent

UNSUITABLE MODIFICATIONS

2. Entire facade is unsympathetic to heritage nature of the area



0 1 2 4 12m

Henningsen

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NANAIMO



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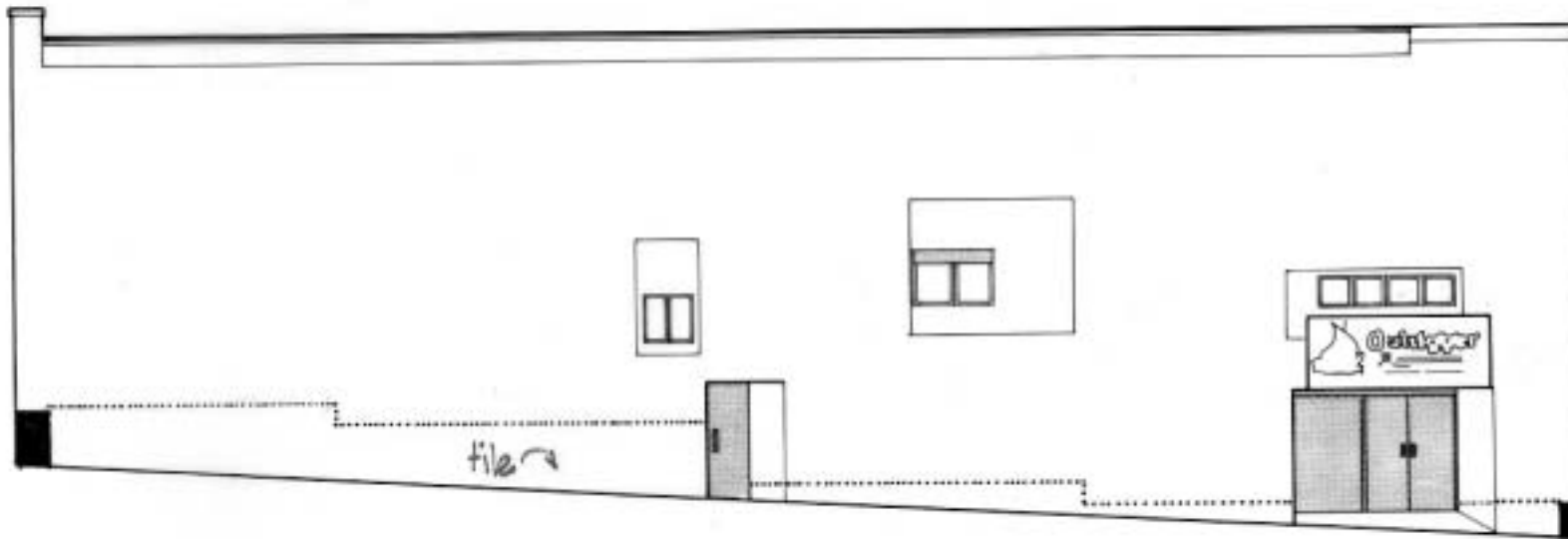
NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

Gusola Block

B. Recommended design

1. Canopies and colour should be used to soften impact of blank facade on the streetscape
2. Contrasting surface materials could be used for accenting and highlighting at street level



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Trust*

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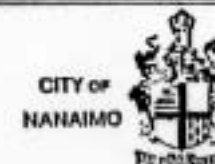
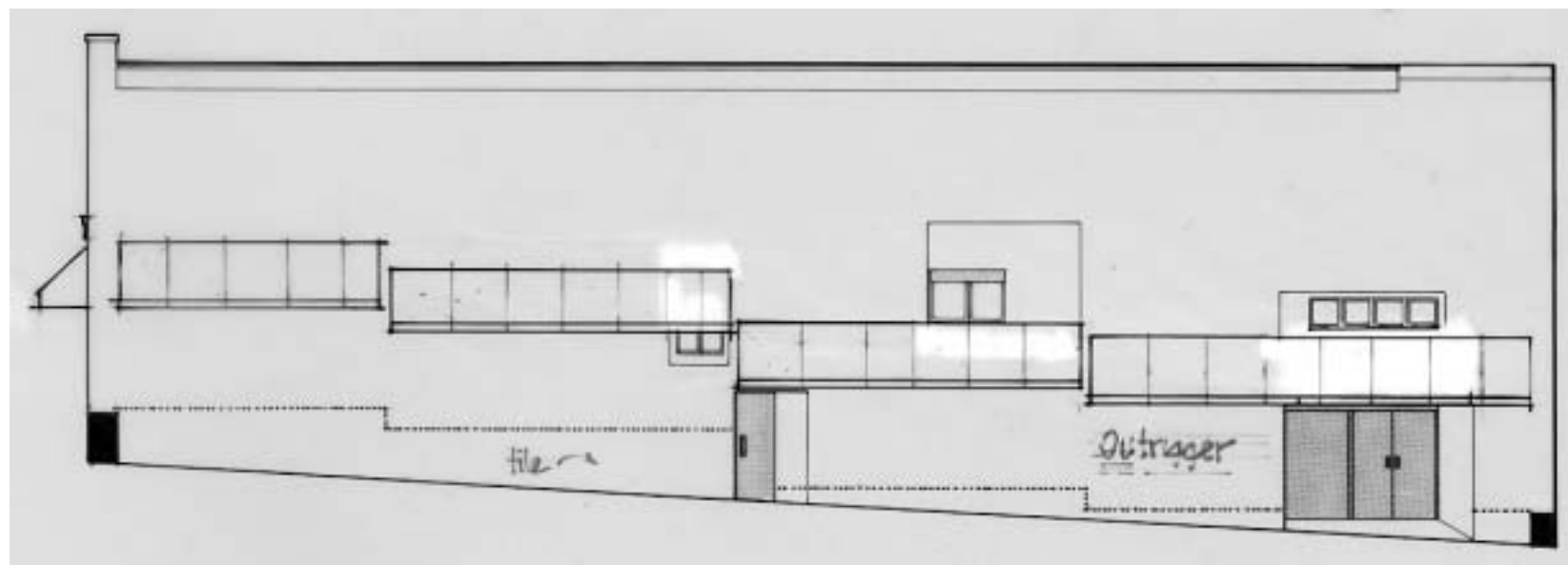
NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

Gusola Block

D. Auxiliary components

1. Canopies placed to shelter pedestrian traffic
2. Signage recommended along canopy valences
3. Lighting recommended as part of canopy design



THE FOUNDATION GROUP

MERCHANT'S BANK

3.12 GENERAL RECOMMENDATIONS

The Merchant's Bank is one of the most architecturally significant buildings in the City of Nanaimo, but its original appearance has been radically altered by the overall application of a completely inappropriate stucco treatment. The removal of stucco is discussed in Section 2.2.1 and in Appendix C.

It is, unfortunately, almost impossible to deal with the heritage aspects of the building unless the stucco is removed. The ground floor windows are extremely beautiful and do not lend themselves to a canopy treatment.

Any measures short of restoration would be strictly remedial. The restoration of this building could easily be the highlight of the H.A.R.P. project and would make this building, in its prominent location, one of the highlights of the City. Measured drawings of the original facades have been prepared and are available through the City of Nanaimo.

It is strongly advised that the restoration of this building be considered of the highest possible priority.

NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

Merchant's Bank

A. Existing condition

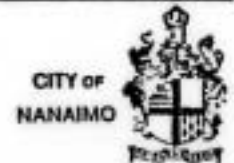
AREAS OF CONCERN

1. Stucco is cracked and peeling

UNSUITABLE MODIFICATIONS

2. Stucco over original facade
3. Aluminum-frame entry doors
4. Second storey entrance

0 1 2 3 6m



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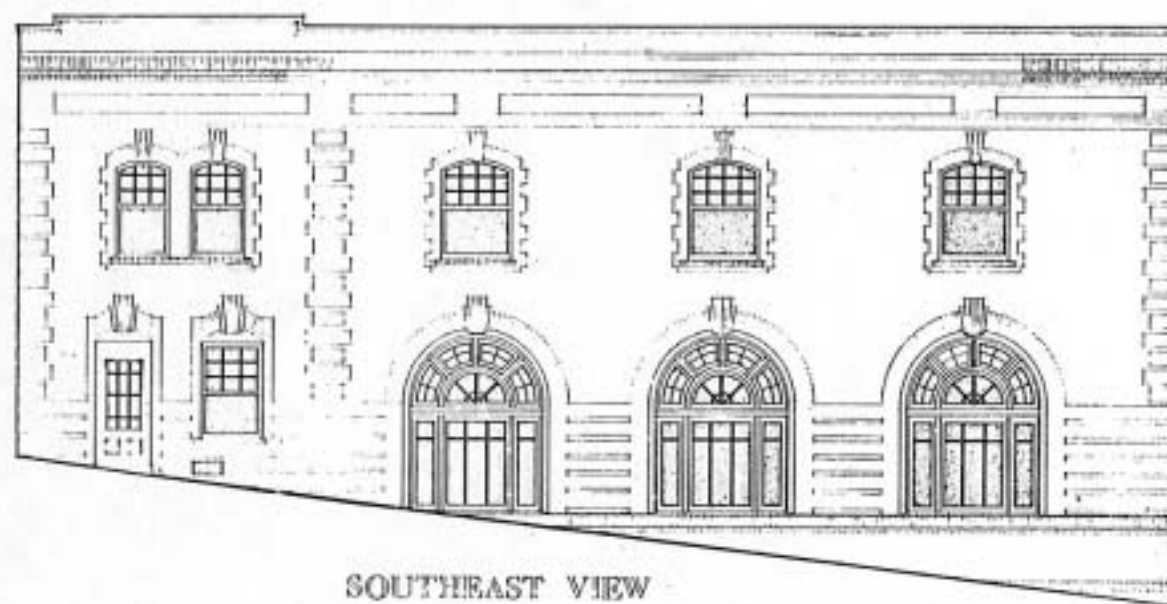
Case Study

Merchant's Bank

B. Recommended design

As much as is possible, a return to the original appearance is strongly recommended. References should be made to original photographs and the measured drawings that have been prepared

1. Stucco to be removed
2. Second storey entrance to be modified
3. Cornice to be restored



SOUTHEAST VIEW



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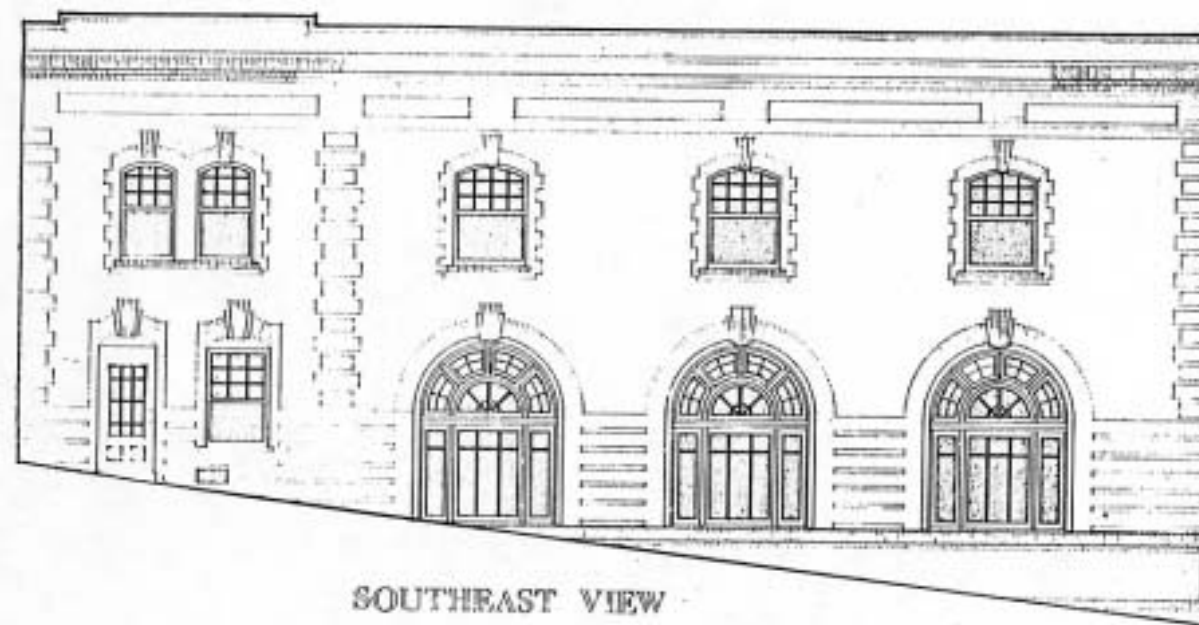
NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

