

MAIN STREET SOUTH

Heritage Conservation District

Architectural Style Guide

DECEMBER 2017

ERA



DRAFT

CONTENTS

| | |
|----------------------------------------------------|-----------|
| THE VICTORIAN ERA: 1850-1900 | 4 |
| Gothic Revival | 5 |
| Ontario Farmhouse | 6 |
| Italianate | 7 |
| Vernacular Victorian | 8 |
| Queen Anne | 9 |
| THE EARLY MODERN ERA: 1900-1935 | 10 |
| Arts & Crafts | 11 |
| Craftsman Bungalow | 12 |
| Edwardian | 13 |
| The Revivals | 14 |
| THE MODERN ERA: 1935-1980 | 15 |
| Wartime Housing | 16 |
| Ranch | 17 |
| Mid-Century Modern | 18 |
| THE POST-MODERN ERA: 1980-PRESENT | 19 |
| New Traditional & 21 st -Century Modern | 20 |

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THE VICTORIAN ERA: 1850-1900

The architecture of the Victorian Era is marked by a shift away from the preceding Georgian and Neoclassical styles, and toward several more picturesque styles deriving their “beauty” not from order, symmetry and simplicity, but from irregularity and heavy ornamentation.

The move toward “Picturesque” architecture emerged from American landscape architect Andrew Jackson Downing’s 1842 pattern book *Cottage Residences*, which presented several designs for rural farmhouses in the Italianate and Gothic Revival styles, interpretations of Medieval and Renaissance architecture. This early Victorian period is sometimes known as the Romantic Era.

As the half-century progressed, growing industrialization and new building technologies (primarily the balloon frame) fostered easier and more affordable building construction, particularly in the mass production of elements of ornamentation. Victorian architectural styles grew increasingly elaborate and less formally connected to historical precedents, as builders freely combined incongruous structural elements and detailing for the greatest displays of wealth and class.

The Victorian Era culminated at the turn of the 20th century, as builders grew weary of increasingly ostentatious stylistic expression, and sought a return to honest construction and accurate historical interpretation.

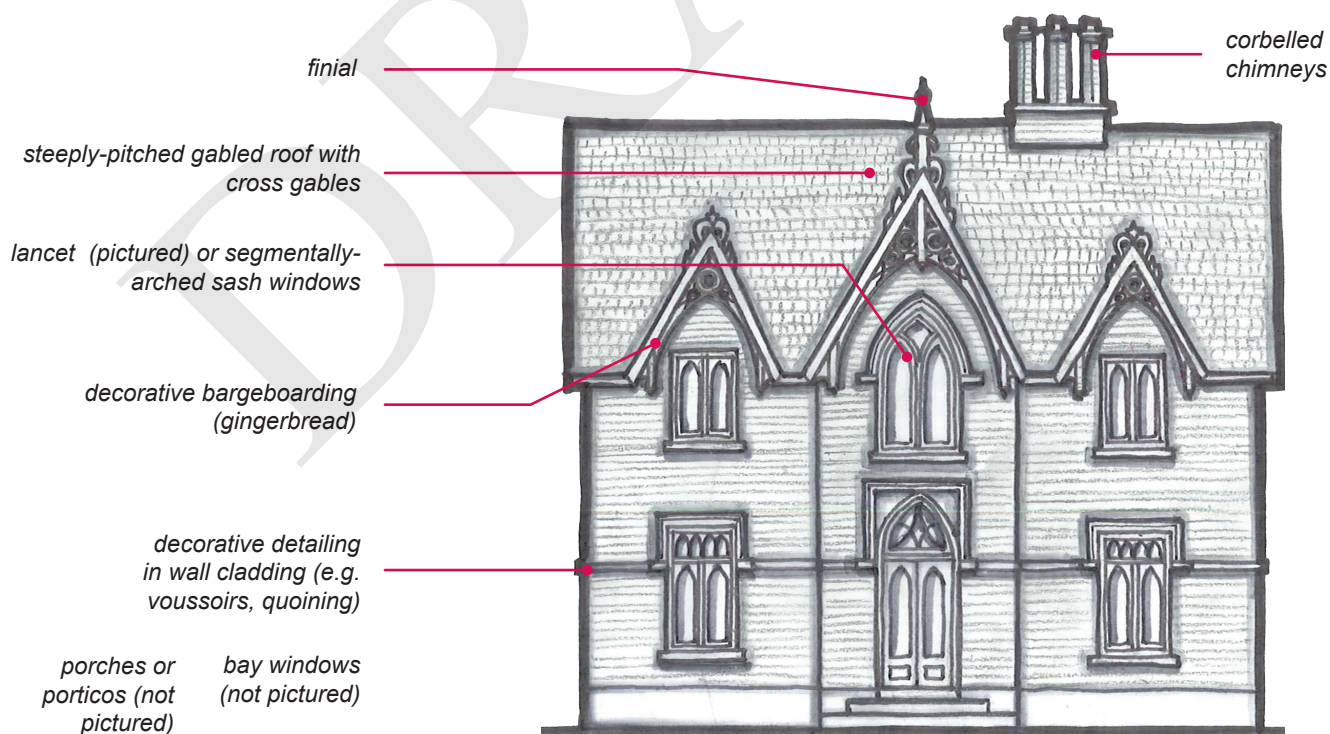
GOTHIC REVIVAL

1850-1880

Popularized in the United States by Andrew Jackson Downing's pattern book on *Cottage Residences*, the Gothic Revival style became a frequent option for rural houses on large lots throughout Ontario. The style interprets Medieval Gothic architecture through an emphasis on verticality, using elements like steeply-pitched roofs, tall lancet windows (i.e. windows with Gothic arches), and finials at the peaks of each gable.

