



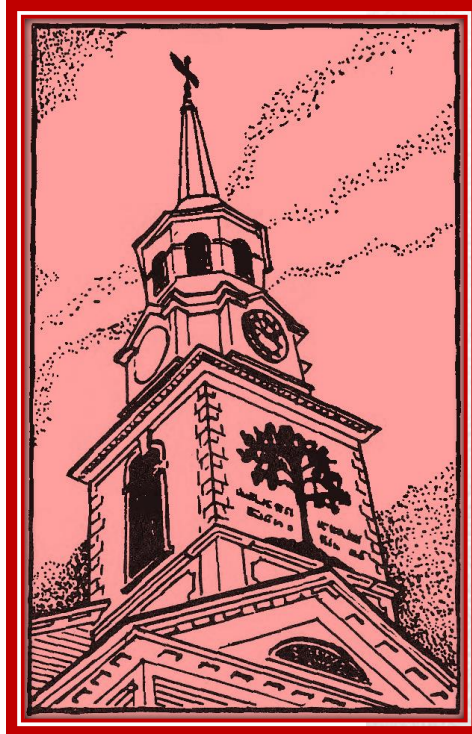
ST. ANDREWS CIVIC TRUST INC.

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# Saint Andrews Heritage Handbook on Building Conservation

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*Featuring the External Character Defining  
Elements of Historic Buildings  
in Saint Andrews, New Brunswick.*



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Second Edition (Revised) 2018

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### **Cover Illustration**

The church steeple featured on the cover was adapted from a drawing of the Grennock Presbyterian Church in Saint Andrews by Phoebe Anne Magee. It is part of the Phoebe Anne Magee Collection of illustrations that she had prepared for the First Edition of the Saint Andrews Civic Trust's Heritage Handbook in 1980.

### **Notice**

The Editors declare that all graphic illustrations used in the main text of the Second (Revised) Edition of the Heritage Handbook, unless otherwise stated, were created and drawn by Phoebe Anne Magee for the First Edition of the Handbook. This collection of drawings is the property of the Saint Andrews Civic Trust Inc. Smaller sized drawings used in this Handbook's Glossary were adapted from material either available in the public domain or from the Saint Andrews Civic Trust's Phoebe Anne Magee Collection.

## **Dedication**

This Handbook is dedicated to Mary Aileen (Sandy) Smith and Phoebe Anne Magee, two early leaders in the cause of heritage conservation in Saint Andrews, NB. They worked to document the town's rich and diverse architectural and historic landscape, to inform the public of its value, how it might be conserved, and led projects to rehabilitate several heritage properties. Their efforts were exemplified in the first edition of the Handbook in 1980, of which they were the co-editors. Their work demonstrated in a very tangible way the mission and purpose of Saint Andrews Civic Trust.

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# **Saint Andrews Heritage Handbook on Building Conservation**



**Niger Reef Tea Room**

Designed to  
Provide Guidance Based on the External Character Defining  
Elements of Historic Buildings in Saint Andrews, New Brunswick

W. Dale Dauphinee, M. Barbara Smith and Caroline Davies,

Editors

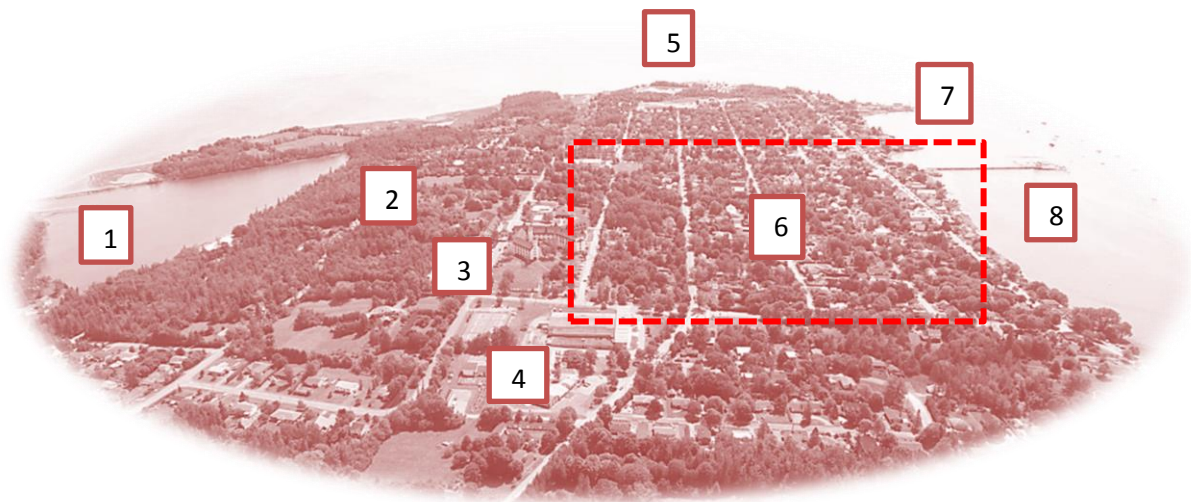
Second Edition (Revised) – 2018

## Aerial View of the Town of Saint Andrews



The Saint Andrews Civic Trust offers its sincere appreciation to Jason Porter, Director of Golf and Head Professional at the Algonquin Resort, for his generosity in granting permission to use aerial photographs that were taken from their drone during the redevelopment of the golf course in 2016-17. This specific shot demonstrates key landmarks and also provides a map-like view of the original town plat from 1783.

A numerical guide is provided below to orient visitors to key locations.



### Legend: Key Landmarks Identified on Aerial View of the Town of Saint Andrews

- |                |                      |                    |                  |                 |   |                           |               |
|----------------|----------------------|--------------------|------------------|-----------------|---|---------------------------|---------------|
| 1. Katy's Cove | 2. Kingsbrae Gardens | 3. Algonquin Hotel | 4. O'Neill Arena | 5. Indian Point | 6. National Historic District:<br>Town Plat | 7. Pendlebury Light House | 8. Town Wharf |
|----------------|----------------------|--------------------|------------------|-----------------|---|---------------------------|---------------|



## About St. Andrews Civic Trust and Its Mission



### ST. ANDREWS CIVIC TRUST INC.

The St. Andrews Civic Trust (SACT) was founded in 1973. One of its main functions is to offer advice to historic home and building owners who want to make improvements and, at the same time, maintain the character defining elements which are specific to the architectural period of their building. This handbook was first published in 1980, in celebration of the Bicentennial of Saint Andrews. It was, and remains a guide for building owners who seek to preserve or rehabilitate their properties. In addition, it is an educational tool for people interested in the architectural history of Saint Andrews.

St. Andrews has long been recognized provincially and nationally for its architectural heritage. There are few, if any locations in Canada that have such a high percentage of historic buildings in such a relatively small geographic area. Within the Town Plat, many of the structures are over two hundred years old. Furthermore, another forty-eight structures are over one hundred years old.

Amongst the heritage projects that have received support from the St. Andrews Civic Trust are:

- Hansen House, 79 Frederick Street, restored and sold with heritage covenant
- Dunn-McQuoid House, 126 Water Street, promoted its rehabilitation and made a major financial contribution
- Supported the rehabilitation of historic Methodist and Roman Catholic cemeteries in town
- Charlotte County Court House, secured its restoration
- Niger Reef Tea House, 1 Joe's Point Road, carried out rehabilitation and extension. Advocated for the heritage covenant prior to its sale in 2017.
- Clarke House, 62 Princess Royal Street, secured restoration and arranged status as Protected Provincial Historic Site
- Pendlebury Light House, foot of Patrick Street, acquisition and restoration 2010 – 2015
- Designation of the Town Plat as a National Historic District through the Historic Sites and Monuments Board of Canada.

All buildings shown in the Handbook are located in Saint Andrews. They have been chosen as examples of the character defining elements found in buildings of the Architectural Style that it represents in Saint Andrews.

Barry Murray, President of St. Andrews Civic Trust



"View of St. Andrews, N. B." as seen from Robbinston,  
Maine by Miss A. D. Stevenson in 1834.<sup>1</sup>

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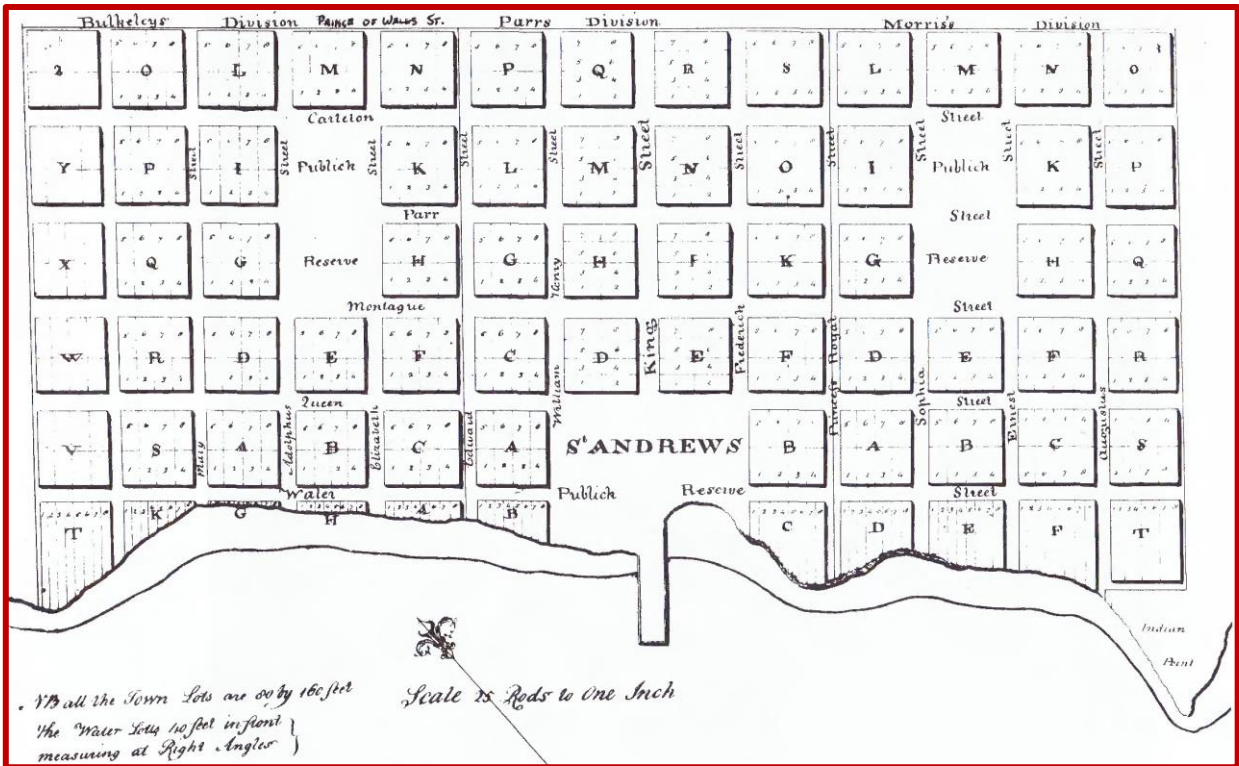
<sup>1</sup> *Courtesy the Webster Pictorial Canadiana Collection, New Brunswick Museum*



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# Town Plat



The St. Andrews Town Plat, or plan, was surveyed in August and September prior to the arrival of the Penobscot Loyalists on October 3<sup>rd</sup>, 1783.

It was a typical rectangular plan with blocks set aside for a town square and other public uses. Town lots in each block were 80 by 160 feet, while shore lots were 40 feet wide and of varying depths. The settlers drew for their lots in Castine, ME before embarking for Saint Andrews. The streets were named after members of the Royal Family and colonial officials.

## Acknowledgements

The Board of the St. Andrews Civic Trust wishes to acknowledge the efforts of many people and organizations for their support of the Second Edition of the Saint Andrews Heritage Handbook. In particular, the major contributors who` need to be identified and thanked are the Editors and Working Groups who volunteered to revise the handbook from the cover to the last page. Those who undertook the real work include:

**Editors:** Dale Dauphinee, Caroline Davies and M. Barbara (Barbie) Smith

**Working Group on Content and Design:** Dale Dauphine (Chair); Peggy Hogarth; M. Barbara (Barbie) Smith; Caroline Davies; and Barry Murray (ex-officio). Internal editorial and proof reading support was offered by Isaac Reitman; John Williamson, Sr.; Alan Fiander and Sharon Wood Dauphinee.

The Working Group owes a great deal to those who took time and effort to provide recent photographs or take new images of homes. They include: Lee Sochasky; Barry Murray; Dale Dauphinee; Isaac Reitman; and Leona Golding. Mabel Ketchum, assisted by Frankie Remer, reviewed and advised the editors on the use of Phoebe Ann Magee’s graphics for the Glossary.