Merchant's Bank

C. Shopfront & fenestration

1. Fenestration to be retained except for main entry doors
2. Second floor entry door to be replaced



*Nanaimo
Trust*

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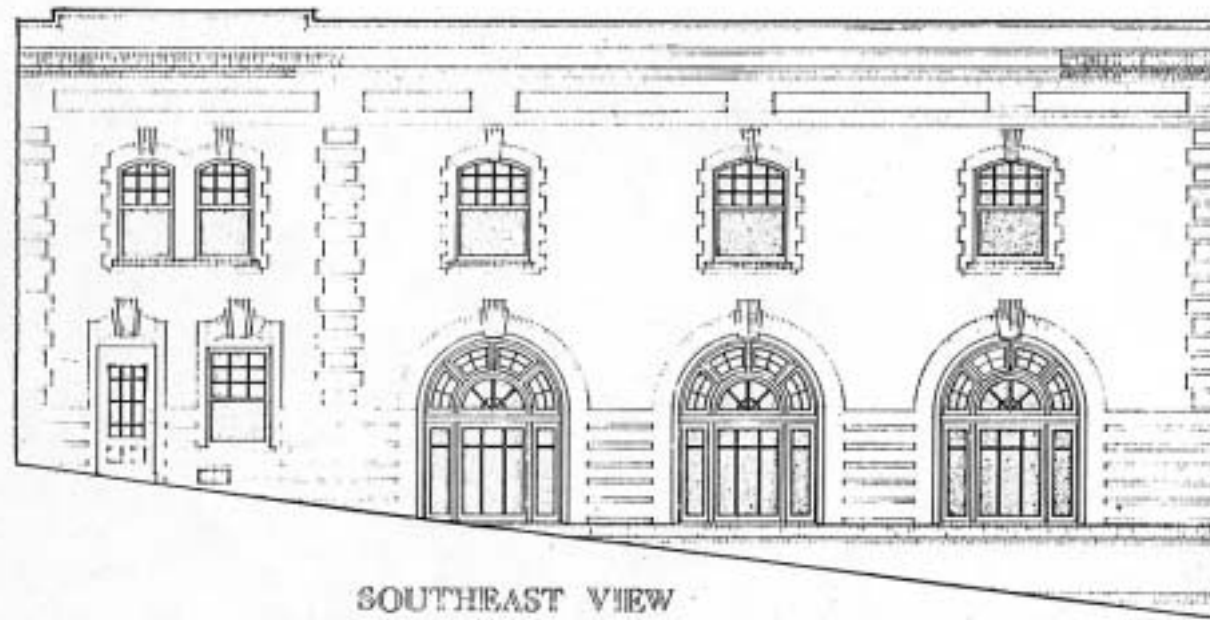


THE FOUNDATION GROUP

NANAIMO HERITAGE BUILDING DESIGN
GUIDELINES

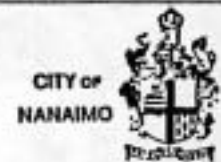
Case Study

Merchant's Bank



D. Auxiliary components

1. Canopies not recommended except over second floor entry
2. Signage recommended painted on glass or horizontally projecting
3. Spotlighting recommended if the building is restored



THE FOUNDATION GROUP

OLD FIRE HALL

3.13 GENERAL RECOMMENDATIONS

This building is one of the most prominent landmarks in the downtown area. It is in mostly original condition except for the northern facade (main entrance) which should be upgraded to match the rest of the building.

There are many maintenance problems that should be immediately addressed to prevent further deterioration of the interior and exterior fabric of the building. Since all four facades of the building are highly visible, it is strongly recommended that the building be returned to its original appearance as closely as possible.



NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

Old Fire Hall

A. Existing condition

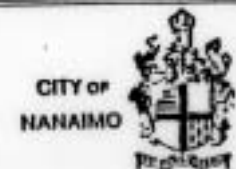
AREAS OF CONCERN

1. Leaking roof which endangers structural integrity
2. Damaged flashing

UNSUITABLE MODIFICATIONS

3. Large fascia panels of stucco
4. Aluminium storefront fenestration
5. Inappropriate signage
6. Second storey windows

0 1 2 3 6m



THE FOUNDATION GROUP



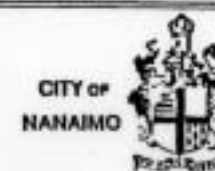
NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

Old Fire Hall

B. Recommended design

1. Removal of storefront elements and rebuilding of fascia
2. Reconstruction of second storey stucco fascia
3. Removal of signage



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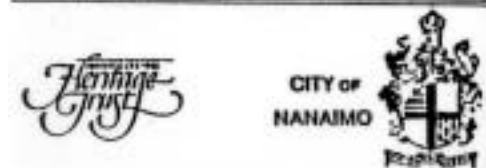
NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

Old Fire Hall

C. Shopfront & fenestration

1. Reestablishment of fenestration details
2. Replacement of existing ground floor with sympathetic shopfront elements



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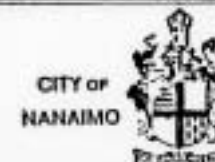
NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

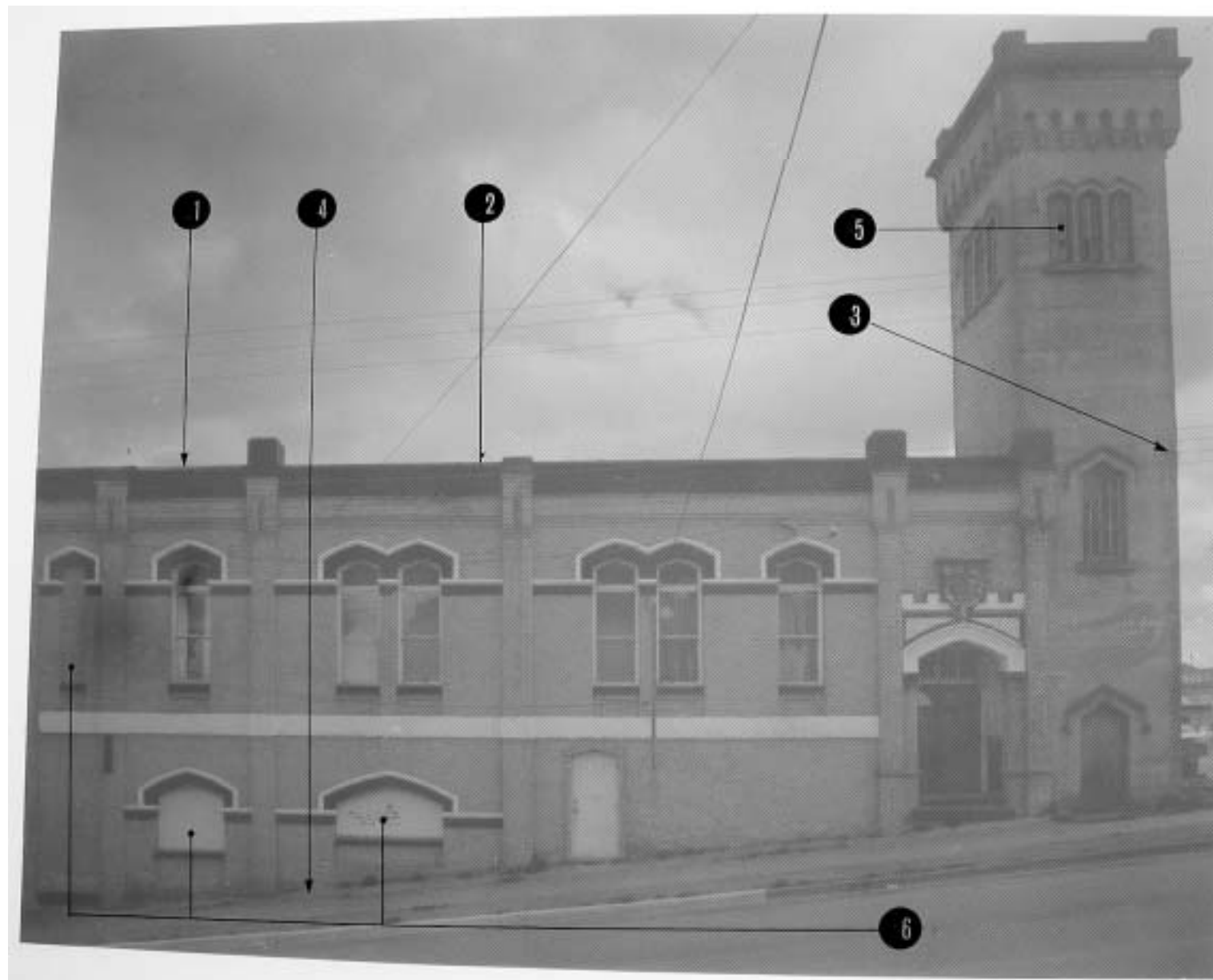
Old Fire Hall

D. Auxiliary components

1. Potential for 3-point fabric canopies on ground floor and second level
2. Signage recommended along canopy valences, horizontally projecting signs or painted on glass
3. Lighting recommended as part of canopy design
4. Night-lighting recommended to highlight the prominent landmark status of this building



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NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

Old Fire Hall

A. Existing condition

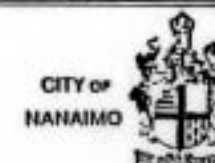
AREAS OF CONCERN

1. Leaking roof which endangers structural integrity
2. Damaged flashing
3. Spalling concrete on tower which has exposed reinforcing bars
4. Broken sidewalk causing leakage into brick
5. Broken windows

UNSUITABLE MODIFICATIONS

6. Blocked-in windows

0 1 2 3 6m



THE FOUNDATION GROUP

NANAIMO HERITAGE BUILDING DESIGN
GUIDELINES

Case Study

Old Fire Hall

A. Existing condition

AREAS OF CONCERN

1. Leaking roof which endangers structural integrity
2. Damaged flashing
3. Broken windows

UNSUITABLE MODIFICATIONS

4. Shed at rear to be removed
5. Inappropriate signage

0 1 2 3 6m

Heritage Trust

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NANAIMO



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GREAT NATIONAL LAND BUILDING

3.14 GENERAL RECOMMENDATIONS

This building is a downtown landmark and a model of how to keep a historic building in its original exterior condition. The visual appearance has been maintained and, therefore, there are almost no design considerations to be discussed.