Gothic Revival residences convey a restrained picturesque quality specifically through heavily-detailed bargeboarding and additional carved woodwork along porch roofs and supports. Other picturesque elements include patterning in wall cladding, thin tracery in windows, and the occasional use of stained glass.

HERITAGE ATTRIBUTES



ONTARIO FARMHOUSE

1850-1880

The Ontario Farmhouse (also known as the Ontario Cottage/Gothic Cottage) is a subset of Gothic Revival architecture, commonly found in Ontario and throughout the northeastern United States. Popularized through American pattern books and subsequently picked up by local magazines like *Canadian Farmer*, Ontario Farmhouses generally incorporate Gothic Revival elements like decorative bargeboards and lancet windows.

The Ontario Farmhouse is a residence with a simple rectangular form and a symmetrical façade, usually designed to be one-and-a-half storeys in order to maximize living space within a lower tax bracket by avoiding a full second storey. It is often (but not always) identifiable by its side-gabled roof featuring a single, centred cross gable with Gothic detailing.

HERITAGE ATTRIBUTES



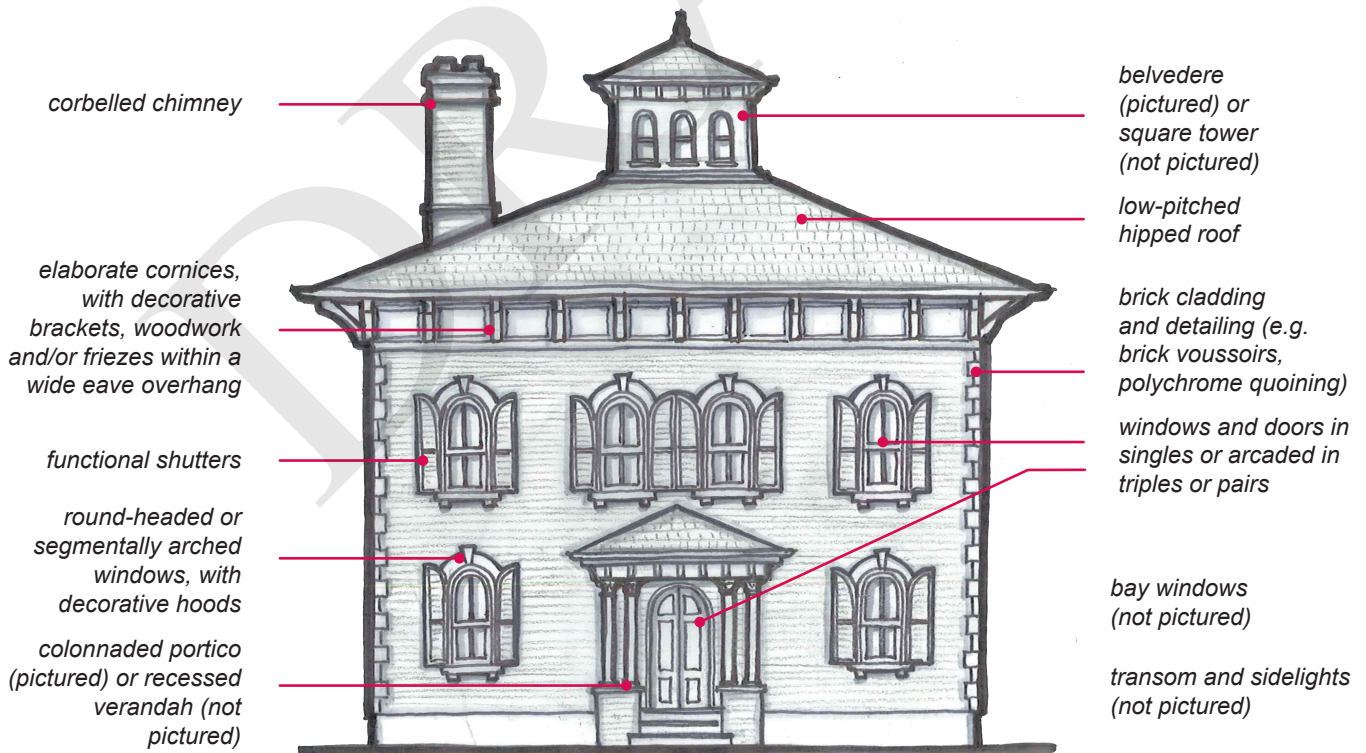
ITALIANATE

1850-1885

A restrained, loose interpretation of European Medieval and Renaissance architecture, Italianate buildings are identifiable through their low-pitched hipped roofs (sometimes with integrated gables), square towers or belvederes, single or grouped round-headed or segmentally-arched windows, and decorative bracketing with wide eave overhangs.