**Working group on Technical Production:** Ernest Depatie; Dale Dauphinee; Barry Murray and Caroline Davies.

**External Peer Reviewers:** Jim Bezanson and Donne Smith

Finally, the Civic Trust thanks the Fundy Community Foundation who partnered with the CAN150 and the Community Foundations of Canada Fund and provided financial assistance for the revision of the Handbook and for the revamping of a local school heritage education program.<sup>2,3</sup>

Barry Murray, President of the St. Andrews Civic Trust

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<sup>2</sup> *This initiative is made possible by the Community Fund for Canada’s 150th, a collaboration between community foundation, the Government of Canada, and extraordinary leaders from coast to coast to coast.*

*Cette initiative est rendue possible grâce au Fonds communautaire pour le 150<sup>e</sup> anniversaire du Canada, qui est une collaboration entre community foundation, les fondations communautaires canadiennes, le gouvernement du Canada et des leaders extraordinaires de l’Atlantique au Pacifique à l’Arctique.*

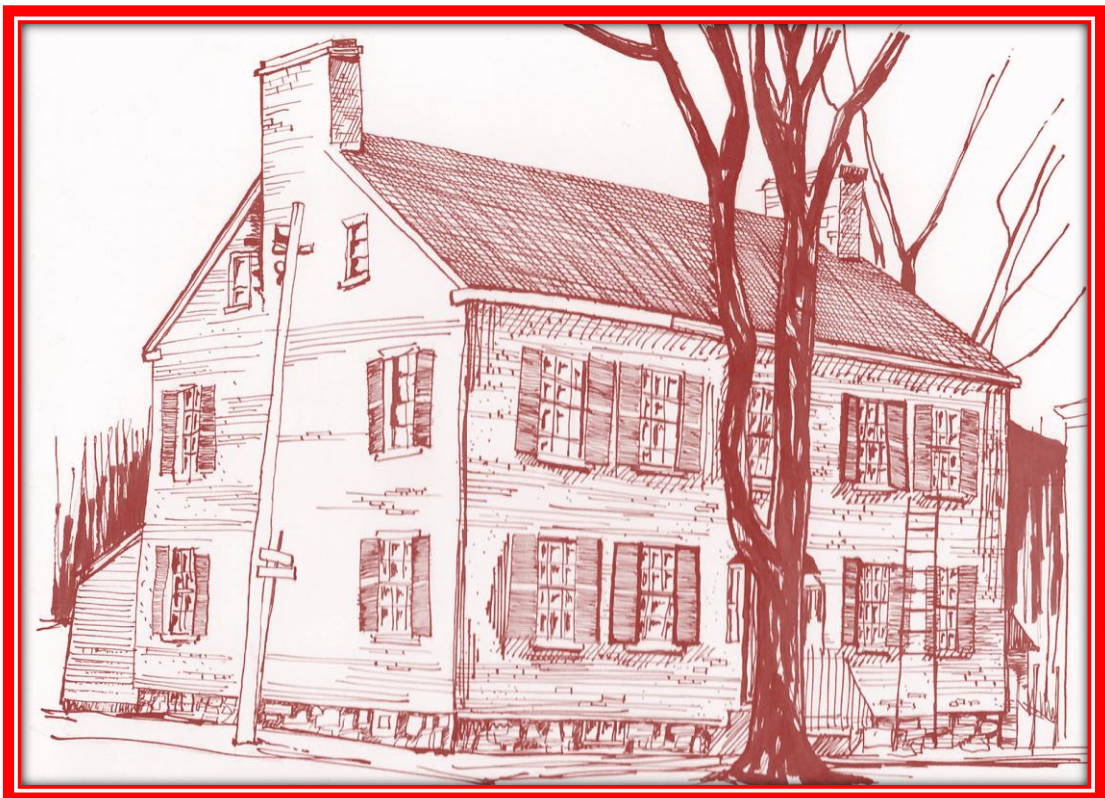
<sup>3</sup> *Collaborative Wordmark of Sponsor:*



Canada



Kennedy Inn – Water Street



Sheriff Andrews House – King Street



## Overview and Introduction

The first edition of the St. Andrews Heritage Handbook was designed as an easily accessible resource that describes the most common heritage architectural styles in Saint Andrews NB. The characteristics of each style were identified and, most importantly, suggestions were offered on appropriate methods and tactics for owners who seek to conserve or rehabilitate their heritage properties. In the revised second edition, the intent is to identify character defining elements for each architectural style and to offer insights for common or expected situations that may be encountered in preserving and rehabilitating heritage buildings as owners or as contractors. A secondary goal is to provide helpful descriptions and illustrations for visitors or history buffs coming to Saint Andrews, while also ensuring that the Handbook's primary purpose is achieved.

To achieve these two goals, the second edition of the Handbook is divided into two parts: Styles and Preservation. However, a more recent concept underlies the current approach to building preservation and rehabilitation. That is to focus on identifying and thereby retaining the basic external **character defining elements** (CDEs) of a heritage property.<sup>4</sup> This approach reflects a substantial shift which has taken place over the last 10-15 years in Canada due to the emergence of national standards for the preservation of historic places and monuments in Canada. Thus, this handbook does not direct owners on how one must deal with every circumstance or situation that one might confront. This shift is in direct consequence of legislative and policy initiatives at both the national and provincial levels of government in Canada. In New Brunswick, the Heritage Conservation Act has enabled communities to initiate Heritage Committees and to promote both conservation and maintenance of the character defining elements of such properties or districts. Preservation strategies and tactics in 2017 have changed substantially since the St. Andrews Civic Trust published the Heritage Handbook in 1980. This revised version focuses on identifying opportunities to preserve and rehabilitate properties to assure that the external character defining elements are appreciated and respected and thereby add value to owner's investment while maintaining our town's two greatest assets: its heritage status and its reputation as a beautiful and friendly place to live.

## Brief History of Saint Andrews

The Passamaquoddy indigenous peoples called the current Saint Andrews location 'Qua-nos-cumcook'.<sup>5</sup> Later 'legend' has it that a priest from a passing French ship erected the cross of Saint André on the shore, thereby sowing the seeds for the present name. As New France expanded throughout North America in the 17<sup>th</sup> century, settlements came and went, but French explorers and traders did set foot at Campobello and Deer Island and at Dochet's Island in the St. Croix River

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<sup>4</sup> To read further on this shift in emphasis, please consult: Standards and Guidelines for conservation of historic places in Canada. Canada's Historic Places. Available at [www.historicplaces.ca](http://www.historicplaces.ca) or [www.lieuxpatrimoniaux.ca](http://www.lieuxpatrimoniaux.ca)

<sup>5</sup> Reference: Chapter 1. In: *The Diverting History of a Loyalist Town*. G.H. Mowat. Charlotte County Cottage Craft. 1937.



Estuary.<sup>5</sup> These included Samuel de Champlain in 1604 when he and his sailors first experienced the beauty of the region, but also witnessed the hardships of settling on the land. After moving on to Port Royal in 1605, the French often returned to the St. Croix River to establish trading contacts with the Passamaquoddy who would migrate annually to the protected shores at Qua-nos-cumcook to fish and dig clams.

The onset of the American Revolution led to both challenges and opportunities for the forefathers of Saint Andrews. In October, 1783, a group of United Empire Loyalists arrived to settle what was to be known as Saint Andrews. Having left their homes in New York and Massachusetts, they initially journeyed to become pioneering families to an area now known as Castine in Maine, where they could remain loyal to British values and set up the locally responsible government in the British parliamentary tradition. However, on learning that the new international boundary was to be at the St. Croix River, they renewed their determination and with their families towed their recently built homes to Saint Andrews. While many pioneering towns have a central core, radiating outward in an irregular manner, Saint Andrews, like many British sponsored settlements of the time, was laid out on a rectangular grid. Sixty square blocks were created, bounded by streets named after members of the British Royal Family. Other irregular blocks were established along the harbour front (now Water Street) that served to support the growth of economic activity as Saint Andrews grew to be a major seaport in the 19<sup>th</sup> century. Within five years, 600 buildings were built and 3,000 people had made it their home.

With the passage of time, nearby Saint John grew and prospered, while Saint Andrews entered a period of economic decline. By 1911, only 1,000 citizens remained. However, Saint Andrews did not fade away. Blessed with quiet beauty, it became a summer-time destination of many well-to-do Americans and Canadians. Free of ragweed and near the sea, the area led Sir William Van Horne, builder of the Canadian Pacific Railway (CPR) and its President, Lord Shaughnessy, to cultivate Saint Andrews as a resort destination.<sup>6</sup> In turn, summer 'cottages' were built and a style of summer life sprung up around the Algonquin Hotel. To advertise its natural setting, the Railway promoted the destination as Saint Andrews-by-the-Sea.<sup>7</sup> Since the 1920s, the population of Saint Andrews has remained stable, and with its friendly character and natural beauty, summer visitors have come to enjoy its streetscapes and shops every summer.

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<sup>6</sup> For further reading on the Resort History of Saint Andrews-by-the-Sea, please see: Willa Walker. *No Hay Fever and a Railway. Summers in St. Andrews. Canada's First Seaside Resort.* Goose Lane Editions. 1989.

<sup>7</sup> Readers might enjoy reading: Ronald Rees's Images of the Past. *Historic St. Andrews.* Nimbus Press. 2001; 2007.

# The Origins of Prominent Architectural Styles in Saint Andrews

There were three distinct periods of change and prosperity that characterise the Town's evolution over the past two hundred and fifty years. These periods define the drivers of Saint Andrews' architectural development.<sup>8</sup> The arrival of the Loyalists; the evolution of Saint Andrews as a prosperous seaport in the 1800s; and the rebirth of the Town as a resort (helped in no small manner, by the promotion of the location by the Canadian Pacific Railway). Subject to each surge of development, distinct and temporarily defined architectural styles arose. These three phases of development tell a story of what and when, as one walks the town.

The Loyalists brought New England style buildings – in some case literally – by boat and then reassembling their deconstructed homes. In the next phase, an export economy provided the financial means for the merchants and business leaders of a prosperous seaport to express their new success in the architectural style of their homes. Following the down turn in its fortune in the 1880s, the town remained attractive given its surroundings. The economic outlook changed with the coming of summer visitors of considerable wealth at the turn of the 20<sup>th</sup> century. Families sought relief from the heat of Canadian cities like Montreal and Ottawa and Philadelphia, New York and Washington along the American eastern seaboard (before air conditioning). The cooler weather, the absence of hay fever and the area's natural beauty led to a new period of architectural development. Wealthy people sought the advice and design of well-known architects in Canada and the USA. Notably, the impact of the Maxwell brothers' designs is everywhere, from the Saint Andrews peninsula over to Minister's Island and out into the county.<sup>9</sup> To appreciate the variety of treasures left, one only has to walk the Town's Streetscapes, as beautifully described by Leroux and Holownia. They note that the Town has been left with 'a profound legacy'.

Most heritage buildings in Saint Andrews can be easily reached by walking. One can begin by touring the Water Street Streetscape, end to end, starting at the Blockhouse. This streetscape features buildings from the 18<sup>th</sup> and 19<sup>th</sup> centuries. Note that many buildings have their 'gable ends' facing the Street.<sup>10</sup> Also easily reached on foot are buildings along Queen Street, and up the hill on both King Street and Frederick Street. A walking tour map, available on-line, or at hotels and shops in town, can guide visitors to many more of these treasures (including Maxwell designs) on Prince of Wales Street.

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<sup>8</sup> Leroux, J, Holownia T. *A Profound Legacy. In: St. Andrews Architecture 1604-1988*. Gaspereau Press and Printing and Publishers. Kentville NS. 2010.

<sup>9</sup> The Maxwell brothers were a major architectural firm in Montreal. When the Montreal based CPR promoted St. Andrews-by-the-Sea as a resort destination, many of its very wealthy and often associated business leaders sought Saint Andrews as a summer retreat. They hired Edward Maxwell and his brother William to design their cottages. There are nine of their designed 'fun cottages' that remain in the peninsula and Town (all identified in Leroux and Holownia's book). There are 4-5 other Maxwell designed buildings on Minister's Island, designed for Van Horne, builder of the CPR.

<sup>10</sup> The 'gable ends' facing the street is an architectural feature seen in Bergen, Norway (UNESCO World Heritage Site).

## Source of a Walking Guide



Readers note: Civic Trust publishes a two-sided, 43 cm. by 27 cm. pamphlet with a brief description and drawing of 34 historic buildings. Each is identified on the walking map. The Guide is available on line at the St. Andrews Civic Trust Inc. Web-site (<http://www.saintandrewscivictrust.ca>) or in hard copy from local hotels and inns, the Chamber of Commerce, the Town Hall on Water Street or the Visitor Centre on Reid Avenue.

## Part 1.

### Architectural Styles of Saint Andrews<sup>11</sup>

There is a great contrast between the architectural styles of the late 20<sup>th</sup>, the late 18<sup>th</sup> and early 19<sup>th</sup> centuries. The earlier styles reflect a desire for elegantly balanced proportions and almost austere, though graceful, classical details. Later in the 19<sup>th</sup> century, there came an appeal for texture in surface design and flowing, organically inspired ornamentation. Roof pitches became steeper and eaves became wider (which tended to be more suitable to the winter conditions of this area). Early dwellings tended to have gabled or hip roofs. Later mansard roofing became stylish, and eventually, around the turn of the 20th century, it was fashionable for houses to have roofs of different styles placed at several different levels. At this period, houses had unbalanced outlines and proportions. Their facades were broken up by bay windows, porches, verandas and balconies and their sheathing was often composed of a variety of shapes of decorative shingles. In little more than a century, there were tremendous changes in the ideals of architectural beauty. This is clearly reflected in Saint Andrews.

Most buildings in Saint Andrews can be placed in several broad categories of architectural styles and, when renovating, it is useful to have a basic understanding of each style's features. The characteristic defining elements which distinguish a building are structural design, proportion, construction details, decoration and scale. These can also serve as clues that help determine the age of a house.

The following pages will give a brief description of these general architectural styles. You will find that few buildings in Saint Andrews look exactly like those described. Houses of earlier periods may have been updated by adding brackets and other decorative trim. Nineteenth century houses were also custom-built and reflected the economic status and personal tastes of a variety of individual owners over time. Builders felt free to combine many stylistic details into one house. Alterations after the initial construction often changed the original features and reflected the newer styles of that time period.

Styles were slow to reach Saint Andrews. They first 'traveled' from Europe to the United States and then up the coast to Saint Andrews. Many were brought here through pattern books and magazines available to owners and builders. Local carpenters then adapted these according to their skills and the local materials. Thus, their vernacular architecture sometimes adds to the difficulty of identifying the primary architecture.

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<sup>11</sup> This section was revised and updated by M. Barbara (Barbie) Smith.

## Categories of Architectural Styles in Saint Andrews

1. Cape Cod: early 1600 settlements
  2. Saltbox: 1800
  3. Georgian: pre 1810 – 1830
    - i.) Neo Classical
  4. Classical (Greek) Revival 1830 – 1860
  5. Romantic Revivals
    - i.) Gothic 1850 – 1870
    - ii.) Italianate 1850 – 1870
  - iii.) Second Empire 1860 – 1880
  6. Queen Anne 1885 – 1915
    - i.) Shingle Style 1890 – 1930
    - ii.) Tudor 1910 – 1940
- (The “revival” styles are those that looked to the past for inspiration and identity; specifically with the architecture of an earlier time and place.)