Repairs and cleaning should be approached as recommended in the H.A.R.P. Stage II Costing Report. The realty sign should be removed from between the front columns and placed on the face of the building. The main entry should be floodlit to highlight its architectural contribution to the streetscape. Measured drawings have been prepared and are available through the City of Nanaimo. This building is a highly important part of the Specified Heritage Area.



NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

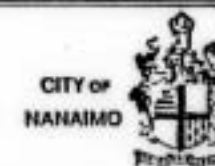
Case Study

Great National Land Building

A. Existing condition

The character suits completely its heritage nature and is an impressive anchor to the specified historic district. The only modifications that should be undertaken should involve restoration of individual details, surface cleaning, or overall maintenance

0 1 2 3 6m



THE FOUNDATION GROUP

CALDWELL BLOCK

3.15 GENERAL RECOMMENDATIONS

While virtually every original surface has been removed or replaced, an excellent opportunity exists to return this building to its original character.

The stucco covering the original brick should be removed as discussed in Section 2.2.1 and Appendix C. The storefront components should be replaced and the metal sheathing removed to expose what is behind.

The restoration of the appearance of this building would be a significant asset to the Commercial Street streetscape.

NANAIMO HERITAGE BUILDING DESIGN
GUIDELINES

Case Study

Caldwell Block

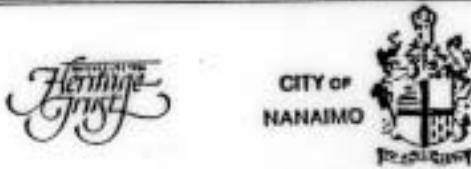
A. Existing condition

AREAS OF CONCERN

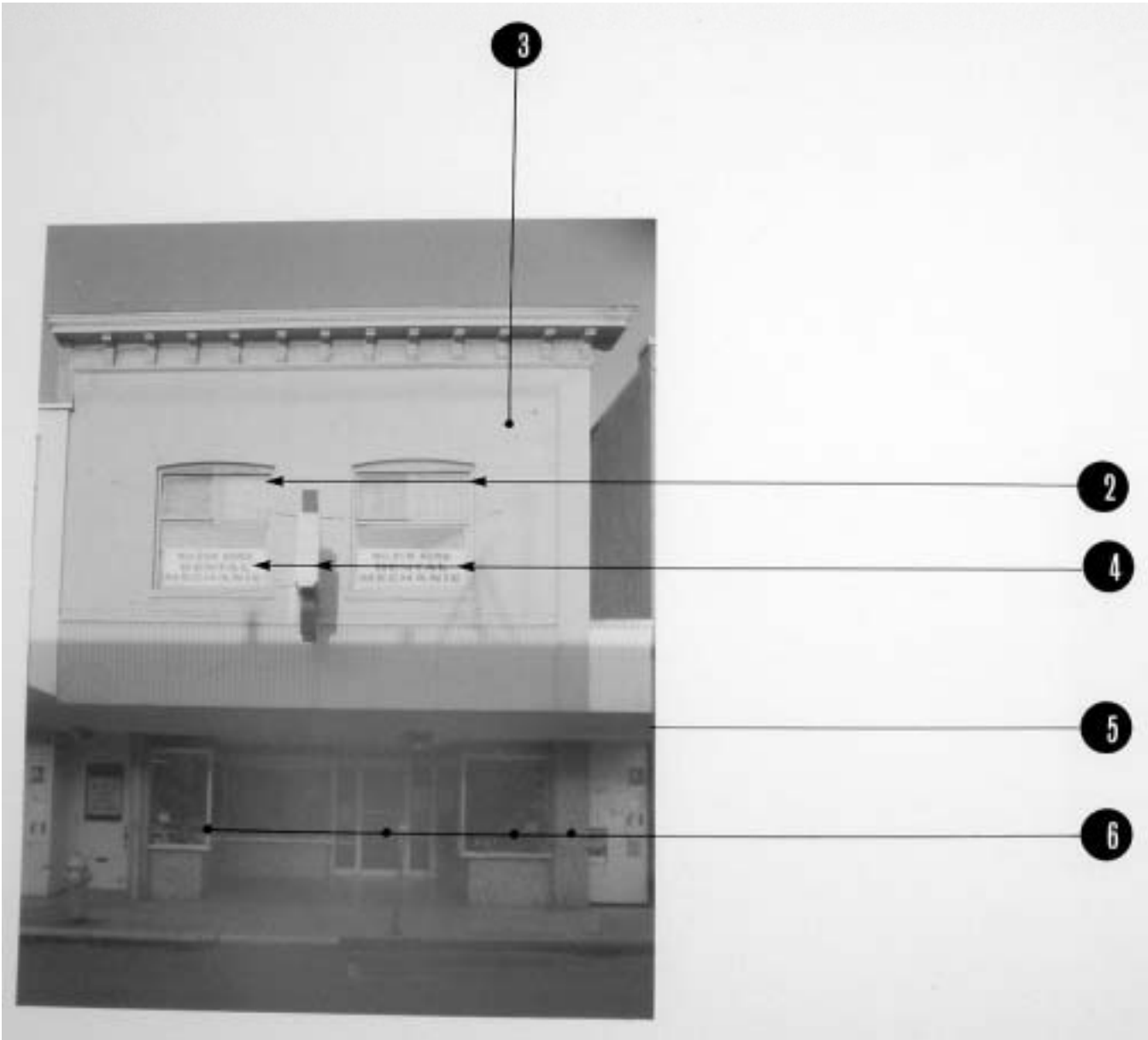
1. None apparent

UNSUITABLE MODIFICATIONS

2. Second storey windows
3. Stucco over original brickwork
4. Inappropriate signage
5. Metal canopy
6. Ground floor blocked-up and replaced. Aluminum frame storefront windows and inappropriate tilework



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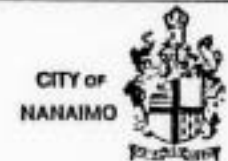
NANAIMO HERITAGE BUILDING DESIGN
GUIDELINES

Case Study

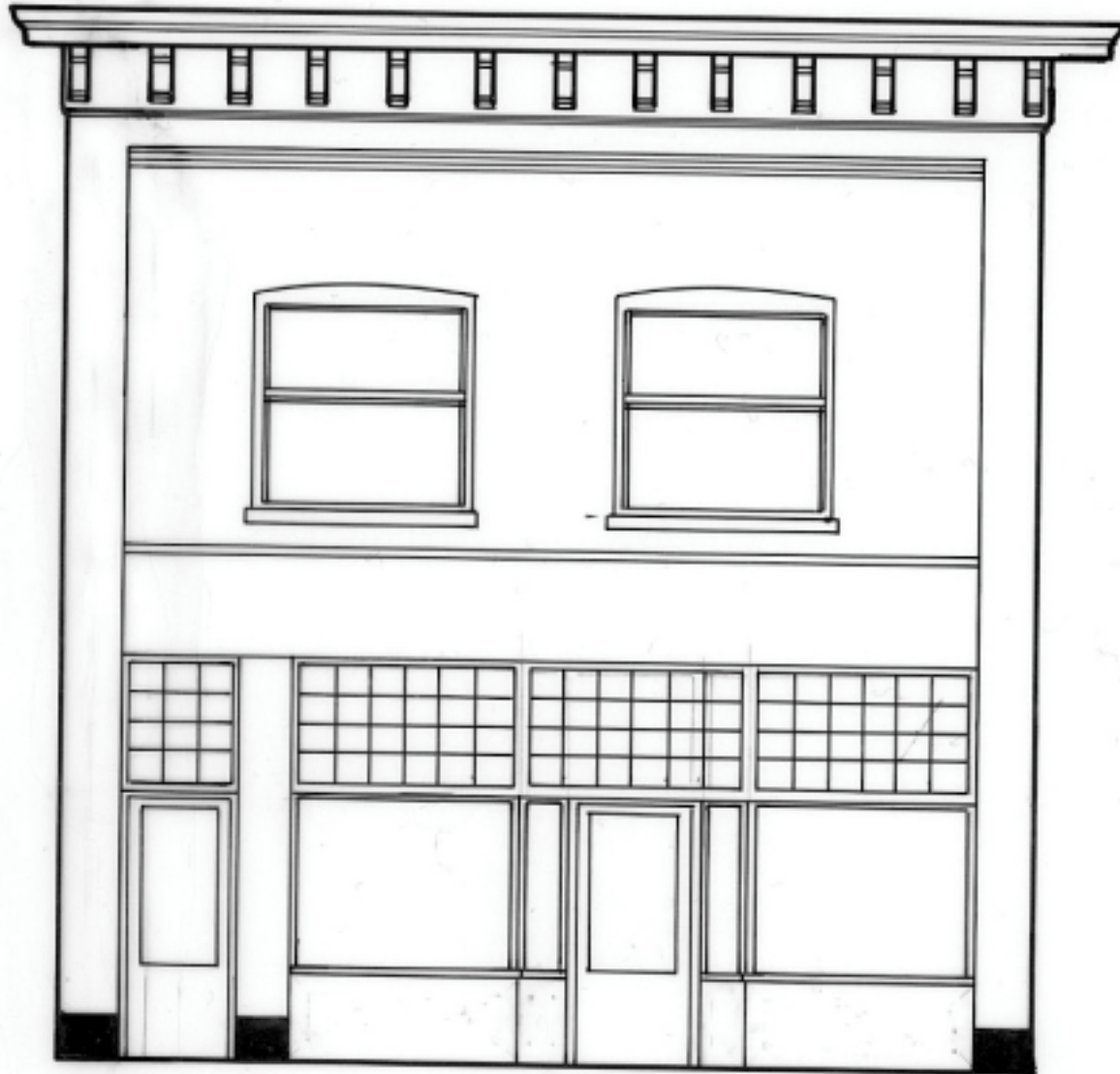
Caldwell Block

B. Recommended design

1. Replacement of second storey windows
2. Removal of metal canopy and ground floor fascia panel
3. Removal of inappropriate signage
4. Rebuilding of storefront elements
5. Replacement with new signage, canopies, and lighting
6. Remove stucco; repair and patch brickwork



THE FOUNDATION GROUP





NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

Caldwell Block

C. Shopfront & fenestration

1. Replacement of second storey windows
2. Replacement of aluminum storefront window frames with sympathetic wooden elements
3. Replacement of existing doors
4. Replacement of tilework with sympathetic surfacing elements



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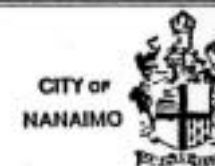
NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

Caldwell Block

D. Auxiliary components

1. Metal canopy replaced with 3-point fabric canopy shaped to fit storefronts
2. Signage recommended along canopy valence, under canopies, or painted on glass
3. Lighting recommended as part of canopy design



THE FOUNDATION GROUP

EAGLE'S HALL

3.16 GENERAL RECOMMENDATIONS

This is an excellent example of the Art Deco style and is in surprisingly original condition. At all costs, this building should be maintained in this condition, with only minor upkeep and maintenance occurring.

It is highly recommended that the building be returned to its original colour scheme. Original plans for this building probably exist and should be checked for clues as to the original colours. There is some evidence to suggest that the body colour would have been cream, with the zig-zag cornice picked out in orange and green and the eagle emblem in dull gold. If necessary, test scraping should be made down to the original layers. This restoration of colour would be a significant contribution to the Bastion and Skinner Street streetscapes.

The storefronts are original and should be retained intact, with minor repairs as necessary. The entrance canopy and doors should be replaced with more sympathetic components. This is stylistically a very important building and should be maintained intact.