They are generally two-and-a-half storeys tall, and found in both symmetrical and asymmetrical forms, sometimes with verandahs extending around or tucked within their front recesses. Main entrances may be highlighted with elaborated moulding or a colonnaded portico. They commonly incorporate one- or two-storey bay windows.

HERITAGE ATTRIBUTES



VERNACULAR VICTORIAN

1875-1900

Vernacular Victorian buildings emerged in the late 19th century, at the height of the expressiveness of the Victorian Era. The period saw the extensive use of structural elements like towers, turrets, arches, bay windows, and detailing including patterned shingle cladding, spindlework, bracketing, partial pediments in gable ends, and much more. Rural residential buildings at this time were however frequently less elaborate, incorporating the basic form and materials but only limited elements of the detailing.

Brampton's Vernacular Victorian buildings are recognizable through their tall one-and-a-half- to two-storey massing and front-gabled roofs, sometimes with a recessed cross hip or cross gable for a larger L-plan. They are generally clad in brick or siding, with the simple placement of tall windows, occasionally featuring segmentally-arched surrounds.

HERITAGE ATTRIBUTES



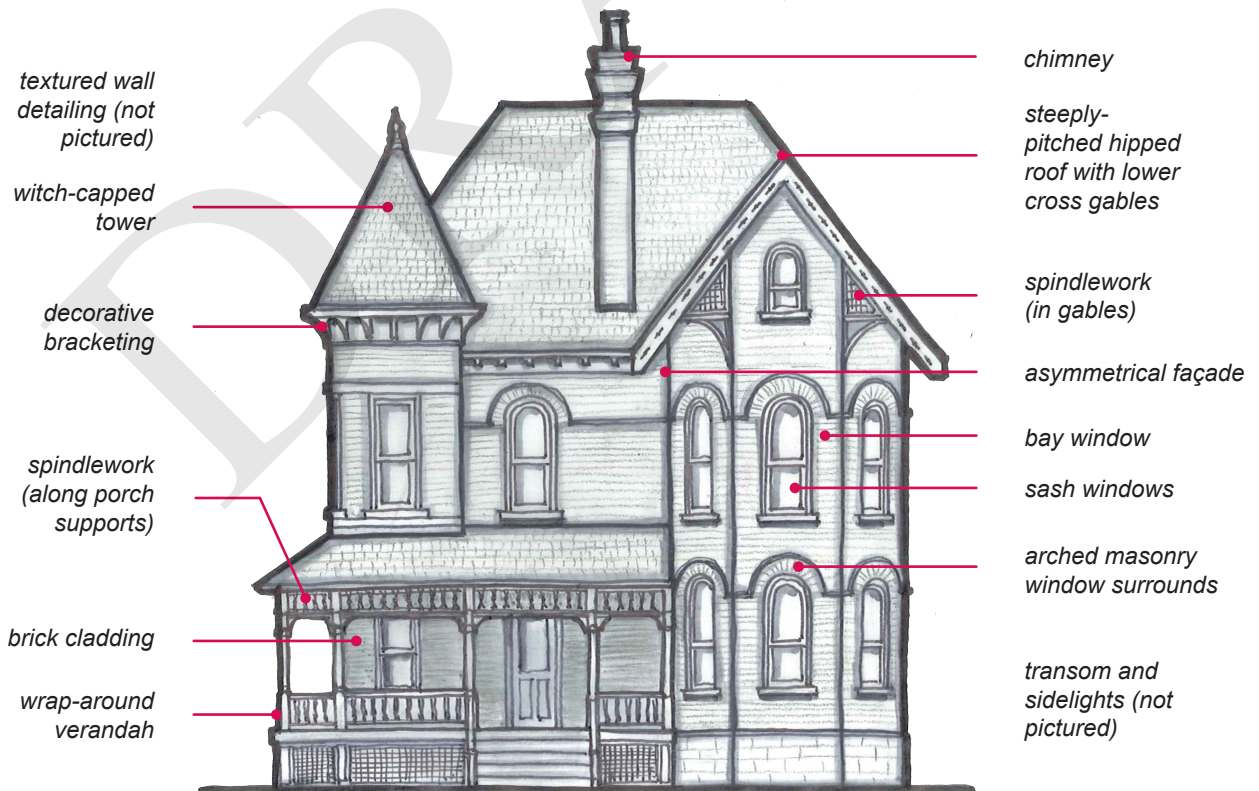
QUEEN ANNE

1880-1910

The Queen Anne style presents a perfect exemplification of the trends of the late Victorian Era, featuring complex irregular plans interjected with towers, gables and bay windows, façades detailed with combinations of diverse stylistic elements, and wall surfaces textured using various devices. Queen Anne houses were designed to be both large and attractive, to demonstrate wealth and accommodate growing households, with the inclusion of household staff quarters.