### Interesting Facts

#### Most Frequent Heritage Home Styles in Saint Andrews - 2017

- |                                    |                           |
|------------------------------------|---------------------------|
| • Greek Revival - 65               | • Italianate - 9          |
| • Georgian Revival - 27            | • Shingle Style - 8       |
| • Vernacular Cape Cod - 24         | • Maritime Vernacular – 8 |
| • Neo-Classical - 13               | • Queen Anne Revival – 6  |
| • Vernacular – 13                  | • Tudor Revival - 5       |
| • Foursquare - 13                  | • Gothic Revival – 5      |
| • Maritime Gothic - 10             | • Country Gothic – 5      |
| • Dutch Colonial Revival - 10      | • Edwardian - 3           |
| • Colonial Revival - 9             | • Salt Box - 2            |
| • Vernacular Classical Revival - 9 |                           |

Survey Source: M. Barbara (Barbie) Smith



## 1. CAPE COD (early 1600's)

Originating in New England, the Cape Cod cottage is one of the town's earliest forms of architecture and this style has remained to the present day. It has a ground-hugging profile, a pitched gable roof and can easily be expanded with the needs of the owner. Many later features, such as porches, dormers and trims have been added to Cape Cod homes and thus, in Saint Andrews, we see a variety of these buildings reflecting different architectural periods.



Cape Cod Style Home on Parr Street

### Character Defining Elements

- **Form**
  - low, broad ground-hugging profile
  - simple horizontal lines
  - central chimney
- **Roofline**
  - side gable roof, pitch may vary
  - low eaves with very little overhang/soffit
  - dormers usually a later addition
- **Windows**
  - small, symmetrically placed, multi-paned (6/6), double hung sashes
  - full Cape Cod has two windows on each side of the door
- three-quarters Cape Cod buildings have two windows on one side of the door, and one on the other.
- the façade of half Cape Cod buildings have one window on each side of the door
- **Doorway**
  - simple, centrally placed
- **Decorative Elements**
  - very little ornamentation
  - trims, gables, porches added later
- **Materials**
  - wood frame
  - clapboard and/or shingle

## 2. SALTBOX (pre-1800)

The earliest Saltbox homes were created by simply adding a one story addition to the front of a Cape Cod styled cottage. This created the form of a kitchen saltbox, hence the name. An adaptation of this style, known as the Nantucket lean-to, has a pitch change on the back roof.

### Character Defining Elements

#### Form

- sturdy central chimney
- gable ends at the side
- two stories with one at the back

#### Roofline

- long, pitched roof that slopes to the back
- unequal sides, short, high in the front ; long, low in the back
- the front roof is flatter
- rear has a steeper slope, sometimes with two pitches

#### Windows

- small, few in number and asymmetrically placed

Saltbox Style Home on Queen Street



#### Doorway

- often transom above

#### Decorative Elements

- minimal

#### Materials

- timber frame construction
- wood shingle and/or clapboard

## 3. GEORGIAN and NEO-CLASSIC (pre 1810 – 1830)

These beautifully proportioned houses are sturdy and secure. They are usually 2 ½ stories. They follow the tradition started under the Georges, Britain's kings in the 18<sup>th</sup> and early 19<sup>th</sup> centuries. Solid, symmetrical and rectangular in design, the emphasis is on the formal arrangement of features such as doors, windows and chimneys. Symmetry is a strong component of this architecture style and the formality is dependent upon the elaborate details such as cornices or dentils.

Georgian and Neo-Classical styles are often confused but are really quite easy to distinguish. Georgian buildings have only a fanlight, or rectangular transom, over the door whereas the Neo-Classical building has a semi-circular or elliptical fanlight with flanking sidelights. Early Georgian examples are usually plainer than those of the latter period. The later high style architecture placed emphasis on heavy classical details and ornate decorative elements. On the finer homes, plain eaves were replaced with moulded cornices often with dentils on doors and window entablatures and quoined corners.



Early Georgian Style - Montague Street



Neo-Classical Style – Queen Street

Neo-Classical architecture retained the balance of the Georgian style, but the heavier classical decorations were refined. This led to a simplicity and lightness of details with a movement towards a more graceful façade focusing on a central doorway, often embellished with simplified classical detail.

### Character Defining Elements

#### Form

- Strict classical symmetry
- Central chimney or two interior or end chimneys symmetrically placed

- or columns which support a heavy entablature or pediment wide door with 6 or 8 panels
- rectangular transom or fanlight

#### Roofline

- Gable, gambrel or hipped
- Often 3 to 5 dormers on the front roof
- Medium pitch on Georgian roof
- More shallow pitch on Neo-Classical roof

- **Neo-Classical**
- the same with the addition of sidelights

#### Decorative Elements

- Corner trim may be wide and flat, elaborately pilastered or quoined
- Plain eaves were sometimes replaced with a moulded cornice
- Often detailed with dentils

#### Windows

- Large, symmetrically placed to balance the wall proportions
- 6/6 usually with a double hung sash Sometimes with moulded trim with entablatures above

#### Materials

- Wood shingles
- Narrow clapboard
- Flush, beveled-edged, or boards cut to simulate cut block masonry
- Masonry-stone or brick

#### Doorway

- **Georgian**
- massive central entry flanked by plain or moulded pilasters

#### 4. CLASSICAL (GREEK) REVIVAL (1830 – 1860)



The two representative examples are located on Edward and Frederick Streets respectively.

Classical Revival architecture may well be the most influential and longest-lasting of any single style. Its forms can be found in houses and public structures built from the 1830's to the 1860's. Its various details were applied not only to great mansions but also the humblest Cape Cod. This style was created by architects who wanted to go back to the ideas and ideals of ancient civilizations, so the classical forms of these were copied. Although there were many Classic Revival subdivisions, in Saint Andrews the Greek style was the most popular.

The following are some typical characteristics of the Classical Revival style, with sub-notes identifying the characteristics of the Greek Revival Style.

##### Character Defining Elements

##### Form

- either narrow gable front facing façade, and an off centre entry or nicely balanced Georgian or Neo-Classical proportions with Classic Revival trim and central entry

##### Roofline

- low to medium pitch gable or hip forming a large angular pediment
- small, utilitarian, unobtrusive chimney
- often gable end to the street creating a 'temple' effect

##### Windows

- larger, symmetrically placed
- Greek Revival - larger, elongated (6/6 or 9/9) windows

##### Doorways

- either recessed doorway framed by pilasters supporting a simple entablature; or
- a four panel door with rectangular glass transom and sidelights, usually incorporated into more elaborate door surrounds
- no curved parts
- Greek Revival – elaborate porticos

### Decorative Elements

- classic detailing with straight-lined ornamentation
- wide pilasters, plain or with moulded panel, replacing the corner-boards, are a key feature and support a well-developed pedimented entablature
- Greek Revival - cornice is emphasized with wide band trim
- Greek Revival - massive pilasters or wide columns support a triangular

pediment and flatband under the eaves gives appearance of a Greek temple

### Materials

- wood frame with clapboard, or occasionally shiplap or flatboard
- Greek Revival- flatboard designed to resemble cut stone blocks.



## 5. ROMANTIC REVIVAL (1845 – 1900) – Victorian Era Architecture



The two illustrative examples are homes on Edward and Princess Royal Streets respectively.

The latter part of the 19<sup>th</sup> century marked the revival of many romantic styles. The age of the Classical Revival gave way to the Victorian era where the emphasis changed from the columned, pedimented, symmetrical, stocky proportions to vertical, fanciful ones. Elements of major Romantic Revival styles are found in many houses in Saint Andrews, although only two are shown in this section.

Lots of decorative details, irregular shapes, exaggerated roof pitches and a generally ‘fancy’ look marked the Gothic Revival. This was made possible by band saws after the Industrial Revolution.

Queen Anne Revival showed itself in many forms and was characterized by asymmetrical massing with irregular outlines, bay windows and long front verandas with decorative brackets and turned spindles. Decorative shingle cladding created texture, and the romance of the medieval times replicated the Tudor period.



i. **GOTHIC REVIVAL (1850 -1870)**



This is one of the easiest styles to identify although it is hard to put a date to individual houses because it was so popular for such a long time. To many people, it typified Victorianism; with its love of ‘busy’ detail and picturesque fussiness and is often known as the “Gingerbread” style. Its most identifiable feature is the pointed arch, used as a decorative element and window shape. The Gothic Revival form is loosely based on certain characteristics of medieval Gothic church architecture. In 1850, landscape architect Andrew Jackson Downing made Gothic Revival

buildings popular with the publication of the first pattern books of building plans. Emphasis is placed on perpendicular lines, steeply-sloping roofs with intricate details that highlighted the pointed arch. This style was also popular with churches where the pointed Gothic arch windows and entries and castle-like towers were common. The illustrative example is located on Montague Street.

**Character Defining Elements**

**Form**

- informal and rambling, often not symmetrical
- usually two or three stories high

**Roofline**

- arrangement: often complex, steep gable roof
- front facing gable with trim
- flat-topped square or octagonal towers produce a highly irregular vertical outline
- chimneys with several tall flues in a group, usually at the top centre of the gable ends

**Windows**

- pointed arch used in windows
- double hung windows with label returns over the opening
- irregularly placed, although usually symmetrical on any side of the house

- decorative shaped windows in gables or towers

**Decorative Elements**

- bargeboard, window and veranda decorative trim, often elaborately carved (gingerbread)
- moulding over doors and windows, extending partway down the sides (label returns)
- finials, pendants and drops at peaks and eaves

**Materials**

- surfaces usually smooth and plain, stuccoed brick or stone
- clapboard
- vertical board and batten (Carpenter Gothic)

## ii. Italianate (1850 – 1870)



This style was loosely modelled after the farmhouse and villa architecture of northern Italy. It represents a return to the picturesque after the relative simple lines of the Classical Revival. Bracket work was a trademark of an Italianate–inspired house. Wide overhanging eaves, large decorative brackets under ornamental cornices, tall slender windows, and elaborate wrap around porch with decorative Italianate double columns were common. The popularity of this flexible style was so great that Victorian, Georgian and even

Colonial structures were frequently modernized with Italianate details. Thus, the Italianate became a solid, square townhouse. An illustrative example is located on King Street.

### Character Defining Elements

#### Form

- massing of rectangular units
- asymmetrical composition of gables, roofs, balconies, porches and towers

#### Roofline

- low pitched roof, gable, hipped or a combination of both
- dormers not common
- towers in large houses

#### Windows

- double hung sash with tall, slender proportion (2/2)
- extensive bracketing on frame or sill
- balconies, bay windows and double round-head windows common

#### Doorway

- may not be placed symmetrically, often a pair of doors, with
- heavy moulded panels and trim, massive brackets over the door common

#### Decorative Elements

- heavy wood brackets under wide overhanging eaves, on door and window lintels and sills

#### Materials

- clapboard, or smooth flush or flat board surfaced
- brick or stone

### iii. Second Empire (1860-1880)



This style can be easily identified by its most prominent feature, the mansard roof. Named after French architect François Mansard, this roof has two slopes on all four sides. Dormer windows can be found on the steep sloped lower roof. Often a square tower, also with a mansard roof, is located in the centre front of the house. This tower may have dormers as well as a wrought iron railing or 'cresting' around the top.

The Mansard or Second Empire style, like the Italianate, has an appearance of solidity and strength and gives a great feeling of height due to the roofline which effectively adds a story to the structure. The Second Empire style's mansard roof was a practical way to enlarge upper story space. An excellent example is located on Frederick Street.

#### Character Defining Elements

##### Form

- mansard roof presents a very high, imposing profile
- central building has three to five bays
- square or rectangular structure
- rectangular additions added symmetry
- dormer windows were universal, in a variety of shapes and often ornamented with pediments and brackets

##### Roofline

- double pitched mansard roof, originally often slate covered
- steep pitch sometimes concave or convex
- usually dormers often with more than one window

##### Windows

- double hung sash with very tall, slender, elongated proportions, entablatures could be rectangular, pointed, round or gabled

##### Doorway

- generally central doorway
- usually double door with upper glass panels
- brackets common

##### Decorative Elements

- ornate brackets and mouldings

##### Materials

- wood frame
- clapboard, flush or flat boards
- brick

## 6. Queen Anne Revival (1885 – 1915)



An American version of a style popular in England at the time, Queen Anne Revival was not copied from the architecture of the reign of Queen Anne. This eclectic, picturesque style was a reaction to the symmetry of earlier styles and openly combined ideas and materials from many historical periods to suit their own senses. Characterized by irregularity of plan, of shape, of colour and texture, there is an almost medieval arrangement of roofs, dormers, chimneys and gables. External surfaces of the house vary

greatly with the common use of different materials on the same wall. The pictured example is on Queen Street.

### Character Defining Elements: Queen Anne Style

#### Form

- irregular/asymmetrical massing of exterior details: porches, verandas, balconies, bay windows
- visual appearance has different colours, textures and shapes

#### Roofline

- regular rooflines are the hallmark of Queen Anne Revival architecture
- steep pitch, many gables at right angles, porches, towers, turrets and projecting eaves - the irregular effect
- tall chimneys, usually moulded, a major visual part of the roofline

#### Windows

- sash windows of different sizes not regularly spaced
- bay and multi-shaped, multi-paned windows common
- Leaded or stain glass common

- long and narrow, straight or rounded heads, never pointed
- different sized glass panes in either top or bottom sash

#### Doorway

- four-paneled door or upper glass panel with two wood panels below
- leaded or stained glass common
- very narrow sidelights sometimes seen

#### Decorative Elements

- brackets, hanging pendants, spindles all standard
- chimneys: cut or moulded brick

#### Materials

- wood frame, with a variety of materials used on the walls
- to create texture shingles in patterns or fancy shapes popular
- stone supports for verandas common
- brick seldom used - only on first floor

i. **American 'Shingle' Style (1890-1930)**



A variation of the Queen Anne Revival is known as the Shingle Style. A number of the large Saint Andrews summer homes built around the turn of the century are excellent examples and form a very important architectural group here. The photographed example is located on Prince of Wales Street.