NANAIMO HERITAGE BUILDING DESIGN
GUIDELINES

Case Study

Eagle's Hall

A. Existing condition

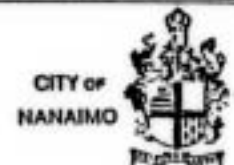
AREAS OF CONCERN

None apparent

UNSUITABLE MODIFICATIONS

1. Inappropriate colour scheme
2. Inappropriate signage
3. Canopy over entrance is out of scale
4. Aluminum entry doors in the main entrance

0 1 2 3 6m



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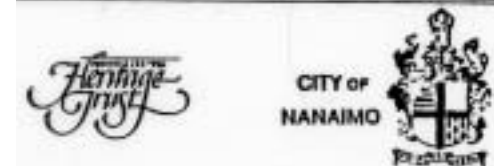
NANAIMO HERITAGE BUILDING DESIGN
GUIDELINES

Case Study

Eagle's Hall

B. Recommended design

1. Removal of existing cloth canopy
2. Replacement of existing main entrance doors
3. Original elements of the building should be preserved at all costs



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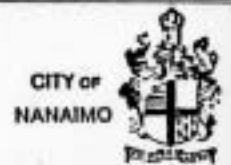
NANAIMO HERITAGE BUILDING DESIGN
GUIDELINES

Case Study

Eagle's Hall

C. Shopfront & fenestration

1. Should be left exactly as is except for main entrance doors



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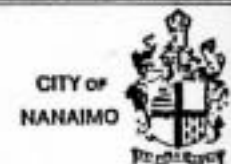
NANAIMO HERITAGE BUILDING DESIGN
GUIDELINES

Case Study

Eagle's Hall

D. Auxiliary components

1. 3-point fabric canopies may be used over shopfronts if shaped to fit structural openings
2. Signage recommended along canopy valence, painted on glass, or neon tubing
3. Lighting recommended as part of canopy design
4. Colours should be used to highlight architectural elements



THE FOUNDATION GROUP



NANAIMO HERITAGE BUILDING DESIGN
GUIDELINES

Case Study

Eagle's Hall

A. Existing condition

AREAS OF CONCERN

None apparent

UNSUITABLE MODIFICATIONS

1. Inappropriate colour scheme
2. Inappropriate signage
3. Canopy over entrance is out of scale
4. Aluminum entry doors in the main entrance

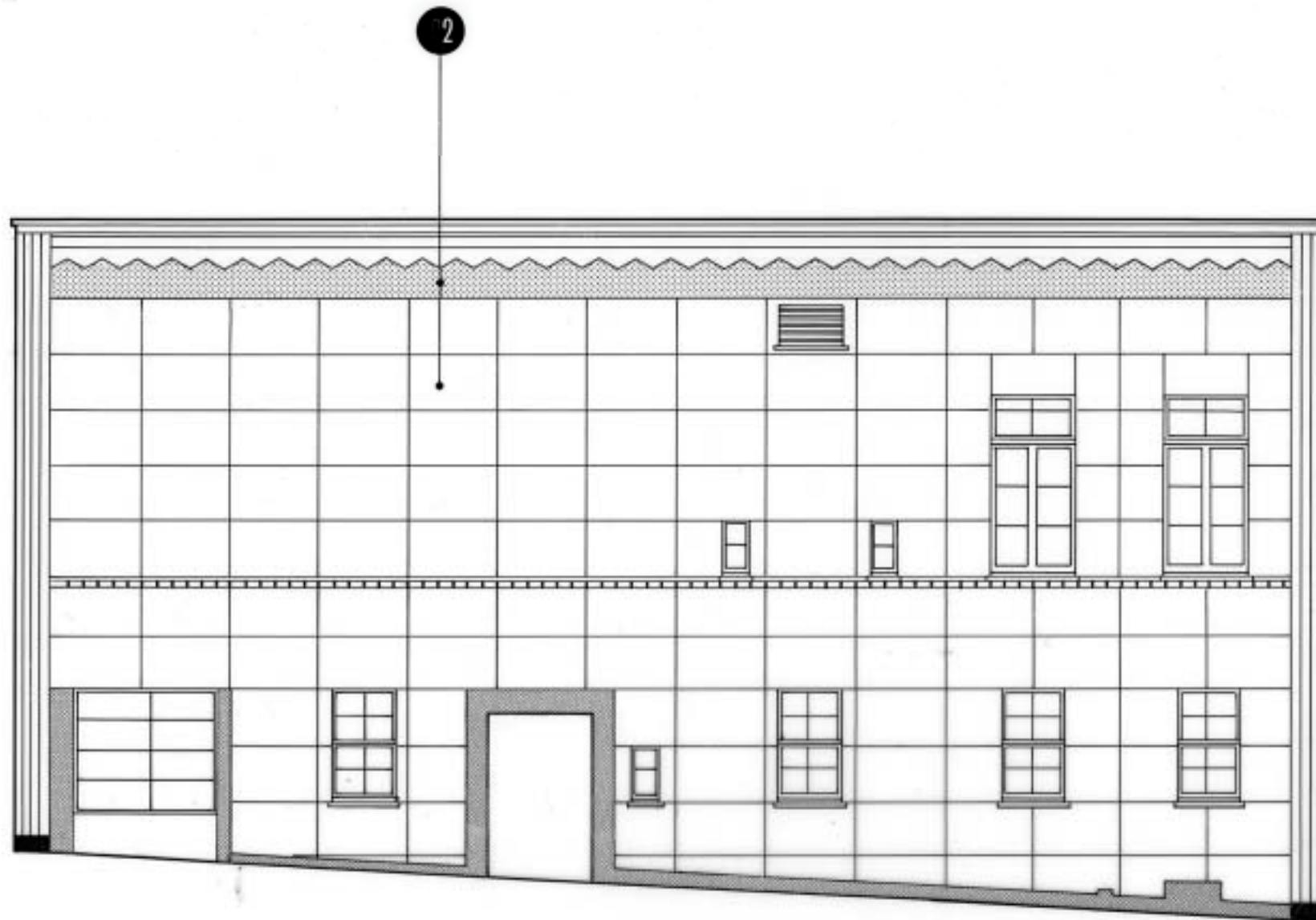
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Nanaimo Heritage Trust

CITY OF
NANAIMO



THE FOUNDATION GROUP



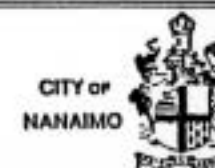
NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

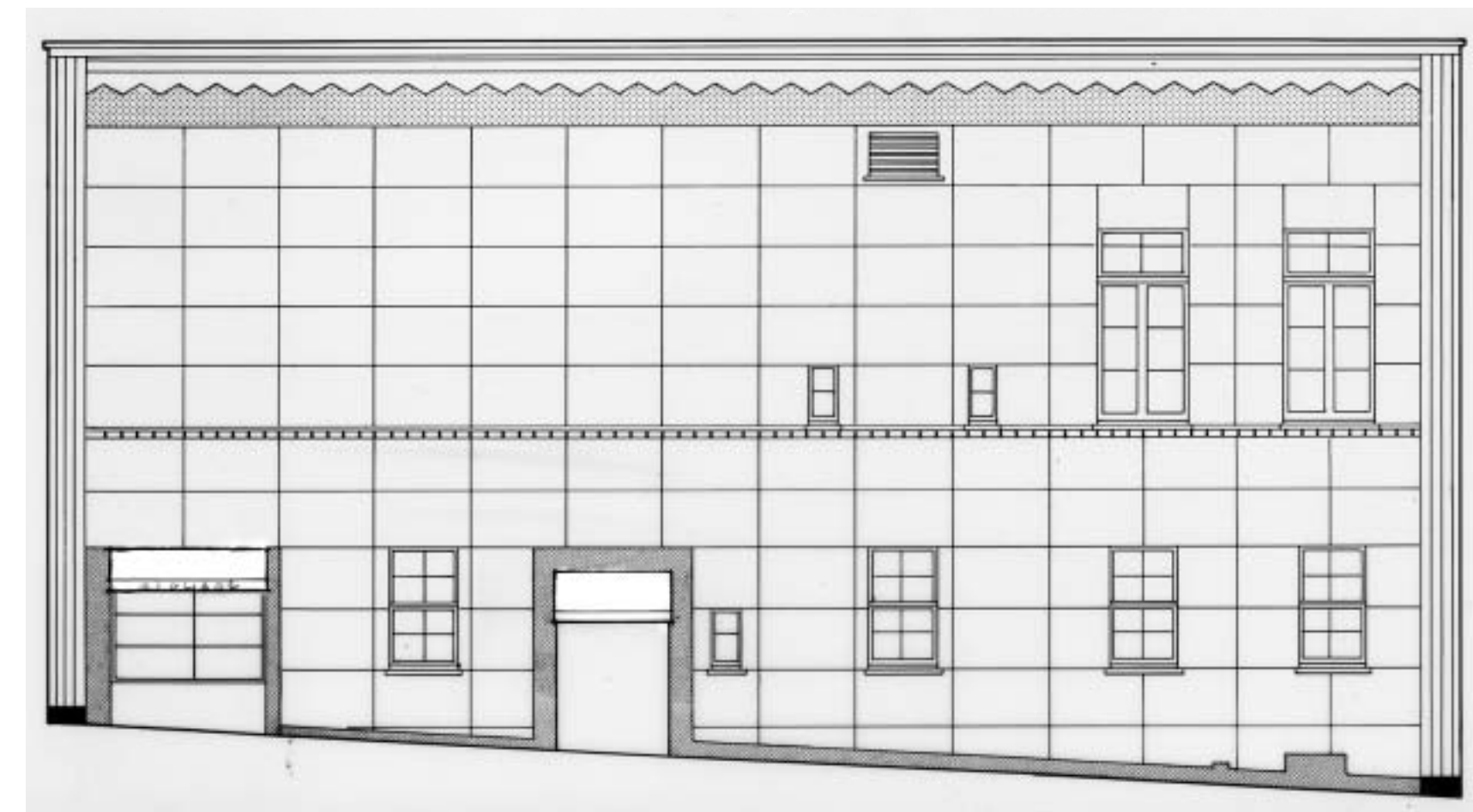
Eagle's Hall

D. Auxiliary components

1. 3-point fabric canopies may be used over shopfronts if shaped to fit structural openings
2. Signage recommended along canopy valance, painted on glass, or neon tubing
3. Lighting recommended as part of canopy design
4. Colours should be used to highlight architectural elements



THE FOUNDATION GROUP



ST. PAUL'S CHURCH

3.17 GENERAL RECOMMENDATIONS

The church is in significantly original condition and should be maintained as such. There is some concern as to leakage along the flashing and around the windows, which should be attended to in order to preserve the interior and exterior fabric of the building.

It may be desirable to mount plexiglass or tempered glass panels over the stained glass windows to provide impact protection as well as added insulation. In this case, the framing elements should be dark toned and as unobtrusive as possible. The small-scale bullrush motif fence along Church Street is significant and should be repaired and maintained. Some consideration might be given to improving the appearance of the side buildings from the parking lot through the use of screens or vegetation.

The church is a significant and historic part of the Specified Heritage Area.



NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

St. Paul's Church

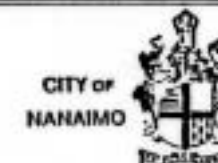
A. Existing condition

AREAS OF CONCERN

1. Leakage along flashing and seepage into walls and interior-- flashing requires attention but slate roof appears to be sound

RECOMMENDED MODIFICATIONS

2. Plexiglass or tempered glass coverings over stained glass windows for breakage protection and additional insulation. Frames to be unobtrusive



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NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

St. Paul's Church

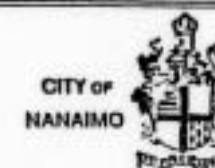
A. Existing condition

AREAS OF CONCERN

1. Leakage along flashing and seepage into walls and interior--flashing requires attention but slate roof appears to be sound

RECOMMENDED MODIFICATIONS

2. Flexiglass or tempered glass coverings over stained glass windows for breakage protection and additional insulation. Frames to be unobtrusive



THE FOUNDATION GROUP

FREE PRESS BUILDING

3.18 GENERAL RECOMMENDATIONS

This building unfortunately underwent a complete rebuilding in 1956 which involved removal of its third storey and demolition of its historic facade. There is no reference in the current facade to the heritage nature of the building, and no way to retrieve this character short of a complete facade reconstruction.

The existing facade, however, is a good period example of the mid 1950s and may, with minor modifications, be worthy of retention in its own right. Visible impediments such as air-conditioning units should be removed. The critical elements in integrating this building into the Specified Heritage Area are appropriate colours and canopies.

It is recommended that the facade be painted in colours sympathetic to the area that will act as a backdrop to the surrounding historic buildings. A brick-coloured body tone is recommended. Canopies may then be in a lighter cream or beige tone. The building is of a rather severe nature, which could be considerably softened through these remedial measures. Interestingly, the Free Press Building forms a significant modern period grouping with the adjacent building, the Modern Café, which is an excellent period facade.

NANAIMO HERITAGE BUILDING DESIGN
GUIDELINES

Case Study

Daily Free Press

A. Existing condition

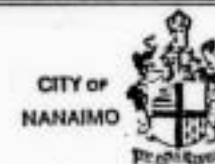
AREAS OF CONCERN

1. None apparent

UNSUITABLE MODIFICATIONS

2. Entire facade has been rebuilt

0 1 2 3 6m



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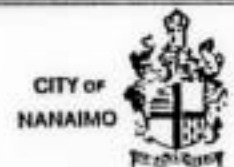
NANAIMO HERITAGE BUILDING DESIGN
GUIDELINES

Case Study

Daily Free Press

B. Recommended design

Short of an entire rebuilding, it is recommended that the facade be treated only with colour and canopies



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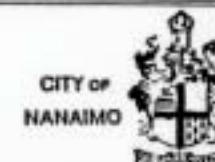
NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

Daily Free Press

D. Auxiliary components

1. 3-point fabric canopies above ground floor and second floor windows



THE FOUNDATION GROUP

COMMERCIAL HOTEL

3.19 GENERAL RECOMMENDATIONS

This building is in good original condition above the ground floor. The street-level components, however, are inappropriate and should be rebuilt.

The two-storey concrete addition which fronts on Commercial Street is unsympathetic and consideration should be given to some type of surface treatment which would make its appearance blend into the streetscape.

The Commercial Hotel is a strong, basic building, the character of which could be promoted and enhanced with plain, simple, ground-level elements.

NANAIMO HERITAGE BUILDING DESIGN
GUIDELINES

Case Study

Commercial Hotel

A. Existing condition

AREAS OF CONCERN

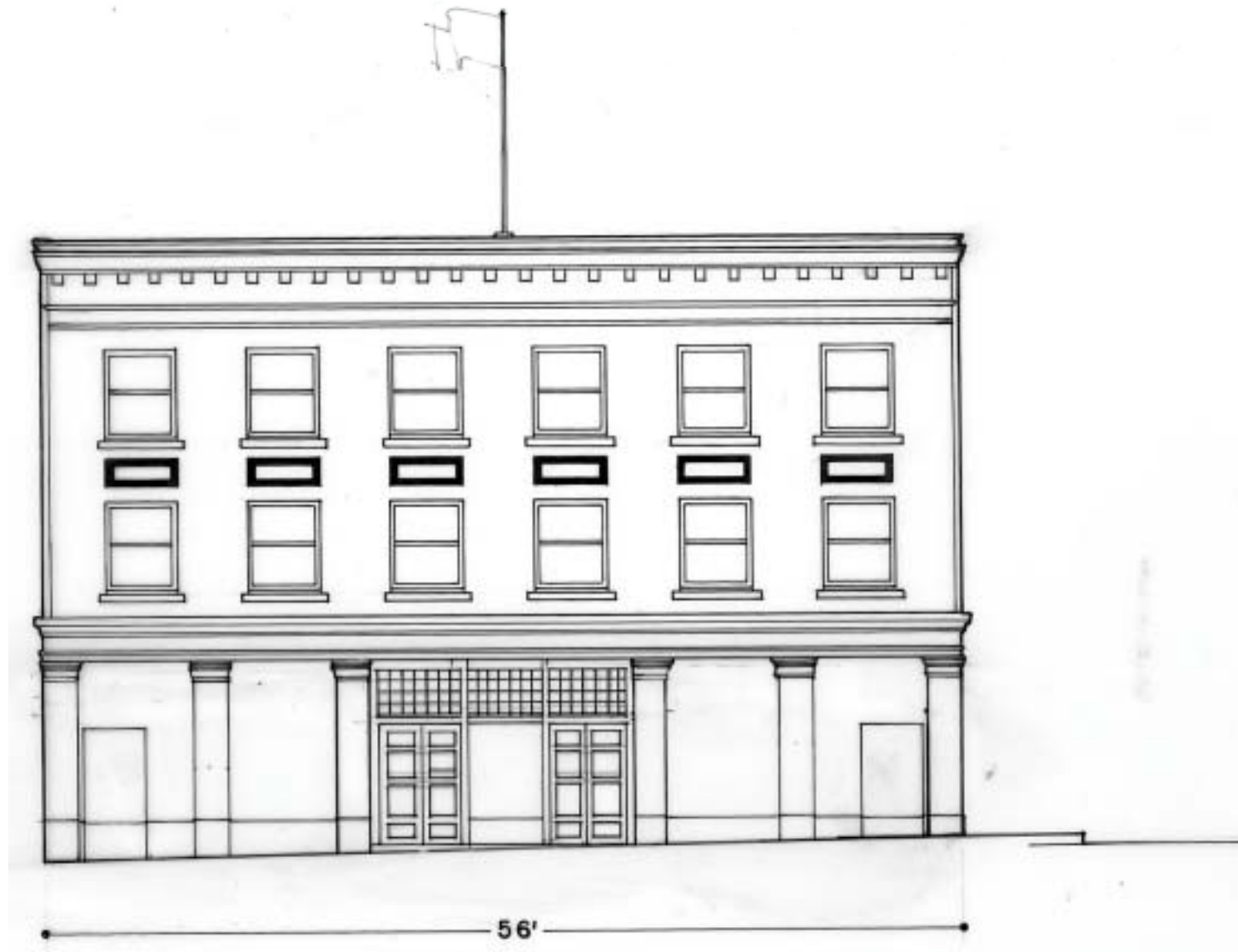
1. None apparent

UNSUITABLE MODIFICATIONS

2. Ground floor has been unsympathetically altered
3. Inappropriate signage



THE FOUNDATION GROUP



NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

Commercial Hotel

B. Recommended design

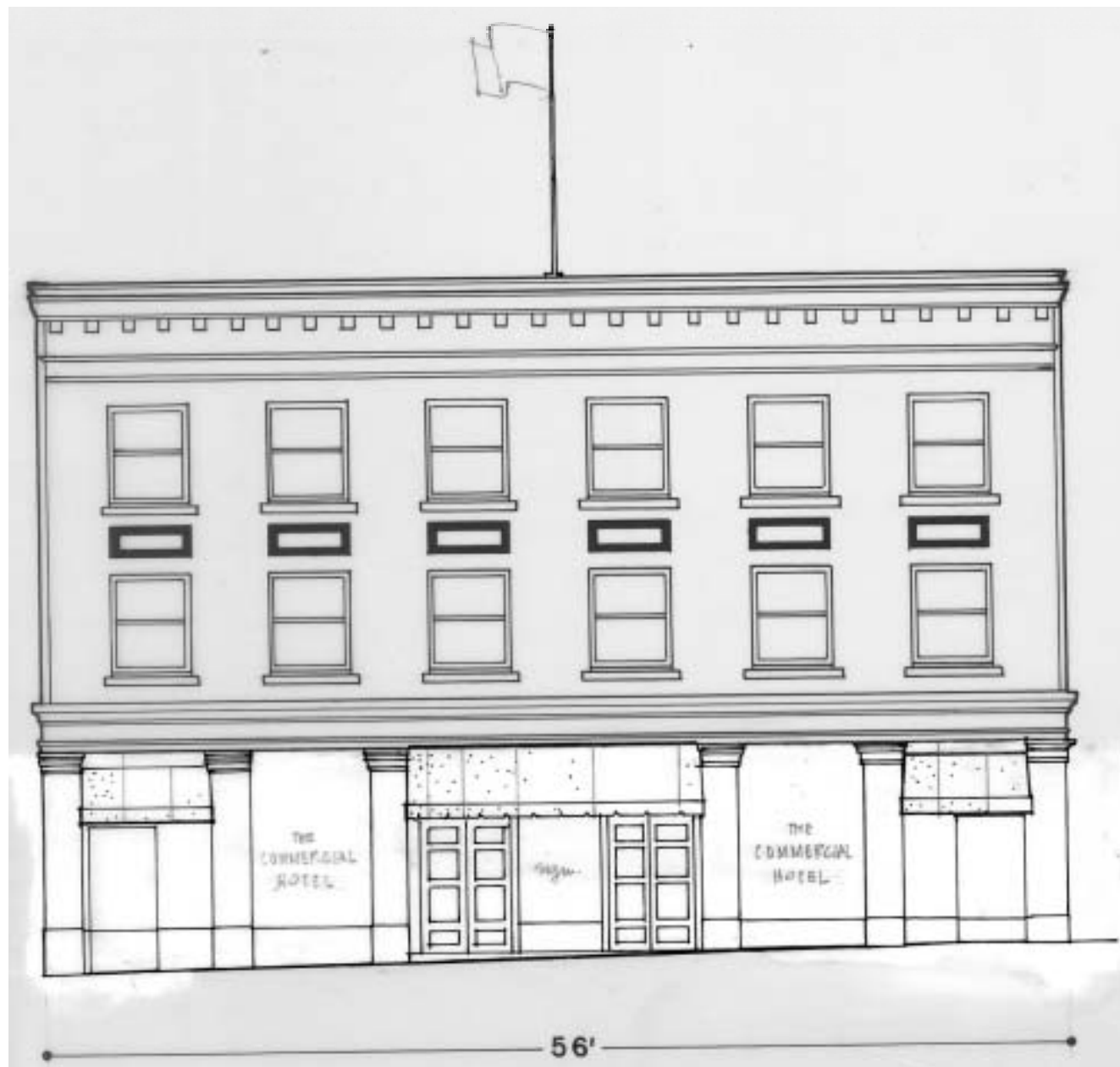
1. Ground floor replaced with sympathetic elements
2. Removal of existing signage



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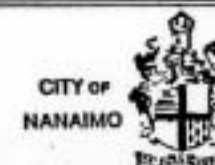
NANAIMO HERITAGE BUILDING DESIGN GUIDELINES

Case Study

Commercial Hotel

D. Auxiliary components

1. 3-point fabric canopies shaped to fit structural openings
2. Signage recommended along canopy valences, under canopies, horizontally projecting or neon tubing
3. Lighting recommended as part of canopy design



THE FOUNDATION GROUP

3.20 GENERAL CONSIDERATIONS

The information presented in the Case Studies in Sections 3.1 through 3.19 is meant as a starting point for each individual owner. The intent is to provide a schematic design that will serve as a framework within which upgrading of the building may occur.