While Brampton's Main Street South examples may have been less expressive, they are recognizable through their steeply-pitched hipped roofs and lower cross gables, their projecting bay windows, gable-end spindlework, extensive porches, and arched masonry window surrounds.

HERITAGE ATTRIBUTES



THE EARLY MODERN ERA: 1900-1935

In reaction to the exuberance of stylistic combinations and the increasingly heavy ornamentation of the late Victorian Era, the turn of the century saw a symbolic rejection of the mass production of the industrial age, and a desire to return to more “honest” craftsmanship, materials and interpretations.

Architects and builders were focused less on demonstrations of wealth, and more on unique buildings designed for functional use. This was to be achieved either through the use of natural materials and an intentional relationship to the sun and the surrounding environment, or through simple, restrained and accurate interpretations of historical styles.

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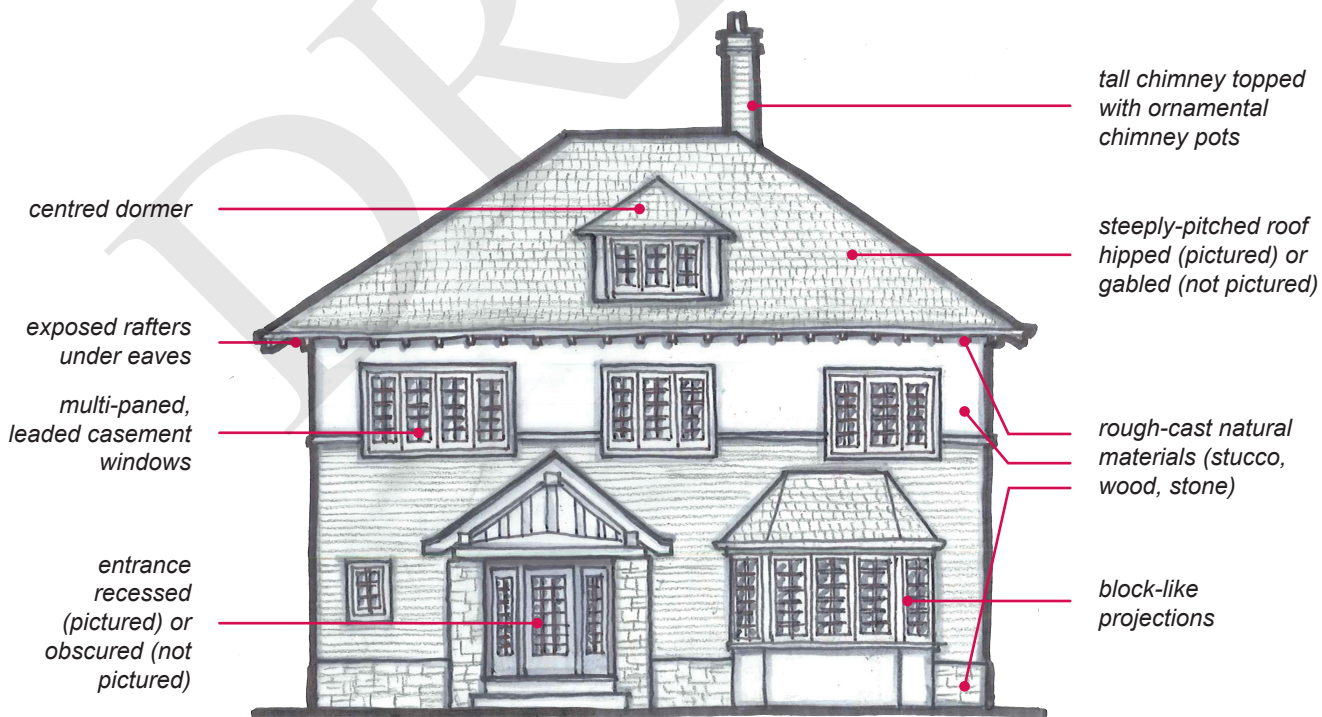
ARTS & CRAFTS

1890-1940

The Arts & Crafts style emerged as a direct reaction to the increasingly ostentatious styles of the Victorian Era. The style represented a return to craftsmanship through unique designs focused on interior living rather than exterior expression, and the use of “honest”, primarily natural, materials. These houses conveyed craftsmanship not only through non-mass produced designs, but through handcrafted detailing, and orientation to make best use of sunlight and the relationships to exterior gardens.

Large Arts & Crafts houses are recognizable through their simple block-like forms, steeply-pitched hipped or gabled roofs, asymmetrical façades, and recessed or obscured entrances. They feature tall chimneys topped with ornamental chimney pots, and multi-paned, often leaded casement windows. Natural materials are incorporated through rough-cast brick, stone or stucco cladding, wood shingles on roofs and/or within gable ends, and exposed wood rafters in open eave overhangs.

