

Wellington North

Façade Improvement Guidelines



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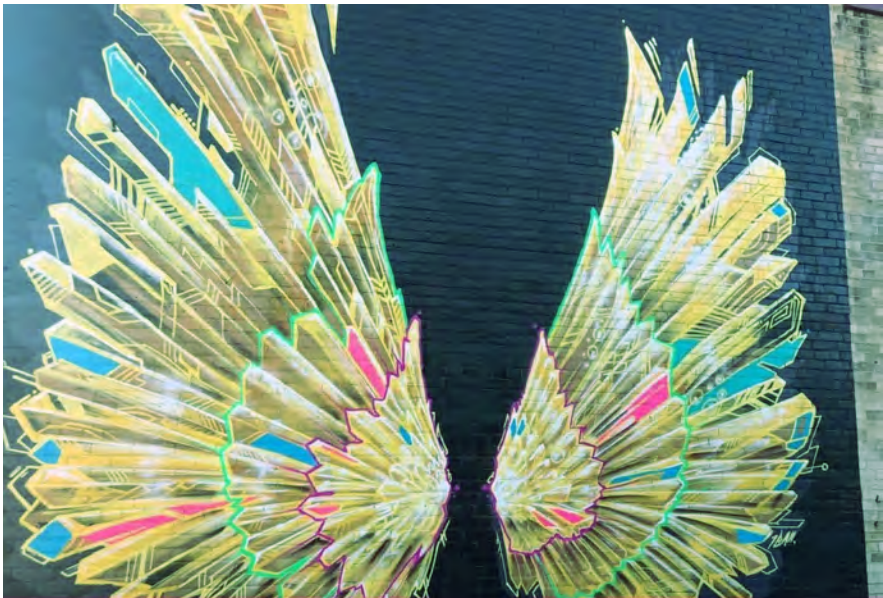
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Overview

Generally, in most communities, development can be traced over “periods.” Many structures and buildings will have retained their original detailing, some may have been altered for various reasons, and infill may have added newer styles to the building fabric of the community. In many cases, “styles” work at cross-purposes to the feel of the streets in which they are situated and may influence an ill-character for the commercial district. More often than not, this is a result of a lack of clear identity and information regarding the direction the community would like to go concerning its “look”. After all, most building owners’ skills lie in operating a business and not necessarily how to create, improve, or maintain the façade of a building – this is where the greatest challenge lies.

Through Township and county-led incentives, property and business owners have been inspired to revitalize their main street properties. Many communities are now seeing the value of incorporating façade improvements into their overall revitalization strategy for their streets and cores. These projects can improve the overall look and feel of a community’s main street or commercial areas, and where permissible, ‘farm gate’ enterprises, helping them become more desirable as a destination.

Façade renewal designs or guidelines for buildings located within The Township of Wellington North “Main Streets” illustrate how building and business owners can transform their building’s façades. Typically, under the topics of awnings, signage, planters, shutters, colour, and lighting, the guidelines suggest ways in which a building façade can be improved to suit a desired theme or heritage.

The guideline doesn’t attempt to “redesign” the façade of every building along the “Main Street”; rather it attempts to define period styles that may have occurred in the community and possibly group its buildings into these categories; providing an understanding, appreciation and ultimately, a guideline or demonstration of what these buildings could be like if a façade improvement is undertaken. Generally, it is a visual education – an education that may entice building owners to pursue Wellington North’s and/or Wellington County’s funding towards the realization of building façade improvements within its historic commercial area.



Downtown Arthur, October 2024



Downtown Mount Forest, April 2025



Mount Forest Streetscape

Façade Improvement Guideline

The process resulting in this guideline included engaging identified and volunteering businesses to aid them in utilizing the information on their own buildings. This included on-site building review, and the preparation of computer generated 3-D models demonstrating what a building “could be like” if they were to employ the guideline information. It is meant to be general in nature and accessible in content.

The scope of work for the project, as referenced through correspondence provided to The Township of Wellington North (October 2024) included several stages:

- **Start-up/Review:** Initially a meeting clarified an approach and working relationships/objectives between the consultant and The Township of Wellington North staff. This meeting identified project wishes, limits and/or jurisdictions. A site visit also provided background and photo documentation for the project.
- **Façade Design Demonstrations:** The initial projects were identified as “demonstration sites” for façade improvements and include all buildings within Arthur and Mount Forest's priority Business Improvement Area (BIA).
- A detailed façade design was prepared, illustrating a typical treatment for each of the noted buildings and demonstrating the potential improvements, and informing and exciting business owners.

The Façade Improvement Guideline for Wellington North is essentially a façade improvement “information tool” addressing topics typically related to context, building envelopes, building/street relationships, climate, entrances, safety, adaptability, expression, scale, exterior materials, performance, etc.

This document, coupled with grant applications through the Township, can lead to planned façade improvements brought to fruition. Visit <https://www.wellington-north.com/business/economic-development/community-improvement-program> for information regarding Wellington North grant applications, respectively.

It is sincerely hoped that this process and the subsequent guideline advantageously assists The Township of Wellington North in achieving its goal of improving the historic downtown core along its “Main Streets.”