The following steps should be undertaken with each building in order to proceed with further design work and in order to participate in the Heritage Area Revitalization Program.

1. PROBLEM ANALYSIS

- i. Determine all structural problems with the building fabric.
- ii. Determine amount of remaining original building material and its condition.
- iii. Determine which modifications to the building are inappropriate and should be removed.
- iv. Programming of the present and projected uses of the building.

2. RESEARCH

- i. Gathering of all information, especially original building plans and archival photographs, in order to determine the original appearance of the building.
- ii. Gathering of evidence from the building itself. This should include examination of remaining original material for clues as to any potential reconstruction. Any later inappropriate sidings should be partially removed to allow examination of the covered surfaces. The building fabric should be thoroughly researched.
- iii. Determination of original colour scheme if possible. This should involve scraping of test samples down to the original layer if no original information exists.
- iv. Analysis of technical advice and constraints. At this point, all cleaning and restoration methods should be tested, e.g. for brick to be cleaned, a test patch should be set up as outlined in Appendix C.

3. FINAL DETAILED DESIGN

- i. Correlation of above information to determine the best approach for renovation and restoration work.
- ii. Preparation of working drawings and specifications as required.
- iii. Gathering of estimates for the work to be conducted from different sources. This should be clearly itemized.
- iv. Submission of relevant documentation for permits and for H.A.R.P. approval.

4. EXECUTION

- i. Contractors chosen and engaged and work commenced. Close supervision is required to ensure that original material is not removed or damaged. Contractors should be briefed and aware of the heritage nature of the building and cautioned as to the impact of their work. Good workmanship is essential to ensure the continued preservation of the building. It is recommended that contractors be chosen on the basis of past experience in working with heritage-related projects or proven competence rather than for lowest price.
- ii. Upgrading work to proceed under close supervision.
- iii. Final inspection and project completion.

5. **CONTINUING MAINTENANCE**

- i. Regular and systematic maintenance should be set out so that the survival of the building fabric is ensured. Particular attention should be paid to roof coverings, drainage systems and flashings, as well as the upkeep of painted surfaces.

INFILL AND ADJACENT BUILDINGS DESIGN GUIDELINES

4.0 INTRODUCTION

To maintain the character of the Specified Heritage Area, it is essential that new construction or additions to existing buildings respect the listed heritage buildings and those adjacent. There are many benefits to promoting and enhancing this character for all involved. Primarily, the harmony of the area is thus ensured, so that visitors and pedestrians will not see a jumble of confusing shapes and colours, with individual buildings shouting for attention. Proper coordination of new construction will make the Specified Heritage Area a pleasant and profitable place to work, own a business, live, visit or shop in.

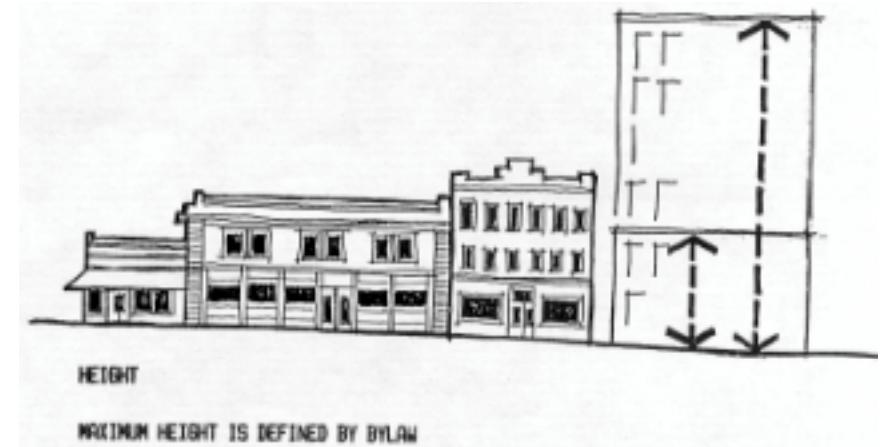
In many heritage-related projects across North America, it has been proven time and time again that a well designed and executed infill building can be a real visual asset to an area as well as adding additional amenities. This requires the cooperation of people responsible at all levels to ensure a harmonious product, as well as awareness of the potential of each individual building site. Historical precedents for form, scale, colour and usage should always be considered.

4.1 INFILL DESIGN GUIDELINES

The following criteria and contextual issues should be addressed in assessing any new construction in the Specified Heritage Area. Virtually all new construction must conform to General Commercial 8 zoning and if there is a conflict between these governing restrictions and the following guidelines, then the more restrictive should apply. See also Section 2.1.4, Scale Considerations for New Construction.

RECOMMENDATIONS FOR INFILL DESIGN GUIDELINES:

HEIGHT: Should conform to City Zoning Bylaw, Section 28.04 HEIGHT OF BUILDINGS. In addition, the cornice line of adjacent buildings should be respected so that there are no setbacks for the first one, two or three storeys, dependent on context and that storeys above this be set back to minimize their visual impact.



4.2 ADJACENT BUILDINGS DESIGN GUIDELINES

The largest component of the Specified Heritage Area is the existing stock of buildings adjacent to the listed heritage properties. It is, therefore, vital that any upgrading work on these buildings conforms in nature and spirit to the character of the area. Many of the General Design Guidelines should thus be applied when there are any original building features that can be exposed or maintained.

RECOMMENDATIONS FOR ADJACENT BUILDING DESIGN GUIDELINES:

SCALE: That the existing scale, form, shape and proportioning of the building be maintained whenever appropriate. The criteria for these decisions should be based on the information in Section 2, General Design Guidelines.

ORIGINAL MATERIAL: Should be maintained, repaired or replicated when appropriate under the criteria discussed in Section 2.1.3, Rehabilitation of Lost or Distorted Forms.

SURFACE TREATMENTS: Should be original whenever appropriate. Criteria for these decisions should be based on Section 2.2.1, Appropriate Surfacing Materials, and Section 2.2.2, Appropriate and Inappropriate Modern Materials.

OVERALL COLOUR SCHEME: Should conform to the criteria discussed in Section 2.2.3, Colour Considerations, and Section 2.2.4, Colour as Architectural Enhancement. Additional information is provided in the Nanaimo Design Guidelines.

GROUND LEVEL SHOPFRONTS: Should be designed using the considerations listed in Section 2.3.1, Storefront Considerations.

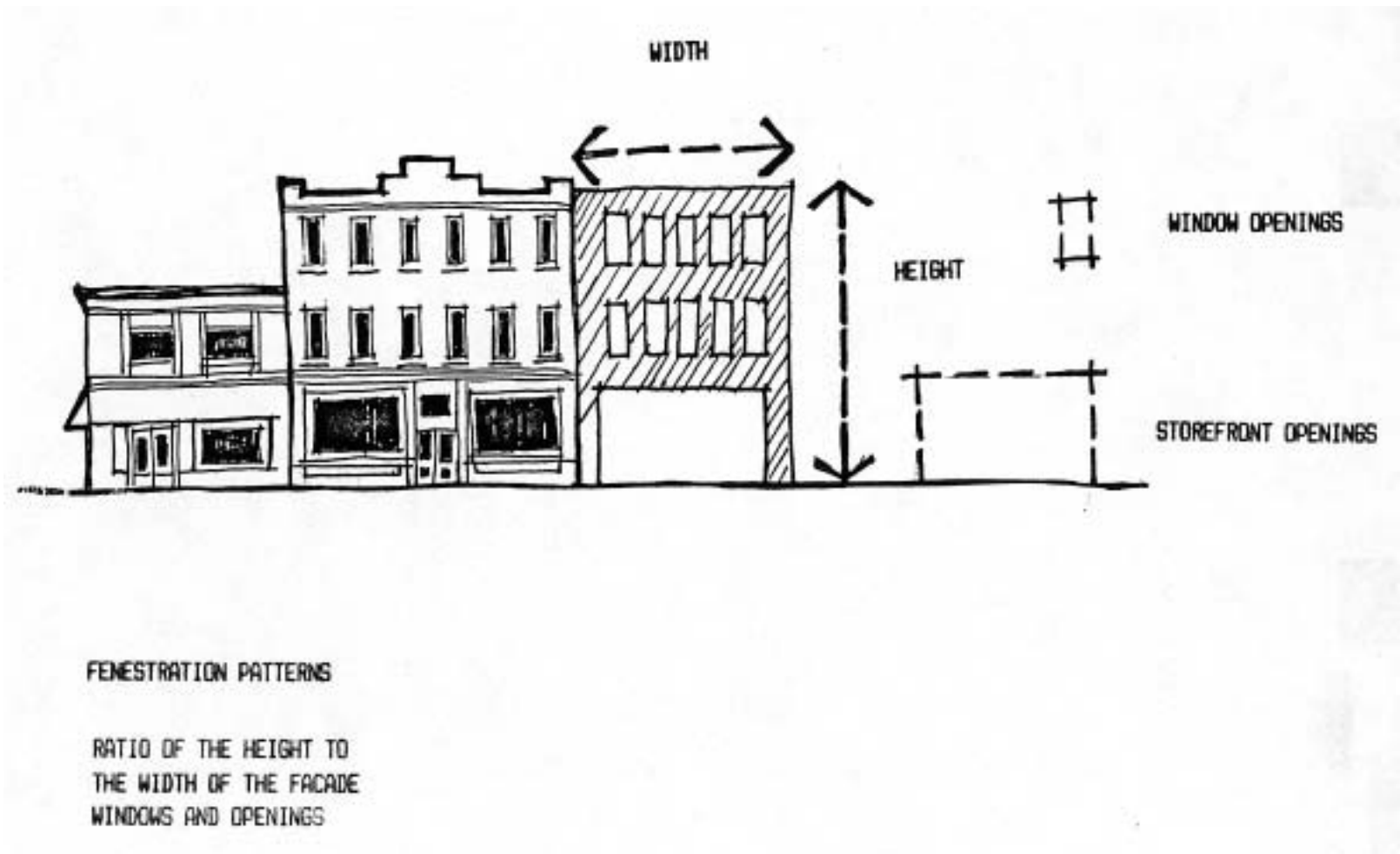
FENESTRATION: Original doors and windows should be maintained whenever appropriate as discussed in Section 2.3.2, Door Considerations, and Section 2.3.3, Window Considerations. Windows that are blocked up in whole or in part should be reopened and properly glazed and original windows replicated if they have been replaced.

SIGNAGE AND LIGHTING: Should conform to the criteria discussed in Section 2.4, Signage and Lighting.