HERITAGE ATTRIBUTES



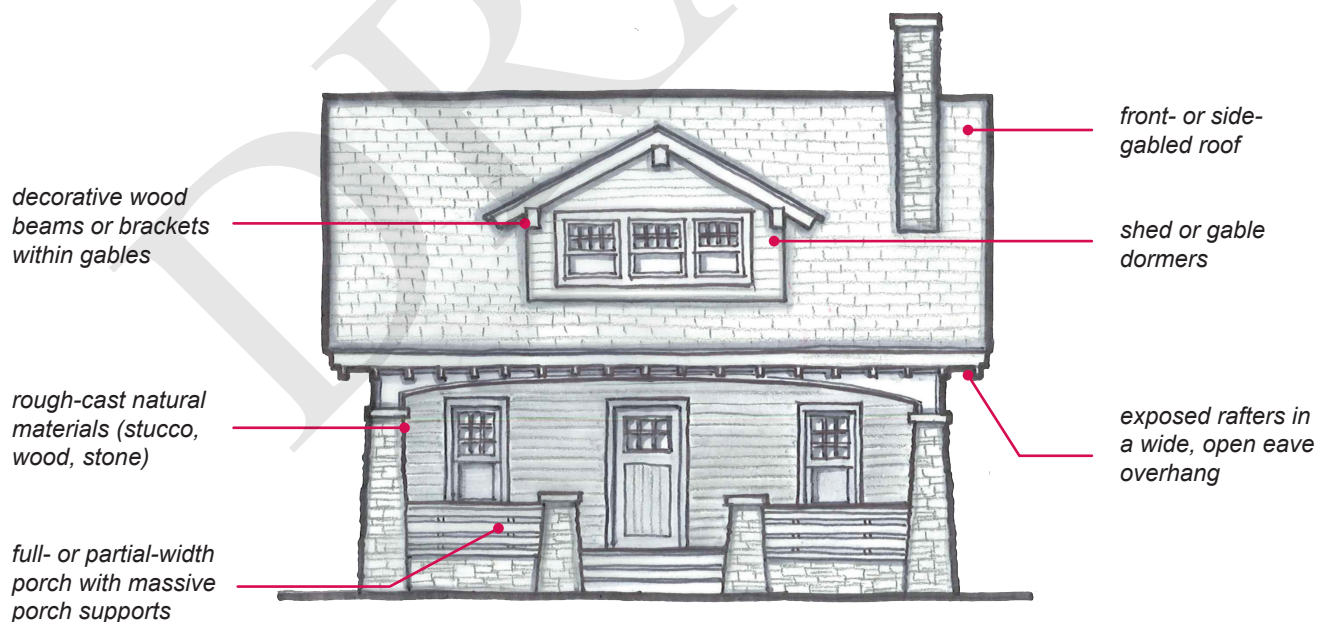
CRAFTSMAN BUNGALOW

1905-1940

The Craftsman Bungalow (sometimes called a California Bungalow) is a North American variant of the Arts & Crafts style, which first emerged in England. The Craftsman style was based in similar philosophies to Arts & Crafts architecture, the principal tenets being the use of natural materials and the appearance of handcraftsmanship. Craftsman Bungalows are much smaller in size, however, and were much more easily produced en masse through the 1920s.

Craftsman Bungalows are generally one-and-a-half storeys in height, with a low-pitched gabled roof (either front- or side-facing). Beyond their classic cladding and detailing in natural materials (stone, wood, stucco), they often feature full- or partial-width porches, with massive porch supports that stretch beyond the porch platform all the way to the ground.