**Character Defining Elements**

**Form**

- greater emphasis on the horizontal and ground hugging
- informal eclecticism shown in the freedom of design
- complex shape with verandas, towers and balconies giving an asymmetrical façade

**Roofline**

- single large roof, either gambrel or hipped

**Windows**

- usually double hung

- often top sash is divided into multiple small square panes

**Decorative Elements**

- de-emphasized applied decoration and detailing in favour of complex shapes created with cedar shingles
- sculptural compositions with shingles; feathering

**Materials**

- shingles are characteristic cladding for both walls and roof
- foundation usually of natural stone



ii. **Tudor Revival (1910-1940)**

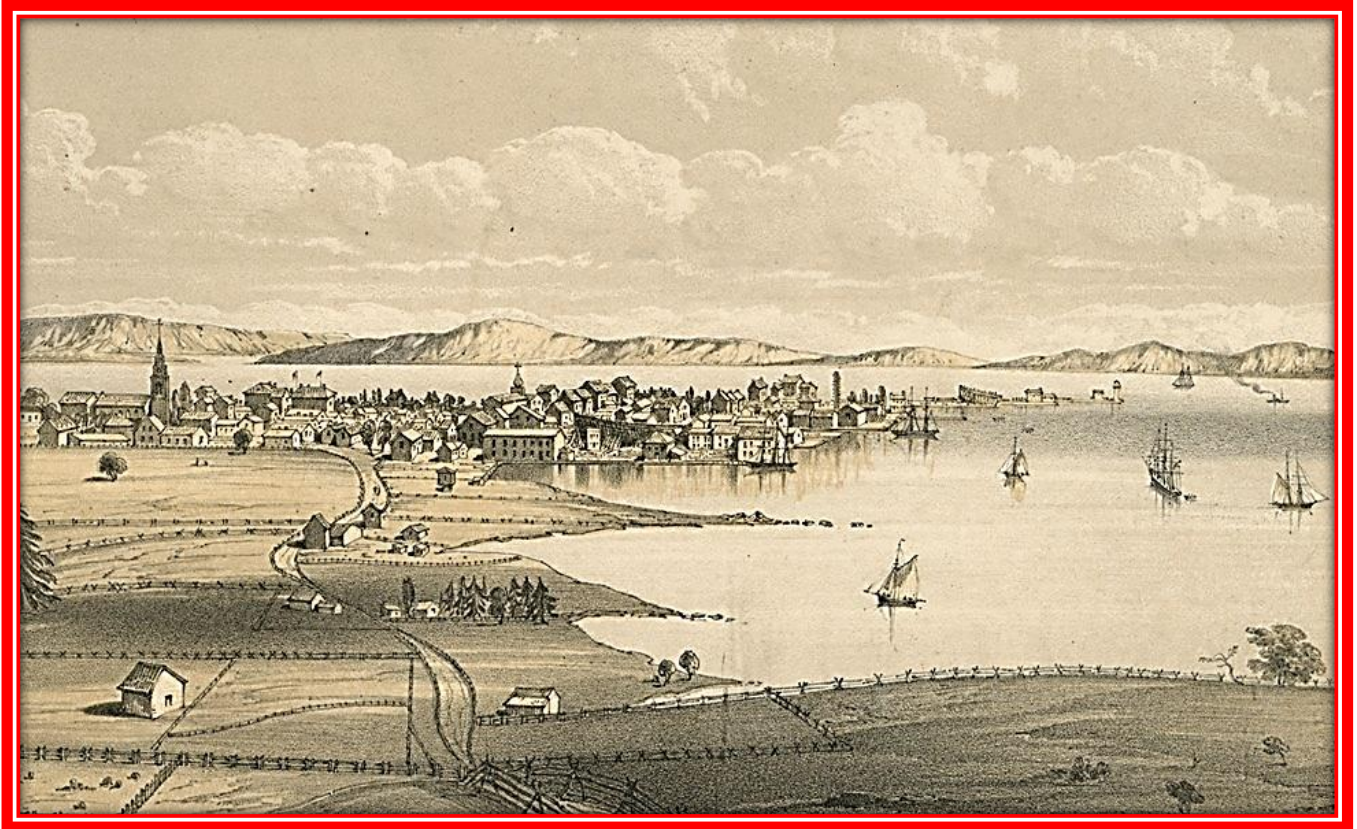


Tudor Revival style: The Algonquin Hotel is an outstanding historic and architectural landmark. The Architect was Ernest I. Barott of Montreal.

Another variation romanticized the revival of the timber framed buildings popular in England's Tudor period. The Algonquin Hotel, with its steeply pitched roof, half-timbered and masonry veneered walls, is an outstanding example of the Tudor Revival Style.



Anglican Church - King Street



**Saint Andrews Harbour from hillside on Joe's Point.**

1840 lithograph by Frederic Wells

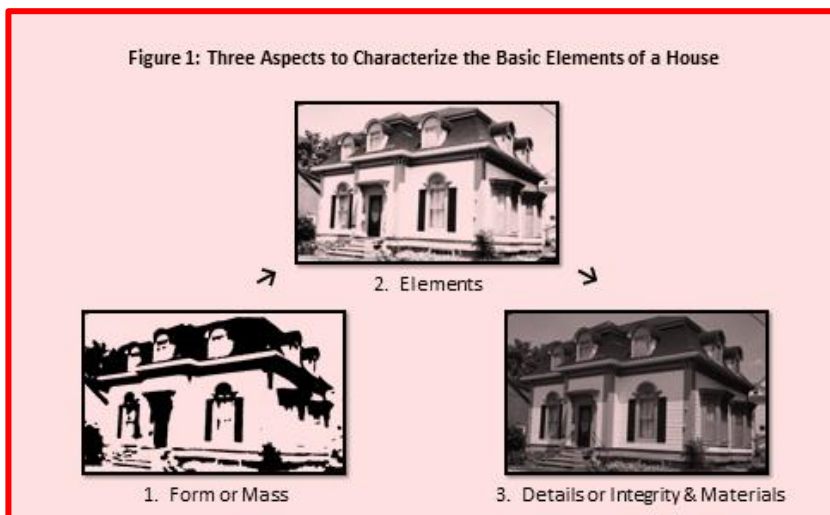
The St. Andrews Civic Trust acknowledges the generosity of Hugh French, Director of the Tides Institute in Eastport, ME, for permitting the Trust to publish this reproduction from the original lithograph in the Institute's Collection.

## Part 2

### An Approach to the Preservation and Rehabilitation of Buildings

#### How to describe a house:

Based on the discussion of character defining elements (CDEs) in the section on Architectural Styles, one should break the chore of describing a house or building in three steps. It begins with looking at your building or home and identifying the major descriptive elements of the structure such as its size and proportions, its pattern of solids and openings, the roof pitch and the overall impression of its outline and shape. This is referred to as its form or mass. The next perspective is to identify what are the various parts of the structure that help define its character, such as doors, windows, eaves, gables, dormers, and verandas or chimneys.



The last step is to denote the finer elements that are indicators of the builder's artistry such as mouldings, trim, brackets, columns and dentils. Figure 1 offers the basic approach to describe a specific house from its broad features, to specific elements, to the details of its artistry and integrity of design.

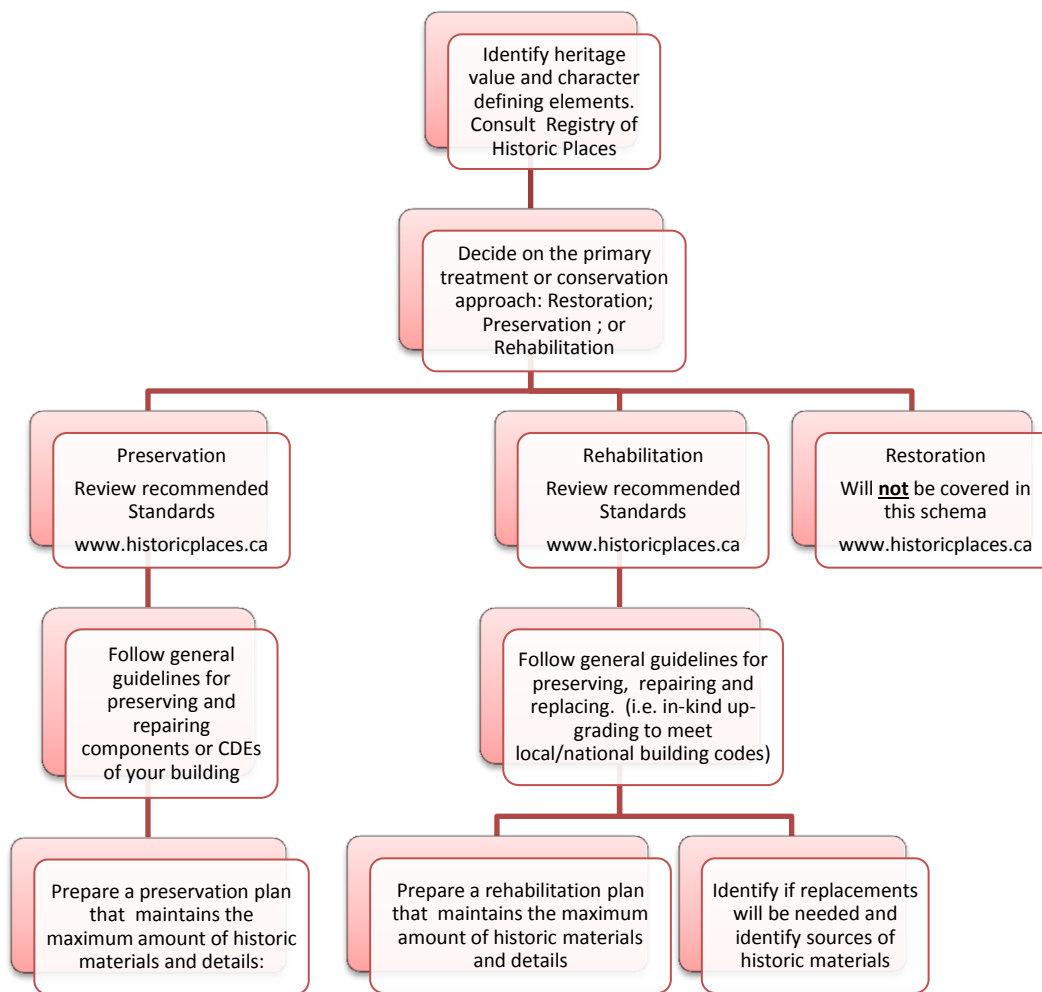
Figure 1: Steps needed to describe a house

#### Getting Started

In planning the conservation of a home or building, one can break the potential tasks into manageable steps in order to assess, plan and cost the effort. However, at the same time, an owner and contractor must also decide on the type of conservation activity that will fit your needs, goals and budget. There are three conservation approaches: Preservation, Rehabilitation, and Restoration. While any project could involve all three, most owners focus on Preservation and Rehabilitation. For example, Restoration is the process to return a historic building to a well-documented appearance from an earlier time by removing layers of materials and replacing its original materials or missing elements. Thus, the structure can be returned to its appearance at a specific time (period restoration) or retaining all significant architectural features intact, one can reveal the historical evolution of the building (composite restoration). However, these major types of restoration are rarely undertaken in Saint Andrews, unless one has the time and resources to do so. Thus of the other two conservation approaches, Preservation and Rehabilitation are particularly pertinent to



most homeowners' and contractors' conservation plans in Saint Andrews. **Preservation** is the action or process of protecting, maintaining, and/or stabilizing the existing materials, form, and integrity of a historic building or of an individual character defining component (see page 21). In contrast, **Rehabilitation** is the action or process of making it feasible to have the continuing or on-going, contemporaneous use of a historic structure or an individual component, throughout the period of repair, alterations, or additions (see page 21).



**Figure 2: Flow chart for creating a conservation plan for a heritage home or property**

That being noted, Figure 2 demonstrates a basic decision-tree that can be followed if a conservation plan is desired or if an opportunity to rehabilitate a heritage house emerges. References for these steps and possible guiding practices are readily available.<sup>12</sup> In general, retaining or repairing the original elements of a functional building is usually less expensive than finding a replacement. Preservation is the priority objective. Drilling down to actual actions, what does preservation and rehabilitation entail?

<sup>12</sup> See the City of Saint John web site which is particularly useful at:  
<http://www.saintjohn.ca/site/en/home/cityhall/developmentgrowth/heritageconservation/conservationguidelines.aspx>

## **1. Preservation.**

**Preservation** aims to protect, maintain, and/or stabilize the existing materials, form, and integrity of a historic building or of an individual character defining element. In this manner, owners can protect its heritage value. Preservation can include both short-term and interim measures to protect or stabilize the house or building, as well as offer long-term actions to stop deterioration or prevent damage. With this approach, a building continues to be serviceable through routine maintenance and minimal repairs (see Figure 3), rather than waiting until components are beyond repair which then become very expensive to replace.

The preservation approach begins with protecting the existing materials from damage by weather or other physical harm to ensure their constitutive value as well as maintaining the character defining elements. The original materials are not altered or changed. The conservation plan should cover the features shown in Figure 1: the building's mass or basic structure, including its internal stabilization; the CDEs and materials covering all exposed areas like windows and doors. Furthermore, in the case of major conservation projects and the buildings integrity, stabilization of the structure is essential while waiting for the project to begin. For smaller elements in need of work, document their location and status and remove all delicate or breakable components to a safe place.

## **2. Rehabilitation.**

**Rehabilitation** aims to make it feasible for historic buildings, or a component of them, to continue to have a viable use. In this manner, for the heritage value, elements are retained while up-grading to accommodate for fire and life safety, or for building on a deck or for rewiring or adding insulation.