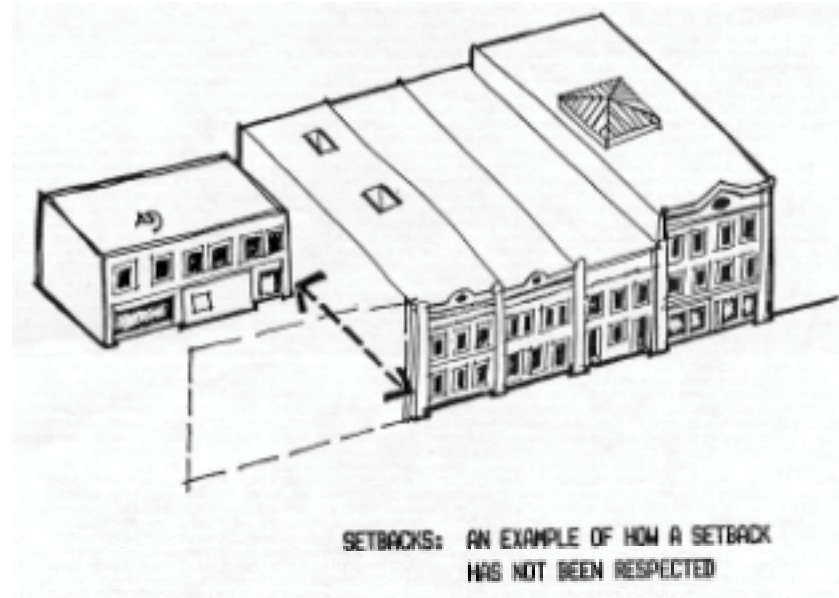
Generally, the approach to the adjacent buildings should be of a more flexible, interpretive nature than that applied to the listed heritage buildings. It is recommended, however, that design guidelines be instituted through regulatory means.

FENESTRATION: Should provide a pattern and rhythm consistent with adjacent buildings. Sympathetic relationships between old and new construction may be achieved by incorporating similar rhythmic patterns.

To ensure that these elements vital to the character of the historic nature of the Specified Heritage Area are maintained, it is recommended that these guidelines should be instituted through regulatory means.



SETBACKS: Should conform to City Zoning Bylaw , Section 28.06. Setbacks of any kind along the street frontage are strongly discouraged.



MASSING: Should respect the character of the older buildings as to character of form (see Section 2.1.1) and proportion (see Section 2.1.2). Appropriateness should be seen as deriving from historic construction methods and the nature of walls as solids punctured by voids for fenestration.

SURFACE TREATMENTS: Generally, surface materials should match materials to be found in adjacent buildings. The following treatments are **not** considered appropriate: glass curtain walls; ribbon windows; large expanses of concrete, stucco, or plate glass; long-span architectural openings. Refer to Section 2.2.1, Appropriate Surface Materials, and Section 2.2.2, Appropriate and Inappropriate Modern Materials.

OVERALL COLOUR SCHEMES: Should conform to the criteria discussed in Section 2.2.3, Colour Considerations, and Section 2.2.4, Colour as Architectural Enhancement. Additional information is provided in the Nanaimo Design Guidelines.

GROUND-LEVEL STOREFRONTS: Should be designed using the considerations listed in Section 2.3.1, Storefront Considerations.

CONCLUSIONS

5.0 INTRODUCTION

The Specified Heritage Area offers many opportunities for the enhancement and promotion of the many activities that take place within its boundaries. It is only through cooperation and awareness that the physical fabric of the buildings within the area may be maintained, renovated and restored. The entire City will benefit from the continuing revitalization and prosperity of its historic core.

5.1 REPORT RECOMMENDATIONS

The following recommendations are made within the body of this report and are hereby offered as the summation of our proposals.

1. That the Specified Heritage Area be considered as an architectural conservation area and ultimately be controlled by regulatory mechanisms to preserve and enhance its unique characteristics.
2. That General Design Guidelines should be instituted including regulations on character of form, proportioning, scale considerations, materials, colours, textures, storefronts, fenestration, signage, lighting and canopies.
3. That Infill Design Guidelines should be instituted including regulations on height, setbacks, massing, surface treatment, materials, colour, storefronts, fenestration, signage, lighting and canopies.
4. That Design Guidelines for Existing (Adjacent) Buildings should be instituted including regulations on scale, surface treatments, retention of original material, colour, storefronts, fenestration, signage, lighting and canopies.
5. In general, the following guidelines should be followed for renovations, restorations or new construction within the Specified Heritage Area.

Character of Form: Materials and textures should conform to the nature of historic construction. Remodelling of or additions to existing buildings should repeat the use of predominant materials.

Proportioning: That any new construction should respect the historic patterns and relationship of solids to voids in wall openings. Height to width proportions of existing buildings should be respected.

Original Building Materials: Should be maintained in place whenever possible.

Setbacks: Should conform to the prevailing conditions within the Specified Heritage Area. Ground level setbacks are strongly discouraged. Cornice levels of adjacent buildings should be respected whenever possible.

Materials: The following materials are seen as being appropriate for facade treatments in the Specified Heritage Area: wood; concrete; stone; stucco (as a panel material); terra cotta; metal.

The following materials and treatments are seen as being inappropriate for facade treatments in the Specified Heritage Area: glass curtain walls; ribbon windows; large expanses of concrete, stucco, or plate glass; long span structural openings; out of scale masonry units (e.g. concrete block and giant brick).

Colour: Buildings should be returned to an original colour scheme whenever appropriate.

Storefronts: Original material should be retained whenever possible. When required, appropriate redesign using sympathetic components should be encouraged.

Fenestration: Original components should be retained whenever possible. Replicas should be used whenever originals have been replaced.

Signage: The following materials should be considered for signage and advertising use in the Specified Heritage Area: wood; terra cotta; brick, stone; metal; fabric (banners and flags only); neon tubing.

The following materials are not considered appropriate for signage and advertising use: plastic signage; fluorescent tubing; backlit fluorescent signage.

Signage Sizing: Size should be restricted as outlined in Section 2.4.2.

Types of Signs: The following types of signs are considered appropriate within the Specified Heritage Area: fascia signs; projecting signs; window signs; canopy signage; banners, flags, temporary signs; painted wall signs.

The following types of signs are not considered appropriate: illuminated roof signs; billboards; directly illuminated signs; flashing signs; animated signs; rotary signs.

Illumination: The following types of lighting are considered appropriate within the Specified Heritage Area: incandescent spotlighting; incandescent backlighting; neon tubing. Fluorescent lighting is not considered appropriate in any application.

6. That the City should enact anti-neglect and minimum maintenance bylaws as an enabling mechanism to ensure continued upkeep in the Specified Heritage Area.

GLOSSARY OF ARCHITECTURAL TERMS

APPENDIX A

arcade: a range of arches, either free-standing or blind.

arch: a curved masonry construction for spanning an opening.

baluster: vertical members supporting a rail or coping, and thus forming a balustrade.

bay: a vertical division of a building marked by fenestration.

bay window: an angular projection from the building face filled with fenestration.

bracket: a support, often scroll shaped, supporting an overhang.

capital: the head of a column, usually carved in one of the Classical Orders.

casing: trim around a door or window opening.

chevron: a zig-zag or angular pattern.

column: an upright member, usually rounded, consisting of a base, shaft and capital.

corbel: a projecting block, supporting an overhang.

corbel table: a range of corbels supporting an eave.

corbelling: masonry courses, each built out from the one below.

cornice: a projection crowning a wall surface.

course: a continuous horizontal range of masonry.

dentil: small square blocks in series that decorate a cornice.

eaves: horizontal roof edges.

engaged column: a column partially attached to a wall surface.

facade: the front or face of a building.

false front: a flat-roofed facade applied to a building to increase its presence on its main face.

fascia: a plain horizontal band, as part of a cornice or stringcourse.

fenestration: the design and disposition of windows and openings in a structure.

flashing: the metal protective cap at the top of a wall or a waterproof strip at a roof edge.

head: the top of a structural opening.

keystone: the central member of an arch: usually the most prominent and often carved.

lintel: a horizontal beam bridging an opening.

modillion: a scroll shaped bracket used in series to support a cornice.

mullion: a divider or upright that sections a window into lights.

parapet: the extension of a wall or railing above a roofline; subject to a variety of decorative treatments.

pediment: a triangular feature over a structural opening, or capping a wall. Placed above the entablature in Classical architecture.

pilaster: an engaged vertical segment.

pitch: steepness of a roof.

quoins: blocks at the corner of a building or a wall opening, usually laid so that the long and short faces alternate.

rustication: a surface treatment on squared blocks of stone used to give extra relief and texture.

sill: the horizontal base element of a window or door.

soffit: the underside of an architectural feature, usually a cornice.

string course: a continuous horizontal band or course, sometimes moulded or carved.

surround: a border to an opening or a panel.

terra cotta: hard fired clay, usually glazed, used as a surfacing material or as a decorative element.

transom: a horizontal bar dividing a window. Alternately, a crosspiece dividing a door or window from a panel, or fanlight above it, within the same structural opening. Also the window above such a crosspiece.

voussoir: the elements that span an arch opening.

DESIGN REFERENCE LITERATURE

APPENDIX B

There is a large body of reference material that relates to the rehabilitation of heritage buildings which is widely available and may be of general interest. Many of these are available through the Heritage Conservation Branch Resource Information Centre. A selection follows:

Cantacuzino, S. **New Uses for Old Buildings**. New York: Watson-Guipill Publications, 1975.

Cantacuzino, S. and Brandt, S. **Saving Old Buildings**. London: The Architectural Press, 1980.

Diamonstein, B. **Building Reborn: new Uses, Old Places**. New York: Harper and Row, 1978.

Markus, Thomas A., ed. **Building Conversion and Rehabilitation**. Toronto: Newnes-Butterworths, 1979.

Reiner, Laurence. **How to Recycle Buildings**. New York: McGraw-Hill Book Co., 1979.

Shmertz, M. **New Life for Old Buildings**. New York: McGraw-Hill Book Co., 1982.

Thompson, E.K. **Recycling Buildings**. New York: McGraw-Hill Book Co., 1977.

Some titles that are of specific interest are the following:

Bradshaw, J. **Heritage Conservation in British Columbia: A Selected Bibliography**. B.C. Heritage Trust Technical Paper Series 1. 1979.

Collier, Richard. **Guidelines for Storefronts of Heritage Buildings**. B.C. Heritage Trust Technical Paper Series 4. 1982.

Heritage Conservation Branch: **Nelson, A Proposal for Urban Heritage Conservation**.

Vancouver City Planning Department. **First Shaughnessy Design Guidelines**. May, 1982.

SOURCES OF TECHNICAL ADVICE AND REFERENCES

APPENDIX C

(**Note:** These are general recommendations only. They are not intended as product endorsements but rather as a guide to available products.)

Terra Cotta Restoration and Maintenance

Information on the restoration and re-anchoring of architectural terra cotta blocks may be found in the following articles and publications:

“Architectural Terra Cotta: Analyzing the Deterioration Problems and Restoration Approaches.” **Technology and Conservation**, 3/78, Fall, 1978. pp. 30-38.

“Installing New Non-Corrosive Anchors in Old Masonry: Some Examples.” **The Association for Preservation Technology**, Vol. XI, No. 3, 1979. pp. 61-76.

“The Manufacture of Architectural Terra Cotta and Faience in the United Kingdom.” **The Association for Preservation Technology**, Vol. XV, No. 2, 1983. pp. 27-32.

The Preservation of Historic Glazed Architectural Terra Cotta. Preservation Brief No. 7. Technical Preservation Services Division. Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

Each article also has a bibliography, references or footnotes that give further sources of specialized information on this material. There are many techniques offered that allow for the maintenance and conservation of terra cotta in situ.

Roofing

Technical information on roofing may be obtained directly from recognized contractors, manufacturers, or architects. Some technical information is contained in the following publication:

Roofing for Historic Buildings. Preservation Briefs No. 4. Technical Preservation Services Division. Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

If historic original roofing is to be maintained, particular attention must be paid to drainage systems, gutters and flashing. Adequate drainage is important to ensure minimal roof decay as well as preventing water damage inside walls and interior spaces.