HERITAGE ATTRIBUTES



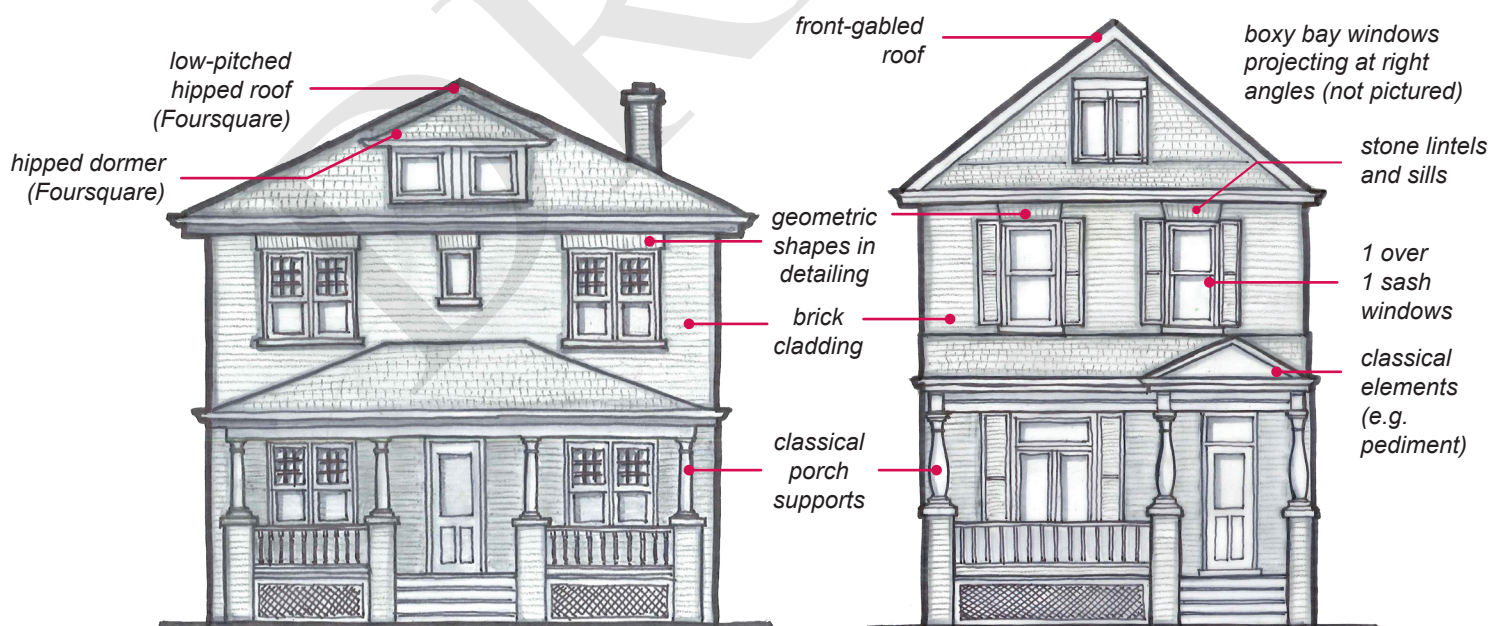
EDWARDIAN

1900-1920

Sometimes known as Edwardian Classicism, the Edwardian style was marked by a return to simplicity through basic geometric forms, punctuated by discrete, restrained interpretations of classical design. Edwardian houses are two storeys high, ranging in width from the tall Vernacular Victorian form emerging from the late 19th century, to the large boxy plan of the 20th century Foursquare.

Edwardian residences may be recognized through their boxy forms and use of simple geometric shapes, from squarely projecting bay windows to triangular pediments to half-circular parapeted gables. They are additionally identified through discrete elements of classical detailing, e.g. classical columns for porch supports, Gibbs surrounds at windows and doors (using quoins and voussoirs), keystones, pediments and dentils. Rural residential Edwardians were often chosen from pattern books at the turn of the century, and these were generally much more restrained, with the style represented simply through boxy volumes and classically-inspired porch detailing.

HERITAGE ATTRIBUTES



THE REVIVALS

1890-1940

While other turn-of-the-century styles sought to interpret historical elements onto evolved forms, the Revival styles that emerged from 1890 to 1940 aimed to effectively replicate pure historical styles, using correct proportions and appropriate, restrained combinations of elements of detailing. Revival styles were popular first in the 1890s, and then experienced a resurgence through the 1920s, declining again slightly through the Great Depression.

The Revivals interpreted a full spectrum of historical styles, although Brampton's most common interpretations are of English architecture at the turn of the 17th century, and of the earliest Colonial styles in North America. Revival styles are best identified through a recognition of historical design elements combined with an understanding of the date of construction. They may also feature the use of modern brick veneers, an early 20th-century innovation allowing for the more affordable and durable replication of earlier styles, and, in later examples, the integration of a garage.

HERITAGE ATTRIBUTES

JACOBETHAN

- elaborate massing and detailing
- steeply-pitched roof
- prominent cross gables with no rake overhang
- flared eaves
- primary cladding in brick, with significant stone detailing (door and window surrounds, mullions, quoining, cornices, parapets)
- arched entrances
- prominent chimneys
- 5-sided bay windows
- upper-storey grouped casement windows separated by stone mullions

TUDOR

steeply-pitched side-gabled roof with front-facing cross gables

prominent chimney



rounded or Tudor-arched entrance

multiple materials (stone, stucco, decorative woodwork or wood half-timbering)

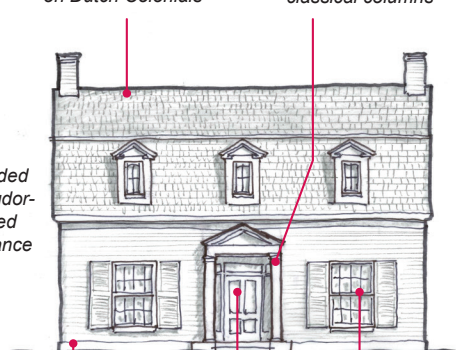
leaded transom above entrance

tall, narrow, grouped leaded casement windows

COLONIAL

side-gabled roof, or gambrel roof (as pictured) on Dutch Colonials

front door accentuated with pilasters or with a portico supported by classical columns



3- or 5-bay symmetrical façade

occasional transom and sidelights

grouped double-hung sash windows with multi-pane glazing

THE MODERN ERA: 1935-1980

Architecture in the Modern Era experienced a distinct divergence from previous forms and styles, influenced by the introduction of new design concepts and building technologies. Architects like Frank Lloyd Wright and his European contemporaries were interested in buildings that emphasized free-flowing, open concept interiors, and that prioritized functionality over exterior appearances. Their work was supported by the emergence of new building technologies, particularly steel-frame construction, which allowed for new forms and the more flexible location of windows, radically altering the traditional appearance of buildings.