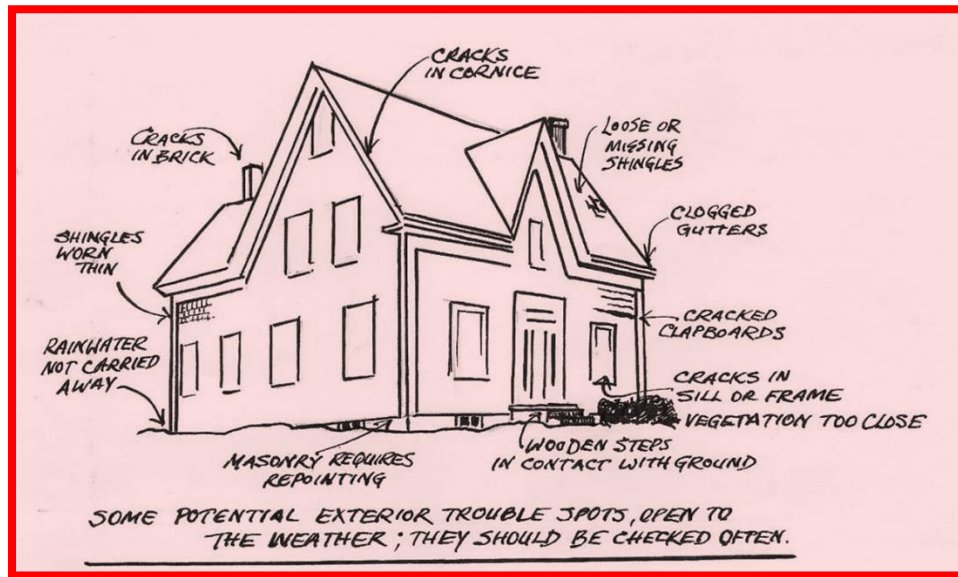
For rehabilitation to begin, the 'sympathetic' improvement can take place while changes are made (continued use rehabilitation) or the building can be converted to a new use (adaptive use rehabilitation). In this case, change may be needed for spatial and circulation needs. The objective is to make changes that are sensitive to the design and by using traditional materials. Before initiating such plans, a set of sequenced preparatory steps needs to be organized as noted in Figure 2.

### **Format and Location of Guidance:**

This section will be divided into major components: walls, roofs and eaves and cornices and then smaller character defining elements, like façade openings (windows and doors) and details. Other issues like information sources to guide decisions about external painting and trim, insulation and materials will be covered separately at the end of this Part of the Handbook. Also, the glossary of terms and their associated graphic examples will be covered in a separate appendix – complete with the terms and associated graphic illustrations presented for many of them.

**Figure 3. General Advice for the Preservation of Any House.**

Check Areas Exposed to the Elements<sup>13</sup>



## Assessing the Structure and Form of a House

The main goal of heritage preservation is to maintain the external appearance of the building in a manner that respects its original form and its architectural integrity (See Figure 1). This approach will enhance its character defining elements (CDEs) and value. To begin this process, one should assess the structural condition of the building. If problems are identified, these issues must be corrected before beginning to deal with any other work. Some of the key structural elements are: foundation wall and footings, cracked walls and load bearing walls or columns, headers and beams and connections.<sup>14</sup> While not usually considered major components, poor drainage and ventilation are often the harbingers of structural challenges in any home. Once these latter issues have been dealt with, one can begin on the highest priority, in terms of the external components of the building which was identified during the assessment.

## Major Components

### Roofs and Chimneys

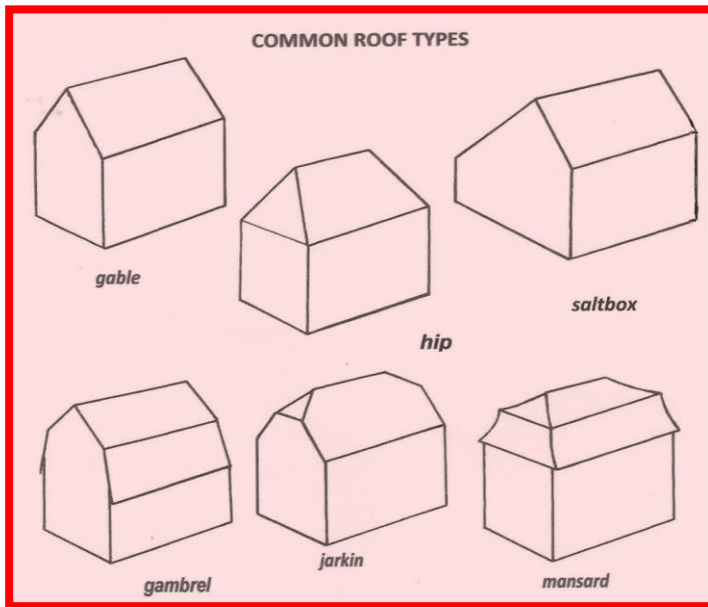
Every building's architectural style is largely influenced by the shape, form and materials (including decorative character defining elements) of the roof. Roofs are the crucial barrier between you and

<sup>13</sup> In addition to the general advice shown in this chart (Figure 3), the next section will feature footnotes (experience pays tips) based on our interviews of experienced and master level builders in the field of rehabilitation of historic or heritage properties. These tips focus on Maintenance and Conservation issues and how to anticipate hidden trouble spots.

<sup>14</sup> Experience pays tip: Basement beams in old homes are known to pull away from the walls – leaving plaster cracks and leading to the need for bracing or vertical support beams.



the weather – particularly for keeping the moisture from entering the building and, more critically, from silently seeping into the exterior assembly/walls.



For the average homeowner, attempting to access the roof alone is not recommended. One can use binoculars to inspect one’s roof, but roofing contractors or design professionals are better prepared to do an assessment. The key to an appropriate result is to undertake any needed repairs in keeping with the architectural style, the CDEs and the overall continuity of the structure. The roof line defines much of a building’s form and shape (See common roof types on the left).

If faced with the need for repairs or reconstruction, some basic principles should be considered. Reconstruction around

existing dormers, turrets and towers should respect the roof line and the integrity of the original design. For example, adding dormers is appropriate if they are in keeping with the style and design and match the existing dormers in shape and location. They should also be considered in the course of the close inspection of the original CDEs. A checklist is offered in Box 1.

Existing ornamentation of roofs should be retained wherever possible. In certain cases, decorative roofing elements like finials, pendants and barge-boarding are essential to the basic design, such as in

Gothic Revival designs. They should be retained, repaired or, if necessary, replaced in-kind. If they are beyond repair, the replacements should match the originals in shape and size and design detail. Adding such elements to homes that are of a different design style is not advised because it creates architectural confusion. Further, they can be more costly over time due to mismatch with existing CDEs and thus take away from the resale value. Additionally, the longevity of many off-the-shelf replacements is questionable and they are often not at the appropriate scale for the building.<sup>15</sup> The issue of decoration and ornamentation of roofs or eaves is

### Box 1.

#### **Checklist for Maintenance of Roofs**

(Adapted from Saint John Conservation Guidelines)

Document and investigate:

- Original materials/CDEs
- General condition/structure
  - Flashing/Caulking
  - Projections and slope
  - Numbers of plies or layers (2 or 4)
  - Drainage
  - Ventilation
  - Chimneys and other penetrations

<sup>15</sup> Readers are directed to Heritage Conservation Handbooks from Saint John or Fredericton re challenges of roofing and chimney repairs. Both of these sources are presented in the Biography and Sources on pages 37 and 38.

covered in the following sections (pages 24-28). Chimneys can be checked at the same time as the roof.<sup>16</sup> Chimneys can have decorative elements. This was especially true in the Victorian era. In addition to pointing, if repairs are needed, their CDEs should be retained, the old bricks should be reused in conjunction with the appropriate lime-based mortar.

### Eaves and cornices

Eaves and cornices are often hard to get close to as they are high off the ground – where the roof overhangs the exterior wall. Eaves are simple overhangs but some eaves have elaborately detailed

#### **Box 2.**

##### **Maintenance checklist for Eaves & Cornices**

(adapted from Saint John Conservation Guidelines)

- Document and investigate original materials
- Assess general condition
- Check for water penetration
- Check fasteners and re-secure as required
- Assess sealants & rain ware (e.g. gutters; down leaders; spouts)
- Identify special features and retain; repair as required or replace in-kind - if necessary

mouldings and trim which can help define the building's CDEs. Cornices add architectural interest at the top of the outside walls. As decorative features, they are key parts of the house's CDEs. Unfortunately, they are also susceptible to damage from water/rain or lack of moisture protection. Their decorative components are at risk of deterioration and falling off. A maintenance and assessment checklist for eaves and cornices is offered in Box 2.

### Exterior Walls

Exterior walls are more than the barriers protecting the residents from the outside weather conditions. The walls provide the shape, proportions, integrity and details that make up the

#### **Box 3.**

##### **Maintenance checklist for External Walls**

(adapted from Saint John Conservation Guidelines)

- Document and investigate original materials
- Identify surface and masonry in need of repair
- Define areas where replacements are needed
- Check for cracking/bulging walls
- Assess integrity of flashing and caulking
- Is painting needed?
- Wood Shingles/Cladding should be scrapped ONLY to remove loose or peeling paint
- Replace with original or acrylic in-kind paint
- Do not use open flame or propane torch to remove paint (Flaming may reduce value with tragic results)

architectural style and many of the CDEs of the house. They also provide the main features that help define its historic appearance. When working on the walls, it is helpful to conserve as much of the original cladding (wood or fabric) as possible. If not, retain as much of the other materials as possible, especially if a façade is involved. This enables one to more closely replicate the original. Old pictures or sketches are helpful. There are checklists available to guide you on what to do and to document (See Footnote<sup>14</sup>

<sup>16</sup> Experience pays tips: Chimneys need careful inspection: cracks, missing mortar or crumbling bricks. Look for gaps where chimney is attached to the house and inspect flashing outside and look for damage inside the attic near the chimney.

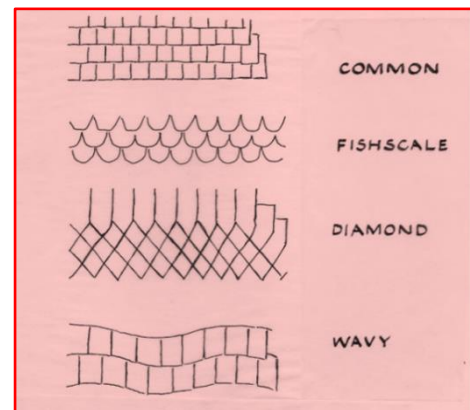
and References on pages 37-38). A maintenance and assessment checklist for walls is offered in Box 3.

Wood is commonly used for both cladding and trim in Saint Andrews homes. If properly maintained, wood cladding can have a long service life. However, due to the maintenance that they require, the wood components are the structural components and CDEs that are most commonly replaced or altered. Moisture migration is the leading cause of wood, flashing and fastener deterioration. They require constant attention as part of preservation.<sup>17</sup>

In the case of siding on walls, whenever possible, one should try and retain or repair the original materials. Replacements should match the original in appearance, spacing (i.e. either 4 inch or 8 inch lap lines) and in their directional pattern. If wooden clapboards cannot be replaced as suggested, or are impractical, then vinyl and aluminium siding can be considered as a last resort. However, it should be installed as to not lead to the deterioration of the original materials. Other siding features such as corner boards and door or window details should not be hidden or removed. For practical guidance, consult the Fredericton or the Saint John Heritage Conservation Guidelines.<sup>18</sup>

### Shingles

As mentioned in Part 1, under Styles, shingles have long been used on Saint Andrews 'cottages'. In the late nineteenth century, shingles became a method of cladding on houses. They were often used in Queen Anne Revival homes and later in homes around Saint Andrews designed by the Maxwell Brothers. Wooden shingles are an attractive option and offer durable finishing materials for walls or roofs. Regular maintenance with paint or stain or preservatives increases their life span.<sup>19</sup> They can be used to create a pleasing multi-



textural-façade or wall. Aside from cutting shingles into the traditional or common patterns, they can also be cut as fishscale, diamond and even wavy styles, as shown in figure to the right.

### Dormers and Gables

Dormers are projections with windows that extend through the roof and are often used to create some of the most dramatic character-defining elements of a building's style. While they may vary

<sup>17</sup> Experiences pays tip: In addition to moisture damage, with the use of wood cladding, base panels and even shingles, to keep insects and small animals from creeping in and nesting under the outside wall, screening can be fastened to the outside covering and wrapped up under and fastened to the wall.

<sup>18</sup> For more help, consult Fredericton and Saint John Handbooks on Heritage Conservation: Practical Conservation Guidelines for external walls (for sources and references – see pages 37 and 38 of this Handbook)

<sup>19</sup> For more details and background on the Shingle Style, see Bruce Clouette and Maura Cronin (April 19, 1994).

["National Register of Historic Places Inventory-Nomination: Fenwick Historic District"](#). US National Park Service.

greatly from building to building, they should not vary from the original design on any given structure.

**Box 4.**

**Dormers & Gables: Maintenance checklist**

- Define original materials
- Assess: General condition
- Check water migration and flow
- Check integrity of flashings and sealants
- Assess associated decorative woodwork
- Check the status of any special features

Dormers can be the source of leakage problems, particularly where they connect to the roof.

In contrast, Gables are the slope shaped end walls of a house that extend the lowest part of the pitch to the ridge of the roof. Careful maintenance is advised.<sup>20</sup> The checklist for Dormers and Gables can help assure their functionality and their CDE qualities remain intact (Box 4).

## Facade Openings and Details

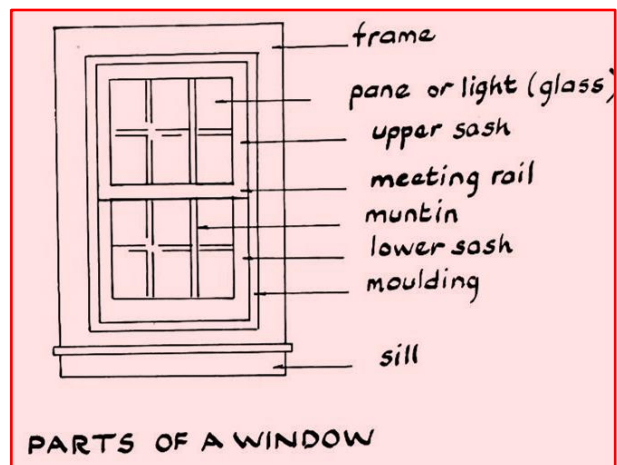
### Windows and Shutters

Windows are significant elements of any house and as such form CDEs of many of historic or heritage buildings. They are constructed of various components: frames, upper and lower sashes, glazing, flashings and other pieces of hardware. In a lot of older buildings, there are other elements like shutters, grills (if commercial), and storm windows which have to be checked when planning for the conservation of a window. Usually various components (original wood) of windows can be replaced (sashes, sills, etc.). If an original window cannot be repaired, wood replacement windows can still be built, featuring the original elements that match the CDEs of the house or building.<sup>21</sup> For a windows checklist, see Box 5. Shutters (i.e. solid panels) are optional features. Often they were used for decorative purposes, as opposed to keeping the house cooler in summer. If decorative, replacements add value if correctly matched to the shape of the window.