Wooden Sash Windows

In some cases, decaying wooden sash windows may be restored by the injection of polymer resins that stabilize the wood and prevent further deterioration. Structural integrity is thus ensured without changing the appearance.

One recommended polymer system is Woodfast, manufactured by the Philadelphia Resins Corporation (see their Technical Bulletin No. 990). Woodfast may be brushed on if surface deterioration is less than 10mm, or impregnated or pressure injected. Curing time is six to eight days at twenty-one degrees Celsius.

If individual wooden members have deteriorated too much to retain, replacement with replica pieces should be considered. If the entire window needs replacement, a replica should be made to the exact measurements of the original. Wooden sash windows may also be built to allow for double glazing without affecting their appearance. Qualified craftsmen or manufacturers should be consulted on all these procedures.

Masonry: Brickwork Restoration

Each individual brick building presents a specialized preservation problem and must be carefully examined as to existing problems and ultimate solutions. All restoration work must be carefully planned and executed. Tooling and raking of joints, composition of mortar and cleaning solutions must all be carefully identified, chosen and tested before final work commences. Some sources of technical information are:

Repainting Mortar Joints in Historic Brick Buildings. Preservation Brief No. 2. Technical Preservation Services Division. Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

Collier, Richard. **Guidelines for Restoring Brick Masonry.** B.C. Heritage Trust Technical Paper Series, 1981. (Includes additional bibliographic references and is a very good starting point for restoration procedures.)

Masonry: Brickwork Cleaning

The cleaning of brick is a tricky process and must always be treated with the greatest of care for the brick can easily be damaged by improper chemicals and procedures, and once damaged may never be restored to its original appearance.

Special Note: Abrasive cleaning processes (i.e. sandblasting) are never to be used. They can severely damage the surface of the brick and in some cases completely destroy it. These processes also increase the vulnerability of the brick to weathering. Abrasive procedures are not to be used in heritage conservation projects.

Chemical cleaners, either brushed on or used in conjunction with a low pressure water treatment, seem to offer the best range of possibilities for restoring brickwork. These chemicals are caustic and must be handled with great care during application. It is, therefore, recommended that this work be handled by trained professionals.

The safest, most readily available masonry cleaners are the Sure Klean products manufactured by ProSoCo, Inc. and which are available through either:

Fabrickem Construction Supply Ltd.

1258 Frances Street
Vancouver, B.C., V6A 1Z5
(Telephone: 253-3177)

or

Van-Isle Waterproofing Ltd.

612 Boleskine Road
Victoria, B.C., V8Z 1E8
(Telephone: 384-1136)

Fabrickem Construction Supply Ltd. is the licensed manufacturer of these products and is the best source of technical advice and information. They are also willing to come to individual building sites and provide testing services to determine the best product for each application.

Sure Klean offers a wide range of products that have specific applicability:

Sure Klean No. 600. Use in most general applications, this is a detergent that is diluted with water. Most effectively used on lighter coloured brick.

Sure Klean No. 101 Line Solvent. A slightly stronger solution for use on darker masonry and red brick.

Sure Klean Vana Trol. Should be used on any brick subject to metal reaction. Most effective on lighter coloured masonry.

Sure Klean Restoration Cleaner. Recommended for older masonry surfaces. This cleaner must be thoroughly rinsed after application. Also effective in removing smoke stains.

Sure Klean Heavy Duty Restoration Cleaner. A triple strength cleaner that must always be diluted with water. This is to be used as a cleaner and restorer on older masonry.

These cleaners are all acidic and they, therefore, should be tested on surrounding surfaces to make certain they are not damaged during the cleaning process. Once again, the importance of test procedures is stressed (a test area of sixteen to twenty square feet is recommended by the manufacturer). Testing is recommended on **each type** of surface.

In addition, Sure Klean carries several specialty products for stain removal. A selection of these products follows:

Sure Klean Asphalt and Tar Remover

Sure Klean Smoke Remover

Sure Klean Stain Remover

Sure Klean Ferrous Stain Remover

(Additional stain removal information is also available from the manufacturer.)

There are a number of other recognized manufacturers that carry cleaning and stripping products that may be suitable. A selection follows:

North Coast Chemical Co. Inc.

6300 17th Avenue South

P.O. Box 80366

Seattle, WA. U.S.A. 98108

(Northco carries a masonry cleaner, masonry shampoo and paint strippers. Free test samples are available upon request.)

American Building Restoration Chemicals, Inc.

9720 South 60th Street

Franklin, WI. U.S.A. 53132

(ABR offers a complete range of chemical cleaners and strippers.)

Deidrich Chemicals, Restoration Technologies Inc.

300A East Oak Street

Oak Creek, Milwaukee, WI. U.S.A. 53154

(Deidrich offers virtually the same chemicals as ABR, plus a preservative resin waterproofing.)

If the brick surface is painted and removal is required, there are two specific ProSoCo products recommended:

Sure Klean 509 Paint Stripper. A water soluble paint remover designed for stripping high-strength paints.

Sure Klean Heavy Duty Paint Stripper. Also water soluble and does not bleach or damage masonry surfaces.

These paint strippers are both very caustic. Proper precautions must be undertaken as well as adequate testing.

It may also be desirable to provide a seal coat to prevent absorption of moisture into the freshly cleaned surface. Silicone sealants, such as those manufactured by Sure Klean are somewhat suspect and may cause more problems than they prevent, as they seal the brick surface completely, sometimes trapping moisture inside the brick. For this reason, polymer sealants are recommended, such as those manufactured by Thompson, i.e. Water Seal. Once again, testing is recommended before any finish is applied.

For all of the above listed products, there are no specific guarantees as to what will be most effective in each individual application. It is, therefore, recommended that the manufacturer be contacted for more detailed product information in each case.

Masonry: Stone & Concrete Cleaning

Most of the products listed for the cleaning and restoring of brick are also effective when used on stone, both porous and non-porous, and concrete. It is recommended that each specific case be referred to the above listed manufacturers. Additional technical information, including data on poultices and stain removal, may be found in the following article:

“Getting the Dirt on Masonry,” **Progressive Architecture**, November 1983. pp. 127-131.

Appropriate test sampling and proper application procedures must also be taken into account in each case.

Fire Prevention Techniques

The question of fire prevention in older buildings is thoroughly discussed in the following publication:

Sussman, Gail. **Fire Prevention in Heritage Buildings**, B.C. Heritage Trust, Technical Paper Series 7, 1983.

The topic is covered comprehensively and has an extensive checklist and bibliography. This publication is highly recommended to individual owners who should examine their buildings as to their fire risk. Older buildings often have a combustible structure and precautions should be taken to ensure that there are no undue problems that affect safety or the fabric of the building.

SOURCES FOR SIMILAR WORK IN NORTH AMERICA

APPENDIX D

There are many examples of successful conservation districts and areas through North America which have proven to be highly popular, profitable and historically significant. There is a great potential for tourist activities in conservation districts due to their picturesque and attractive appearance and the appeal that is felt for older buildings.

In British Columbia alone, there are numerous examples of this type of development. A selection follows:

Vancouver: Both Gastown and Chinatown have been designated as conservation districts to protect their heritage nature and have been appropriately upgraded and protected. Streetworks have enhanced the nature of both areas which are both considered prime tourist attractions. In addition, the residential district of Shaughnessy has come under strict development guideline controls due to the historic nature of its component buildings and its exquisite range of streetscapes. The Granville Island redevelopment has shown the possibilities for the adaptive re-use of dilapidated industrial areas.

Victoria: Many examples exist in this city of successful rehabilitation projects including Centennial Square, Bannockburn Square and Market Square. Individual restoration projects have added to the overall heritage flavour of the city which is one of its prime tourist draws. Victoria also has an active designation program, boasting sixty percent of the heritage designated buildings west of Winnipeg and offers compensation grant programs for owners of designated houses. In addition, a B.C. Heritage Trust H.A.R.P. project on lower Yates and Johnson Streets has helped spark redevelopment in the Old Town District. Victoria has a reputation as being concerned with the past and has an active heritage movement, offering a model to other cities and areas as to how to promote their own heritage aspects.

Nelson: This town was the subject of the first H.A.R.P. project which involved a great deal of preliminary research and planning. This project has shown that a successful rehabilitation project involves a comprehensive range of planning which must be directly integrated with the goals of the community, as well as requiring a coordinated design concept. Much helpful information and background material may be found in the Heritage Conservation Branch publication, **Nelson, a Proposal for Urban Heritage Conservation**.

There are also several other H.A.R.P. projects underway in British Columbia as well as many individual rehabilitation projects. There are many reasons why heritage conservation is becoming a recognized factor across the province, as evidenced by the number of communities that are becoming aware of their own heritage resources.

In addition, there are many models for successful district conservation areas across Canada. Winnipeg has developed a Restoration Area with very strict development guidelines that provides a model for heritage enabling legislation. Smaller towns in the Maritimes such as Lunenburg, show what results may be achieved through the use of strict and comprehensive controls and guidelines. In Ontario, there have been a number of town centre revitalizations sparked by the Main Street Ontario programs. Across the country there is an abiding respect for our past that is continuing to grow and develop as we learn how to preserve our heritage buildings.

In the United States, there has been a similar movement towards preservation and conservation. There are examples too numerous to mention of heritage conservation districts. The closest example, which was sparked by enabling legislation and government funding, is the highly successful Pioneer Square Historic District in Seattle, Washington. Many other examples of both publicly and privately funded projects are available. One of the most significant outgrowths of the conservation movement has been the willingness of private concerns to enter into speculative heritage-related projects which often turn out to be spectacular financial successes. Some examples of these private projects include Trolley Square in Salt Lake City, Utah, Faneuil Market in Boston, Massachusetts and the South Street Seaport Redevelopment in New York City. All have been highly profitable and act as magnets for the tourist industry.

SOURCES FOR SPECIFIC ARCHITECTURAL MATERIALS AND PRODUCTS

APPENDIX E

Architectural Ornament

Balmer Architectural Art Limited

69 Pape Avenue (rear)
Toronto, Ontario, M4M 2V5
[Telephone: (416) 466-6306]

Balmer manufactures all types of replicated architectural detailing in fibrous plaster and compositions. This company also specializes in restoration and custom work. Their catalogue includes a variety of columns, pilasters, moldings and capitals that would be of general applicability. Extra information is available in their company catalogue.

Kenneth Lynch and Sons

Wilton, Connecticut. 06897
[Telephone: (203) 762-8363]

Lynch and Sons manufactures Architectural and Decorative Sheet Metal Ornaments (see catalogue #7474) that are appropriate for the restoration of cornices. They also carry in stock all manner of stamped metal trim and scrollwork that is appropriate for storefront and facade restoration.

Flooring Tiles

H & R Johnson Tiles Ltd.

Highgate Tile Works Turnhall
Stoke on Trent, England. ST6 4VX

This company is the only supplier of encaustic and geometric ceramic tile in the world. For specialized flooring applications and custom work, this company offers the best product line. Encaustic tile was often used at the entrance to Victorian storefronts.

Further Information

Additional lists of specific restoration products and services may be obtained from the following publications:

Hearn, John. **The Canadian Old House Catalogue**. Toronto: Van Nostrand Reinhold Ltd., 1980. (Lists relevant Canadian suppliers.)

The Old-House Journal published by the Old-House Journal Corporation, 69A Seventh Avenue, Brooklyn, New York, U.S.A. 11217.

Restoration Products News published by the Old-House Journal Corporation, 69A Avenue, Brooklyn, New York, U.S.A. 11217.