The Early Modern interest in the connection with and integration into natural surroundings persisted through the Modern Era, with builders capitalizing on new opportunities for window placement to further this relationship. The common residential form was irreversibly altered by the incorporation of vehicle shelter into the main structure of the house.

WARTIME HOUSING

1935-1955

Wartime Houses are small, easily identifiable one-to one-and-a-half storey houses built between the end of the Great Depression and the mid-1950s. 46,000 Wartime Houses were built across Canada by the Wartime Housing Corporation, precursor to the Canada Mortgage and Housing Corporation (CMHC). They were generally built in inner-city suburban-style developments featuring winding streets and cul-de-sacs.

Influenced by Colonial Revival architecture, Wartime Houses were primarily intended to be simple and affordable. They featured small, rectangular plans with bedroom space in the gable, and very minimal structural variation and ornamentation, including tall, narrow Cape Cod-style dormers, shutters, minor façade detailing like scalloping at the roofline, and porches and chimneys.

HERITAGE ATTRIBUTES



RANCH

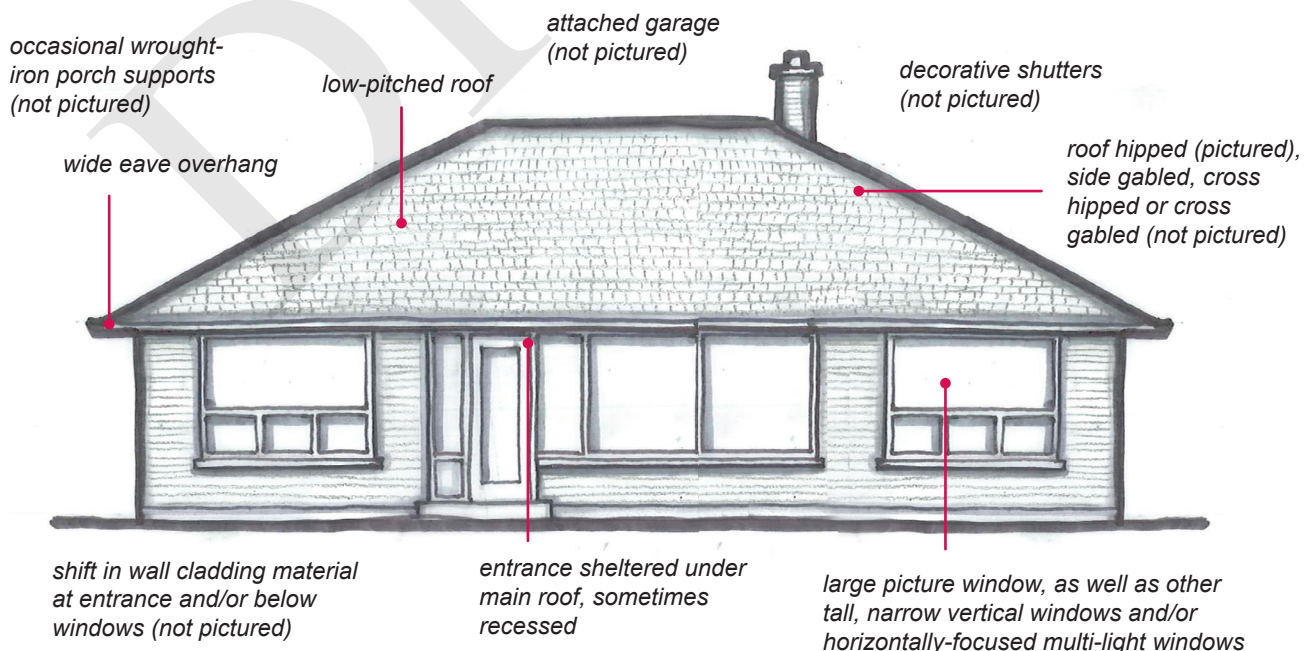
1950-1980

The post-WWII period saw the emergence of Ranch houses, which were long, low buildings sprawled across large lots and accompanied by significant private backyard spaces. The form responded to a shift to suburban living on the outskirts of cities, fuelled by growing prosperity and the rise of the automobile.

Ranch houses are true to the modern tradition in their nod to simplicity and functionality, with free-flowing interior spaces, and picture windows providing light where needed and maintaining view relationships to the outdoors. However, their more traditional hipped and gabled roofs reflect a popular hesitance at the time among suburban developers to pursue the stark, ultra-modern architecture of the postwar period.