**Box 5**

**Windows & Shutters: Assessment Checklist**

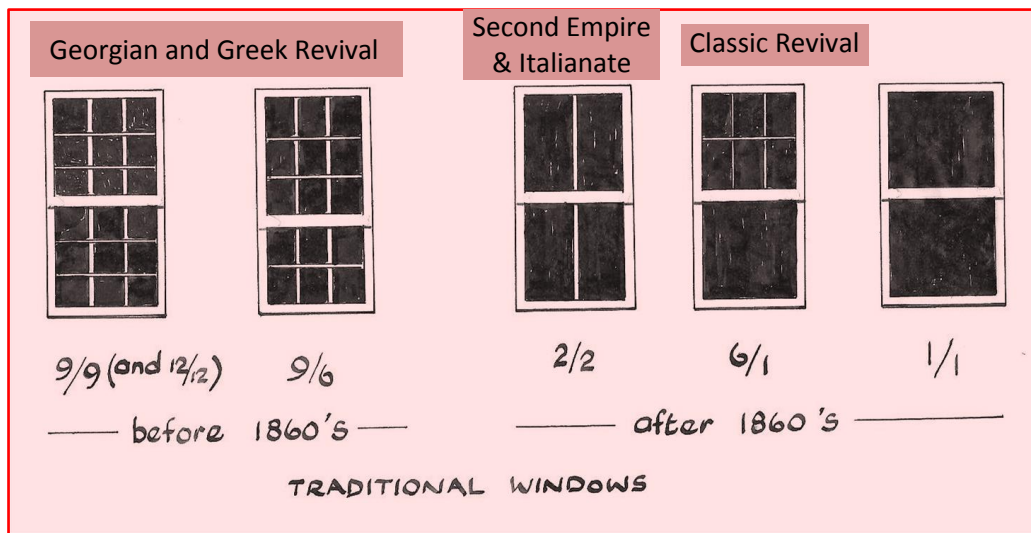
- Document original materials
- Assess: Frame condition and Sill condition
- Upper sash condition and
- Lower sash condition
- Muntin bars (metal or wood)
- Glazing
- Putty and Caulking
- Flashing
- Head trim/entablature



<sup>20</sup> Experience pays tip: Dormers and roof valleys need proper flashing along the roof (valley) line. Check rafters in attic for rot.

<sup>21</sup> For details on windows, consult Fredericton and Saint John Handbooks on Heritage Conservation: Practical Conservation Guidelines.

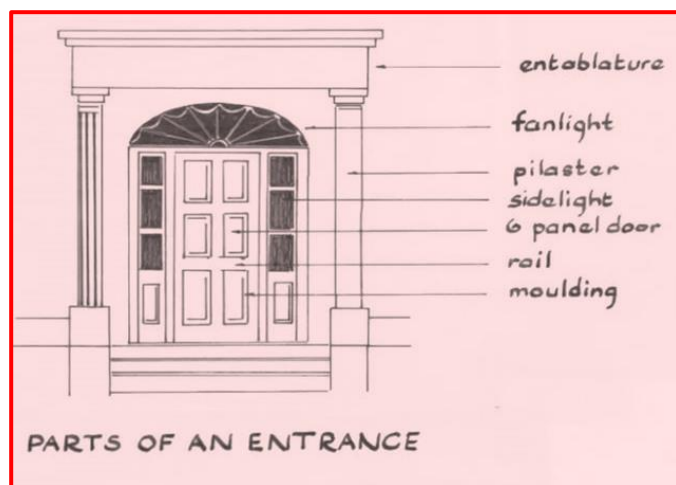
Additionally, if a building is fitted with traditional windows that are one of the CDEs of the structure, it is helpful to be able to characterize the format and likely age of the windows by counting the panes in each portion of the window. This descriptive terminology is illustrated in the following graphic.<sup>22</sup>



Replacement of windows can be costly if there is a mismatch of a new sash to the existing window opening, not to mention the poor longevity of many available sash designs.<sup>23</sup>

### Doors (External)

Doors have the same critical role as windows in defining a building's CDEs. The main door creates the first impression for a visitor. It is often selected for a special design and thus has wonderful workmanship and ornamentation. These design elements should be documented. The key



components of entrances are outlined on the left. All associated transoms and sidelights should be respected and retained as they frame and help define the door's unique qualities.<sup>24</sup> Door or entrance components need to be identified for each entry door (e.g. as shown on the left) to ensure proper conservation. Similarly, a check list of maintenance items has been developed to guide owners in planning preservation activities (see Box 6 - next page).

<sup>22</sup> Owners should be aware that there are mill workshops which can provide replicas of traditional windows.

<sup>23</sup> Experience pays tip. Professionals tell us that there are no replacements for 'all styles' or 'multiple sizes' of windows. Take care of what you have. Maintenance pays.

<sup>24</sup> For details on doors, consult Fredericton and Saint John Handbooks on Heritage Conservation: Practical Conservation Guidelines.



## Door styles:

It is helpful to be able to characterize door styles if one's building has a traditional door as part of its

CDEs. The following graphic illustrates the types of designs for doors that are well suited for older and traditional homes. Such doors are valuable and if found or recovered from the restoration of older homes off-site, they represent an opportunity for heritage home organizations to recover them and store them for use and sale in restoring other heritage homes locally or nearby.

### Box 6.

#### Doors: Assessment Checklist

Assess state of original materials

Check: Door condition

Jamb condition

Threshold condition

Glazing condition

Transom and side-lights

Surround condition

Entablature condition

Condition of jamb trim & any astragals (sealing moulds)

Hardware

Caulking & weather stripping

Storm doors

Special features

Paint



### Trim and Ornamentation Details

Details include wood and masonry trim and decorative embellishments. They enrich the exterior, often providing the visual clues to delineate the overall building style and its CDEs. Building details can include: number of windows, muntins, window and

door trim, corner boards, cornice trim, bracketing, scrollwork and so on. They vary greatly from building to building. It is important to conserve and repair the original materials and details rather than replace them. If replacing badly deteriorated original components, it is necessary to replicate the original. Historical accuracy can be sought by referring to old photographs, sketches or seeking guidance from similarly designed buildings in the area. A checklist of maintenance tasks is offered in Box 7.

### Box 7.

#### Items to check for repair and maintenance of Trim and Details

- Original materials
- Woodwork
- Stonework and brickwork
- Brick Corbels
- Metalwork
- Window trim
- Door trim
- Cornice details
- Corner boards
- Plinth boards
- Flashing
- Fasteners
- Special features
- Paint (contrasting colour)

Ornamentation can be used to highlight any aspect of the primary structure. Pendants and finials or even crestings (ornamental decorations) are associated with roofs and the use of bargeboarding with eaves associated with on Carpenter Gothic buildings, for instance. In these latter cases, the ornamentation elements are often key components of the building's CDEs. They should be retained, but such period elements should not be used on

the roofs or eaves of buildings of another architectural period because it creates a false sense of history. As noted in the checklist box, one helpful suggestion is to consider the use of contrasting colours to highlight certain CDEs of heritage homes. For example, the CDE of a dark coloured house will stand out more if highlighted in light colour. The eye is attracted to light (white) colours first and these colours have therefore been used to highlight CDEs and architectural features.

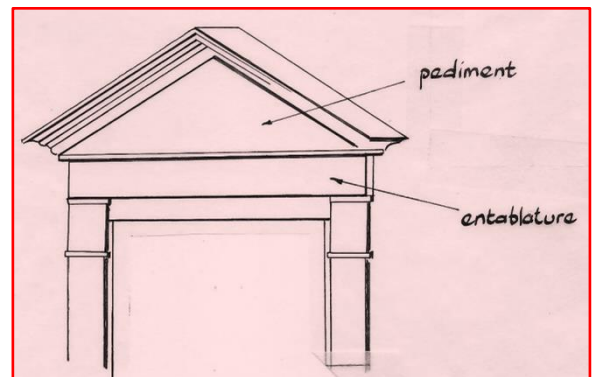
### **Porches and Verandas**

Porches often face the street, making them one of the clearly visible features of a house. Missing portions of the structure or its decorative elements should be replaced to maintain value, especially if the porch is a CDE of the house. Ornamentation, columns, railings and balustrades were often part of Victorian era buildings and are decorative features of the structure. Retaining them adds to the value of the building. If columns need replacement<sup>25</sup>, like railings, they must be sturdy to meet safety and insurance criteria, as well as match the general style, shape and size of the building. The picture (see right) demonstrates a home with a ground level veranda, a pedimented porch on the second floor level, and a widow's walk on the roof.<sup>26</sup>



### **Canopies, Pediments and Entablatures**

Canopies and hoods are often features of main entranceways or even second floor doorways. If they are one of the CDEs of the house, they should be monitored carefully for moisture damage and preserved. A variant of the canopy or hood is the pediment. A pediment is a triangular gable-like structure, from Greek classical design, that is often used in neoclassic or revivalist architecture. It sits above an entablature which is supported by columns. The photograph above illustrates a pediment which, like a hood, can be located over a window or a door or on a porch. But a word of



<sup>25</sup> Experience pays tip: Buyers beware: both the top and bottom of columns and porch posts are susceptible to early rot. Always check them out.

<sup>26</sup> Experience pays tip: Widow's Walks and copulas are at high risk to rot from leakage: check both for damage and even gaps (one can see light) from the inside of the attic.

warning is needed. Attachments like entablatures, hoods and canopies require regular monitoring as they are given to damage from moisture and animals.<sup>27</sup> Similarly, any extension to older homes which may have been built later will need to be inspected at the juncture point.<sup>28</sup>

In contrast, if a canopy or hood or pediment is not a CDE of a heritage home and if it is damaged such that it cannot be reproduced in keeping with the style and scale of the original, it is better to remove them entirely than to replace them with modern versions or awnings. The same principles of maintenance and preservation apply for all variations of these structures.



Charlotte County Court House – Frederick Street

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<sup>27</sup> For more guidance, see Prevention Briefs (#47) from the US National Park Service at: <https://www.nps.gov/tips/how-to-preserve/briefs/47-maintaining-exteriors.htm>.

<sup>28</sup> Experience pays tips. When dealing with extensions, the building materials may differ in quality, in air spacing and in fastening from the workmanship in the main house. It must be inspected separately both at the joining point for leakage and under the cladding for moisture damage.

## Maintaining Commercial Buildings, Facades and Business Streetscapes

This section will focus on broad principles for conserving individual buildings in a streetscape for their collective visual patterns. There is no attempt to classify or to designate a style to individual commercial buildings in Saint Andrews. To begin, consider the central downtown portion of Water Street in Saint Andrews as a streetscape. It has been recently designated by the **2016 Great Places in Canada Jury as the winner in the Great Street Category.**<sup>29</sup> That honour aside, the current focus is on its total relationship to the community as a gathering place, a place of commerce and for its historic and heritage buildings. It is also an architectural streetscape and is a key part of the Saint Andrews Historic District. In July 1995, the Historic Sites and Monuments Board of Canada designated Saint Andrews as a national historic site for three reasons.<sup>30</sup>

*“It is a rare and fine example of a Canadian town that retains key elements of an 18<sup>th</sup>-century British colonial town plan; it is distinguished by a fine collection of commercial and residential buildings spanning the history of the community and consistent in use of classicism in their design; and the retention of the original grid layout, the consistent character of the architectural resources and the division of blocks into generously sized lots have resulted in a community with a distinctive appearance and feel.”*

The last two reasons highlight Water Street’s history and architectural qualities that define it as a Streetscape within the Historic District. Holownia and Leroux’s book offers a wonderful tour of the Water Street Streetscape.<sup>31</sup> Water Street lies within the Historic District and features a collection of business buildings that demand the same attention to conservation and good maintenance practices as the other homes on Water Street and in the Historic District. These good practices include the treatment of CDEs of business buildings, such as windows, doors and façades, and should be looked at in light of the overall street design. It is advisable to preserve the original fabric and repair rather than replace those architectural elements (CDEs) that have deteriorated and try to match replacements with the originals. All replacements should be based on accurate historical documentation. Buildings should be recognized as products of their time and place. Overall, storefronts, be they commercial façades, or not, should be aligned similarly with respect to the height, shape, roof-lines and placement from the sidewalk as others in the same block or cluster.

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<sup>29</sup> The Great Places in Canada Jury’s statement notes: ‘Historic Water Street is a part of the community of St. Andrews’ heart and identity. The pedestrian-oriented street integrates contextual urban design with open spaces and scenic views of the nearby sea. While the street’s design and architecture references the community’s over 200 years of history, the place itself has evolved to remain a daily part of residents’ lives for both commercial and recreational purposes.’

<sup>30</sup> Source: Official minutes of the Historic District and Monuments Board: 15 July 1995

<sup>31</sup> See Holownia and Leroux’s book: Section on Water Streetscape. Referenced in the Bibliography and Sources, page 37.



## Maintaining the structures and preserving the character defining elements (CDEs) of a storefront.

Storefronts have specific parts and structures: base-panel (bulkhead); display windows; transoms; entranceways; columns; piers or pilasters; and cornices with brackets. The storefront is crucial as it attracts customers' interest, offers display space, allows light into the store and provides buyers with a peek inside (see figure below) to entice them to make a purchase.

Thus the block of storefronts offers a unified visual image, linking all of the neighbouring stores to create a single 'collective façade' for the block. As such, it is desirable to have an integrated set of character defining elements in linking a block into a composition as beautifully illustrated below.



Shops on Water Street (Courtesy of the artist, Marion Cummings)

The goal is to preserve and rehabilitate each building while continuing to maintain a picture of inter-related and sympathetic structures that pleases the visitor's eye - inviting them to enter.

### Storefront Components

Building preservation and rehabilitation, from the perspective of a store owner, follows the same principles as those for a home. The additional practical challenges relate to the features of a storefront and their unique CDEs. Figure 4 identifies the physical elements that define a storefront.

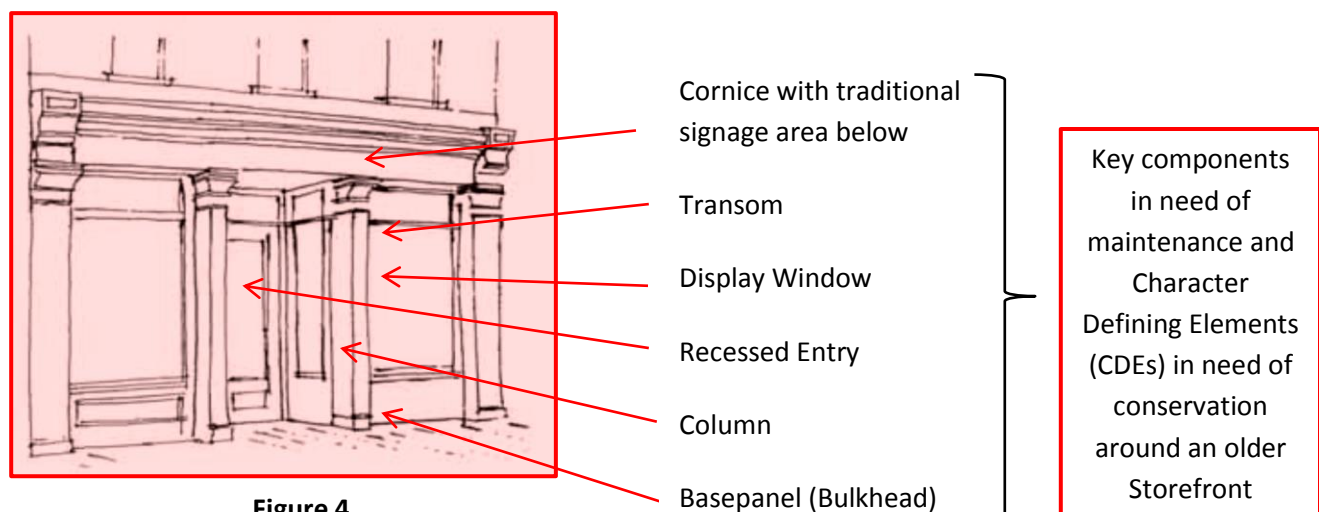


Figure 4

Adapted from Saint John Practical Conservation Guideline for Storefronts



## Overview of Materials and General Retrofitting or Contracting Issues

- **Roofing**

There is now a much greater selection of roofing materials than when the first edition of the Handbook was written. Sources are readily available to guide you in your decisions.<sup>32</sup> In general, it is advisable to coordinate your roofing choices with the architectural style and CDEs of the building and to avoid altering the roof configuration (see page 27). In heritage houses, shingled roofs are common. Replacement can offer challenges as many shingles today are too thin for maximum life and wind protection. Other ‘new’ materials, with an appearance based on designs from olden days, can offer security and much longer life span.<sup>33</sup>

- **Building materials**

The variety of building materials available in 2018 is far greater than 35 years ago. Sources are available at the Ross Library – Heritage Homes Collection. For heritage houses, siding and external doors are often challenges. In recent years some quality products have emerged with excellent warranties. The two products lines (siding and front doors) are cited in the Sources list on page 37.<sup>34</sup>

- **Insulation**

Reducing heat loss from structures in 2018 still requires as careful planning as it did decades ago. The planning principles remain the same. To achieve the optimal impact from insulation factors in both heat loss and moisture (vapor and leakage) control. That task begins with an analysis of the structure of the house followed by identifying which of the latest techniques and materials are compatible and appropriate over the longer term.<sup>35</sup> The following areas of your building will need attention:

- i. Heat loss is greatest in the ceiling. Begin with the roof or attic.
- ii. Use caulking and weather stripping to avoid heating loss around the windows and doors
- iii. The walls – above the yard grade

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<sup>32</sup> Suggested reading: *Choosing Roofing Materials: From asphalt shingles to wood shakes to clay tiles, there are the many options available for the topside of your home.* Steve Thomas of This Old House magazine. Available at <https://www.thisoldhouse.com/ideas/choosing-roofing-materials>.

<sup>33</sup> Experience pays tips: When replacing the roofing on very old heritage homes, local builders point out that shake type roofing shingles are costly but last 2-3 times as long as other singles. If one uses the recommended special nails with shakes, they offer outstanding protection against loss in hurricanes and during high winds, as seen in 2016.

<sup>34</sup> For Wood products for siding, Mike Holmes recommends Maibec products from Quebec. (National Post: The many sides of Siding. 16 July 2014. Also visit <http://www.maibec.com/en>.

<sup>35</sup> Suggested Readings: 1. *Seven tips to save money and energy: Seven tips to keep in mind when retrofitting your old house with the insulation* (This Old House on line. Nancy Berry: 2011): available at <http://www.thisoldhouseonline.com/articles/7-insulation-tips>. 2. Canada Mortgage and Housing Corporation’s Energy Efficient Building Envelope Retrofits for Your House – available at: [https://www.cmhc-schl.gc.ca/en/co/grho\\_011.cfm](https://www.cmhc-schl.gc.ca/en/co/grho_011.cfm).

- iv. The application of insulation – and vapour barrier
- v. Cellar walls and below grade walls – heat and moisture protection
- vi. Basement floor

- **Electrical wiring**

For all heritage homes, care must be taken with the electric wiring. Standards exist in terms of outlet locations and the availability of proper grounding. Many older homes in the Saint Andrews area do not meet current standards. An assessment of all aspects of the electrical supply infrastructure is essential when planning the rehabilitation of an older building.<sup>36</sup>

- **Painting Colours**

In recent times the attitudes towards house and building colours have changed. In general, there is no need to recommend colours or colour combinations. If guidance on traditional colour placement is sought, consult earlier versions of heritage handbooks for Fredericton or the Saint John Heritage Conservation web-site.<sup>37</sup>

## **Postscript: Underappreciated Sources of Early Aging and Often Hidden Sites of Needed Repair**

The episodic ‘experience pays’ tips in the previous section was developed with the direct input of local master carpenters and builders who are familiar with older buildings. They have experience dealing with both preservation and rehabilitation building errors and have seen many examples of the failure to recognize longer term sources of damage that lead to premature deterioration and the need for repair. These omissions can cost home owners dearly in the long run.<sup>38</sup>

One of the threats that all builders interviewed mentioned was the risks posed by trees and large decorative bushes that had been planted too close to buildings. Trees and large shrubs can lead to damp micro-environments that encourage the growth of moss and fungi on walls and roofs – in addition to foundation damage from the invasion of roots. All trees and bushes should be placed sufficiently away from the side of the house or roof to permit circulation of air and access to sunshine. In addition, the health of such trees must be monitored in order to assure that strong winds do not lead to branch damage or even up-rooting.<sup>39</sup>

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<sup>36</sup> Suggested reading: *Ten electrical problems solved*. From: *This Old House*. Available at <https://www.thisoldhouse.com/how-to/10-wiring-problems-solved>.

<sup>37</sup> Experience pays tip: In our damp climate, use mildew proof paint.

<sup>38</sup> Contributors to experience pays tips include: Gerald Turner of Truro NS and Calais ME; Norman Mundie of Saint Andrews; and Mort Mitchell of Saint Andrews.

<sup>39</sup> Experience pays tips: if older trees show evidence of woodpecker activity, it means that the insects and worms are embedded in the tree. Early attention and deadwood trimming can lead to recover and elimination of limb damages.

Finally, refocusing on the importance of an active preservation strategy, many national guidelines and repair manuals recommend developing a maintenance program. That implies keeping a file of all repair records and a list of maintenance issues to be monitored. Frameworks to do this are available.<sup>40</sup> These strategies require owners to develop a ‘feature check-list’ for the building. The key features that deserve specific individual attention are: the roof; chimneys; roof drainage; exterior walls and porches; windows; foundations and grade; the building perimeter; entryways and porches; doors; attics; basement and crawlspaces. Most can be checked annually but roof drainage, doors, attics, and basements and crawlspaces should be checked every 6 months and after storms.<sup>40</sup> If changes occur, mark changes – e.g. cracks in walls and foundations - or take photographs. These monitoring guidelines should also include monitoring inside symptoms – such as bulges and cracks in walls – as they may indicate decay, leakage or infestations – especially in any extensions or add-on structures.

### **Summary: Optimizing Maintenance Opportunities**

The primary goal of this handbook is to offer a basic approach to maintaining the value and character-defining elements of any older buildings – be it a heritage home, a designated historic property or one’s grandparents’ home. The handbook has differentiated between preservation and rehabilitation of a building. The authors have argued that preservation is the ideal strategy because if neglected, the resulting challenge of rehabilitation will indicate costly repairs. This handbook has offered check-lists to remind readers how to preserve each type of character defining element. In addition, one section has focused on streetscapes and commercial properties. In all instances, the same principles apply. Contributors have offered ideas and sources about materials and tactics to keep your building safe and protected, be it from weather and wind, or from leaks or fire from wiring sources. Finally, unlike the first edition, the authors have left external painting colours up to the individual owner. If owners want to follow traditional approaches to external house colours, the handbook offers basic reference sources. The bottom line is that preservation is essential to maintain both the value and the character defining elements of a building. If rehabilitation is needed, owners should use the opportunity to emphasize the character defining elements to their advantage and thus its uniqueness becomes a highlighted feature of its charm, its designer’s intent.

Please use the suggested resources in your endeavours. We offer you all best wishes and good luck.

### **Closing Remarks**

Preservation and conservation processes should not and need not be regarded as luxuries but instead as making decisions based on best value for money expended, economic sense and thereby

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<sup>40</sup> See US National Park Service Prevention briefs – as per Footnote #27 – on page 30 of this Handbook.

protecting our heritage. We are all well aware of the urgent necessity of conserving energy. Restoration or rehabilitation of an existing structure takes much less energy than building a new one. A conservation strategy is essential as fortunately most old houses are solidly built, but if not maintained, having to find new materials and labour intense methods becomes prohibitively expensive or just plain impossible to reproduce today.

Conservation of history is also an urgent necessity. Every place has a history and its buildings are a physical manifestation of that history. The current emphasis is on creating historic districts and these show the architectural changes and differences in styles over the years. From these changes we can learn about the people who lived here.

History recorded in manuscripts and books rarely disappears, but history as recorded in our buildings can, and does, vanish. It has been destroyed at a terrible rate in many places and, once gone, can never be recovered. In a small way, this handbook book tries to showcase our architectural treasures and offers the means to help preserve them. It is a plea to all of us to remember the builders of the past, to be good stewards and loving caretakers of them as they are our legacy for the future.



Water Street at King (from early 1980s)

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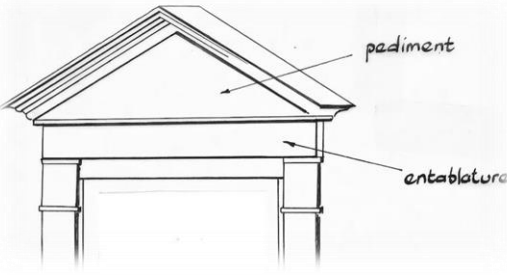
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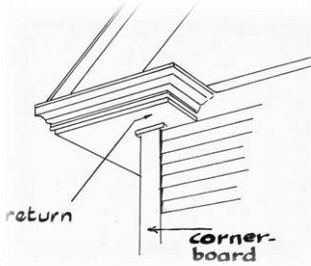
## Glossary

Please note that the, names presented in the Glossary are not included in the Index of Words, Materials, Locations and Person Names that appear in the actual text. For Glossary terms, please look under one of the six (6) headings and search for the word or term alphabetically.

- *General (includes construction)*
- *Roof Line*
- *Windows and Doors*
- *Decorative Elements*
- *Form*
- *Materials*

### ***General (includes construction)***

<b>Arch</b>	a curved structure that supports the weight of a structure above it, e.g. a bridge or the upper part of a building. Various arch types over doors and windows seen in Saint Andrews: Roman, Lancet, Trefoil.
<b>Balustrade</b>	a fence-like assembly of uprights (balusters) between bottom and top rails, that typically border a porch, a balcony, or a stair
<b>Bulkhead</b>	lower section of a storefront that forms a base for one or more display windows
<b>Buttress</b>	a support to the base of a structure, often to counter the outward thrust of an arch or wall
<b>Entablature</b>	in classical architecture, a horizontal band and moulding above columns. In current architecture, it is also used to indicate a similar structure above a window, door or wall (see Figure 1)
<p>Figure 1</p> 	
<b>Frieze Band</b>	a straight board that runs along the face of a building,
<b>Parapet</b>	a low protective wall along the edge of a roof, bridge, or balcony
<b>Plinth Band</b>	the lowest part of the wall that appears above the ground level, especially one that is formed of coarse stone or brick
<b>Porch</b>	a covered deck that extends along the outside of a building, usually with a balustrade and often open-sided but may be partially or fully

	enclosed. Also called a veranda.
<b>Portico</b>	a small porch-like structure sheltering an entryway, usually supported by columns and often including steps and a balustrade
<b>Return (Eave)</b>	continuation of a moulding at a right angle from a wall of a structure where it meets the shape of the roof (see Figure 2). Only found on Classic or Greek Revival buildings.
	<p>Figure 2</p>  <p>The diagram shows a cross-section of a roof eave. A horizontal moulding, labeled 'return', extends from the wall and turns 90 degrees to follow the slope of the roof. A vertical board, labeled 'corner-board', is attached to the wall and meets the horizontal part of the return moulding at a right angle. The roof structure above is indicated by several parallel lines.</p>
<b>Revival</b>	a use of visual styles that consciously echo the style of a previous architectural era
<b>Sill</b>	lowest horizontal part of a door or window; or lowest horizontal member of a wall
<b>Skirt Board</b>	a wooden board that goes along the bottom of the wall and provides a border between the wall and the ground space between two adjacent arches (also called plinth board and is frequently found in conjunction with water table – drip edge)
<b>Spandrel</b>	the triangular space between two adjacent arches and also refers to the area between windows when located one above the other.
<b>Surround</b>	the trim around a door or window opening
<b>Vernacular</b>	the local version of an architectural style, the result of available materials, available funding, builders' tastes, and, often, climate