Ranch houses are identifiable primarily through their long, low form and asymmetrical façades, wide roof overhangs, and windows (usually featuring a large square picture window and various other multi-light windows with horizontal emphases). The Ranch style may also be found in two additional forms: the square-planned Ranchette, a smaller hipped-roofed Ranch designed for a smaller lot, and the Split-Level, a multi-storey house divided inside by partial flights of stairs, for the separation of living spaces and sleeping spaces.

HERITAGE ATTRIBUTES



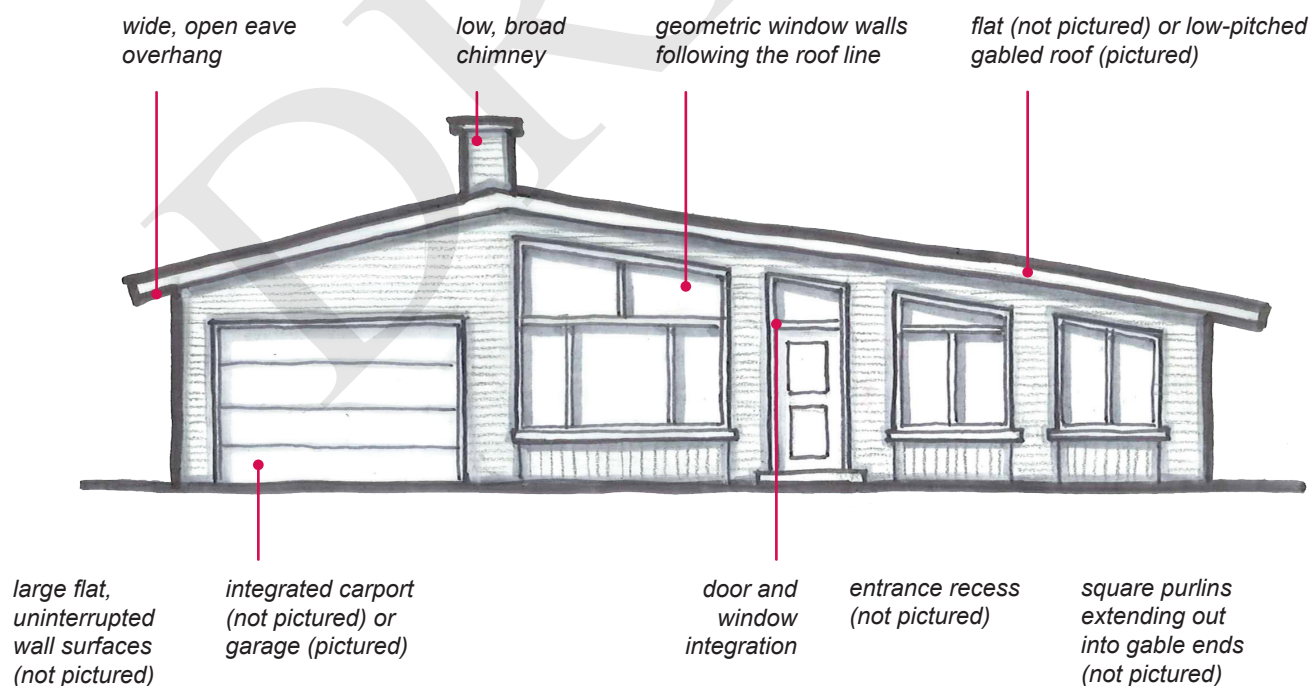
MID-CENTURY MODERN

1945-1965

Mid-Century Modern houses serve as the highest style residential example of the architectural trends and advances of the Modern Era. Found in both flat-roofed and low-pitched gabled roof form, Mid-Century Modern houses are long and low in massing, and prioritize functional interior spaces, and interior views and window placement designed for a relationship with exterior gardens and courtyards. The use of natural materials in mid-century modern construction further contributes to that interior-exterior relationship.

Identified primarily through their flat or low-pitched roofs, Mid-Century Modern houses can also be recognized through their sections of window wall and other long, uninterrupted wall surfaces, a design feature that was impossible before mid-20th-century building technologies. Mid-Century Modern houses tend to feature recessed or obscured entrances, low, broad chimneys (often flat against the front elevation), and open carports or closed garages integrated under the main roof.

HERITAGE ATTRIBUTES



THE POST-MODERN ERA: 1980-PRESENT

Today's residential architecture generally falls into one of two categories: the extension of modernist approaches furthered by computer design programs, and the re-interpretation of historical styles, usually at a larger-than-traditional scale. The first might be called 21st-Century Modern, and it tends to manifest as a combination of orthogonal boxes, generally clad in multiple materials, but always with the integration of glass (for elements like railings, doors, etc.).

The second might be described as New Traditional. The style emerged in the 1980s, and over the next decade became increasingly accurate in the replication of historical building proportions and choice of ornamentation. A New Traditional house can generally be distinguished from historical buildings through the apparent age and texture of the cladding materials (usually brick), and notably through the incorporation of a single- or multi-car garage.

21ST-CENTURY MODERN



NEW TRADITIONAL