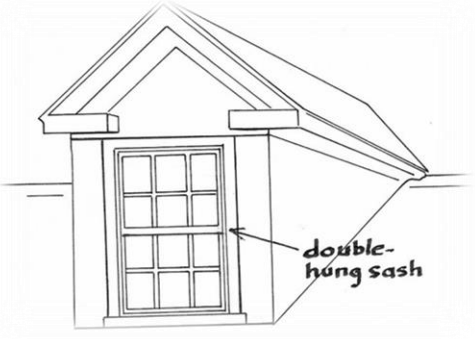

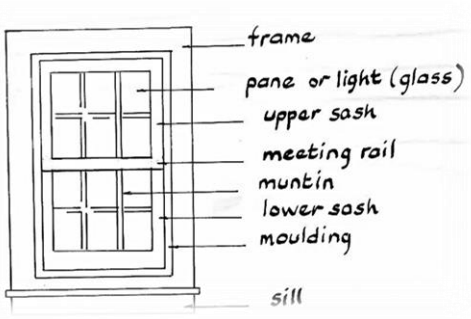
**Roof Line**

<b>Bargeboard/ Vergeboard</b>	board used at the gable end of the house that gives strength, protection, and acts as trim, often ornately carved, that is then referred to as "gingerbread"
<b>Cross-Gable</b>	a secondary gable roof that meets the primary roof at right angles
<b>Cupola</b>	small structure on top of a roof (also called belvedere or window's watch)

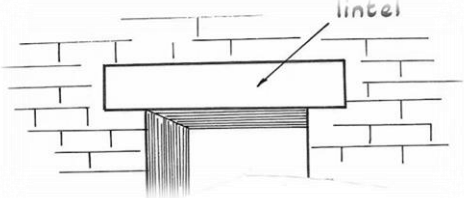
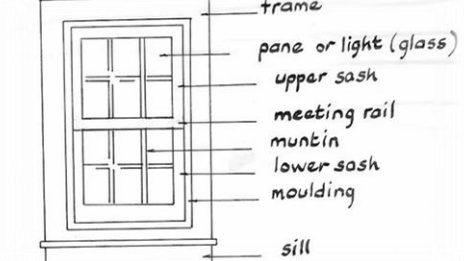

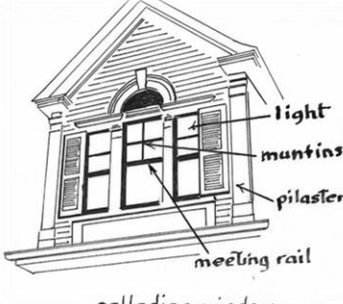
<p><b>Dormer</b></p>	<p>a roof extension that adds interior head room and windows. Most common are <i>gable</i> and <i>shed</i> dormers (see Figure 3).</p> <div data-bbox="760 233 1149 520" data-label="Image"> </div> <p>Figure 3</p>
<p><b>Eaves</b></p>	<p>projecting overhang at the lower edge of a roof to protect the wall from water</p>
<p><b>Eave Return</b></p>	<p>part of an eave that continues around the corner to the next side of a structure (Only found on Greek Revival buildings)</p>
<p><b>Fascia</b></p>	<p>the long straight board that runs along the lower edge of the roof; the eaves trough is often attached to it</p>
<p><b>Frieze board</b></p>	<p>a straight board (or boards) that run along the top edge of the wall at the lower edge of the roof eave line</p>
<p><b>Gable</b></p>	<p>the triangular piece of a wall at the end of a pitched roof (see Figure 4).</p> <div data-bbox="803 1060 1112 1312" data-label="Image"> </div> <p>Figure 4</p>
<p><b>Gable End</b></p>	<p>an exterior wall with a gable face</p>
<p><b>Rafter Tail or End</b></p>	<p>rafters are the structural timbers that frame a roof. In some architectural styles, the ends of the rafters under the eaves are left exposed or supplemented by ornamental additions</p>
<p><b>Soffit</b></p>	<p>the underside of the eave, which is parallel to the ground and connected to the fascia board</p>
<p><b>Turret</b></p>	<p>a small tower projecting from a building</p>

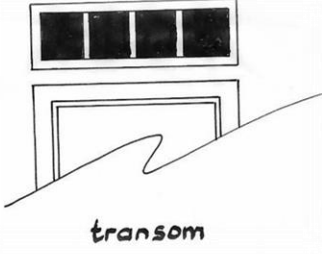
**Windows and Doors**

<p><b>Bay Window</b></p>	<p>a series of three windows usually projecting outwards from a wall and extending to the ground</p>
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<p><b>Casement Window</b></p>	<p>a window consisting of one or more sash-hinged components to open from the side</p>
<p><b>Casing</b></p>	<p>a frame of a door or window</p>
<p><b>Double-hung Sash windows</b></p>	<p>a window with two sashes, one above the other, both arranged to slide up and down (see Figure 5)</p>
	<p>Figure 5</p> 
<p><b>Fanlight</b></p>	<p>an arched window with radiating glass panes, placed over a door</p>
<p><b>Gothic Window</b></p>	<p>pointed arched window, usually divided into two sections. The upper section is often filled with a foil (see Figure 6)</p>
	<p>Figure 6</p> 
<p><b>Label or Return</b></p>	<p>the upper horizontal cross member of a window or door frame found at the spring point of a Gothic Window</p>
<p><b>Lancet Window</b></p>	<p>window with a pointed top arch</p>
<p><b>Light</b></p>	<p>a pane of glass (see Figure 7)</p> <p>Figure 7</p> 

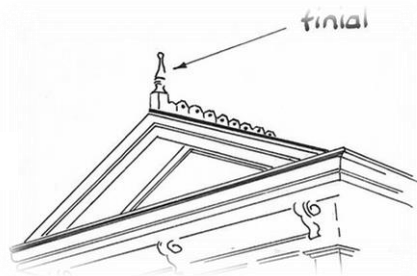
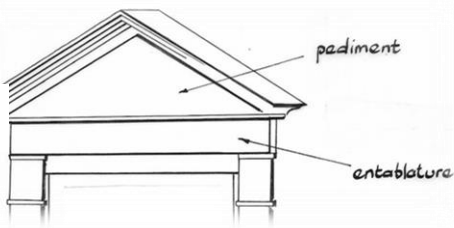
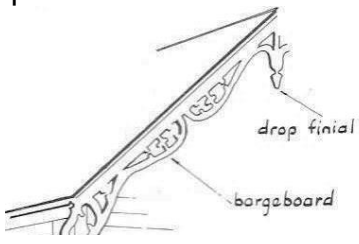
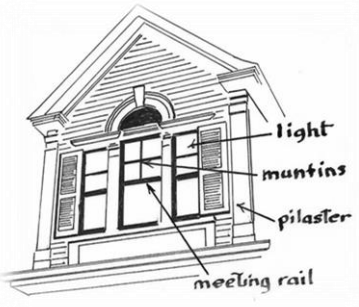


<p><b>Lintel or Head</b></p>	<p>horizontal piece of wood or stone placed over a door or window to carry and latterly transfer the weight from the structure above (See Figure 8)</p> <p>Figure 8</p>  <p>The diagram shows a cross-section of a doorway set into a brick wall. A horizontal rectangular block, labeled 'lintel', is positioned above the doorway. An arrow points from the label 'lintel' to this block.</p>
<p><b>Lunette Window</b></p>	<p>a window filling the shape of a crescent or half-moon</p>
<p><b>Meeting Rail</b></p>	<p>where the upper and lower sashes of a double-hung window meet (see Figure 9)</p> <p>Figure 9</p>  <p>The diagram shows a front view of a double-hung window. Labels on the right side point to various parts: 'frame' (the outer border), 'pane or light (glass)' (the glass panes), 'upper sash' (the top window unit), 'meeting rail' (the horizontal bar where the two sashes meet), 'muntin' (the vertical bars between panes), 'lower sash' (the bottom window unit), 'moulding' (decorative trim), and 'sill' (the bottom base of the window).</p>
<p><b>Oriel Window</b></p>	<p>a projecting window of an upper floor, supported from below by a bracket (see Figure 10)</p> <p>Figure 10</p>  <p>The diagram shows a three-sided projecting window on an upper floor. The window is supported from below by a decorative bracket. The window has a gabled top and is set into a brick wall.</p>
<p><b>Palladian Window</b></p>	<p>central arched window with narrower, shorter square-headed windows on each side, a tripartite window (see Figure 11)</p> <p>Figure 11</p>  <p>The diagram shows a tripartite window set into a wall. It consists of a central arched window flanked by two smaller square-headed windows. Labels on the right side point to: 'light' (the glass panes), 'muntins' (the bars between panes), 'pilaster' (the decorative columns on either side), and 'meeting rail' (the horizontal bar at the bottom). The entire window assembly is labeled 'palladian window' at the bottom.</p>
<p><b>Sash</b></p>	<p>a frame in which the panes of a window are set which moves up and</p>

<b>Sidelight</b>	down in a vertical sliding window
<b>Surround</b>	window panel flanking a door or other opening
<b>Tracery</b>	general term for the trim around a door, window or other opening
<b>Tracery</b>	ornamental division between glass panes in a window, most common to the upper portion of Gothic windows
<b>Transom Window</b>	any small window often containing stained or leaded glass and found above a doorway (see Figure 12)
	 <p>Figure 12</p> <p style="text-align: center;"><i>transom</i></p>
<b>Tripantite Window</b>	a frame of glass panes above a door or other opening; also see Window - transom
<b>Vertical hung Window</b>	window with sashes (frames) that slide up and down

### ***Decorative Elements***

<b>Bracket</b>	a support under a horizontal projection (eave, window sill, etc.), for structural or decorative use. Shape has greater height than depth (see also modillion)
<b>Column</b>	a free-standing vertical post that supports a structure, often for a porch or portico (see relation to pilaster)
<b>Corbel</b>	a structural piece of stone or wood, jutting out from a wall and carrying the weight above it, a type of bracket
<b>Cornerboard</b>	one of the vertical boards at the corner of a structure
<b>Cornice</b>	a crowning projection along a roofline or wall (ex: storefront cornice), often with moulding brackets and other decorative features
<b>Cresting-Ridge</b>	decorative scrollwork or cast of iron along the peak of a roofline
<b>Dentils</b>	small rectangular blocks, like teeth, that are often found under a cornice or under the eaves of a building
<b>Feathering</b>	shingles cut in various shapes and designs (see Figure 17 - below)

<p><b>Finial</b></p>	<p>an ornament at the top of a roof gable or pediment (see Figure 13)</p>  <p>Figure 13</p>
<p><b>Foil</b></p>	<p>clover-like shape that features three or more leaves: trefoil (3) and quatrefoil (4) leaves</p>
<p><b>Fretwork</b></p>	<p>patterns cut into wood, metal, etc. for decoration</p>
<p><b>Hood or Hood Moulding</b></p>	<p>a large moulding over a window or door originally designed to direct water away from the window or door</p>
<p><b>Modillions</b></p>	<p>an ornate bracket underneath the soffit and supporting a cornice, more elaborate and larger than dentils</p>
<p><b>Pediment</b></p>	<p>a low triangular gable over doors, windows or porches (see Figure 14)</p>  <p>Figure 14</p>
<p><b>Pendant (or drop-finial)</b></p>	<p>a decorative piece suspended from bracket or trim (see Figure 15)</p>  <p>Figure 15</p>
<p><b>Pilaster</b></p>	<p>a flat or half-round column projecting slightly from a wall (Figure 16)</p>  <p>Figure 16</p> <p>an architectural feature: distinctive blocks of stone, brick or wood set</p>

<b>Quoin Typanum</b>	in a pattern to accentuate the corners of a structure semi-circular or triangular decorative wall surface over an entrance, door or window and bounded by a lintel or arch. It often contains sculpture or other ornamentation
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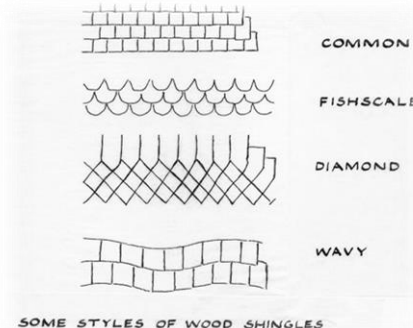
**Form**

<b>Bay Façade</b>	the number of spaces (e.g. windows or doors) between posts, columns or buttresses in the length of the exterior face of a building
<b>Ell</b>	a wing of a building that lies perpendicular to the length of the main portion of the building
<b>Façade</b>	the exterior face of a building that is the architectural front
<b>Fenestration</b>	openings in the exterior building, such as windows and doors, designed to permit the passage of air, light or people
<b>Massing</b>	refers to the perception of the general shape and form, as well as the size of the building

**Materials**

<b>Board and Batten</b>	vertical siding made of wide boards that do not overlap, with narrow strips of wood or battens that cover the joint between the boards. Battens should only be nailed along one side
<b>Clapboard</b>	narrow horizontal overlapping boards with a top edge narrower than the bottom edge, that cover the outside walls of many wood-frame houses
<b>Plank Construction</b>	similar to shiplap, vertical planks attached to timber frame and extends from sill to roof
<b>Shiplap</b>	exterior cladding of horizontal butted boards that do not overlap; a shipwright's technique sometimes used in house construction
<b>Shingling</b>	horizontal siding comprised of rows of thin, tapered pieces of wood or other material. A number of decorative shingle styles are found in St. Andrews (see Figure 17). Also see feathering – above)

Figure 17



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Algonquin Hotel in 1980s<sup>41</sup>



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<sup>41</sup> All graphics presented in the Second Edition of the Heritage Handbook, unless otherwise stated, were created and drawn by Phoebe Anne Magee for the First Edition of the Handbook. The Editors.