Elements of a Façade

Section 2 provides a process that will help guide the applicant through the various steps required to ensure that the integrity of The Township’s incentive programs are understood and followed.

The elements of a façade are illustrated to assist the applicant with a common terminology. Historical references of Arthur and Mount Forest are provided for general interest. A map of the relevant improvement areas are also included to outline the limits of the area in which building owners and businesses are able to take part in The Township’s façade program.

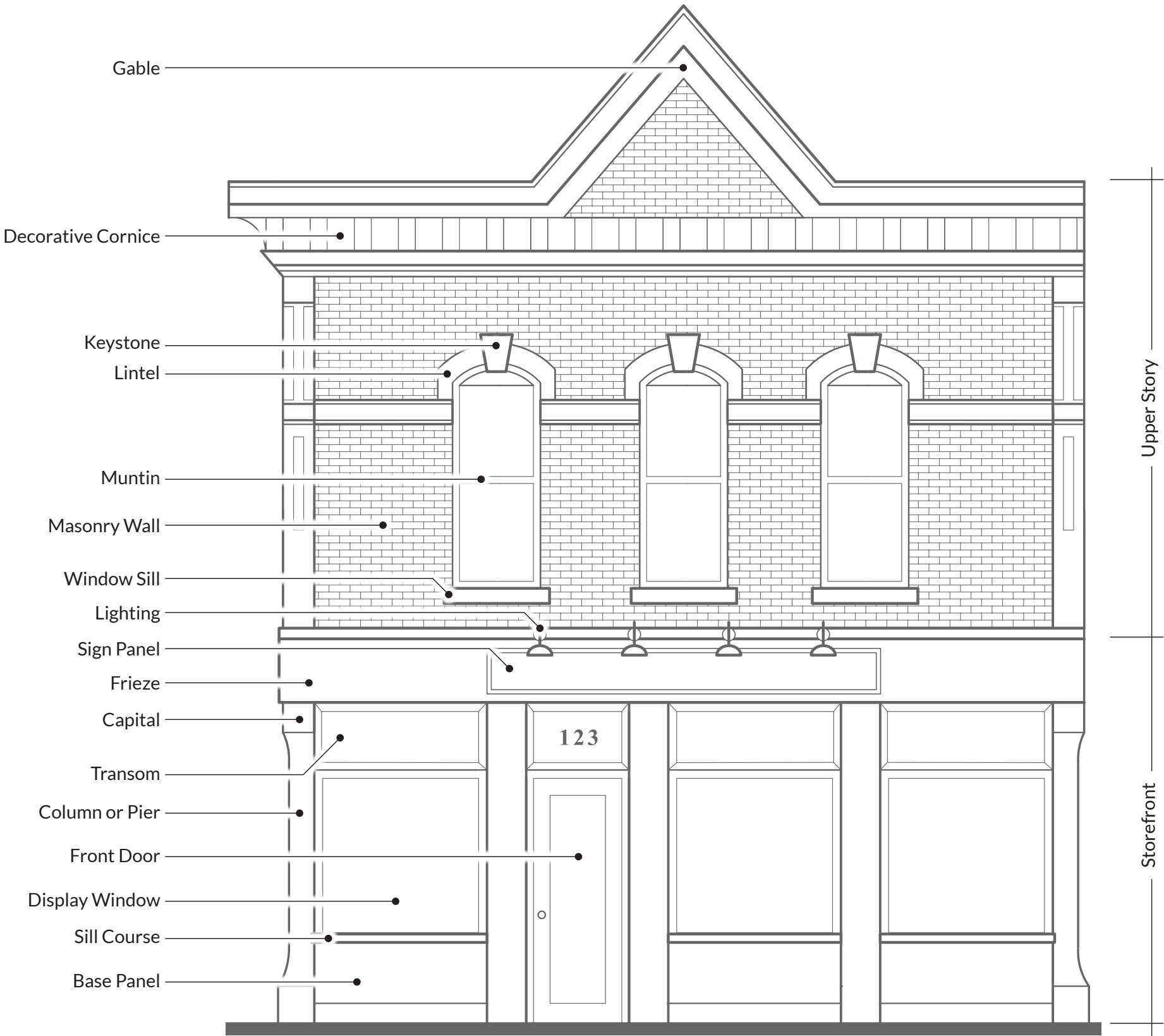
Traditional Components of a Façade

The following diagram identifies the name and location of several common building elements.

Traditionally, a commercial façade is divided into three sections: the street level storefront, middle façade, and upper story. The middle façades and upper story frequently have architectural elements that align with abutting buildings, so the rhythm of the architecture, window openings, banding, and other elements continue along the streetscape. There are also stand-alone buildings that often have some special purpose. By the mid 19th to early 20th century, most streetscapes were composed of blocks of brick buildings, each with multiple storefronts and interiors subdivided by firewalls. No one building was strikingly out of character, yet each storefront was distinct.

The street level storefront has always been the single most important feature of a commercial building. It makes a statement about the personality of the owner or occupant and is an advertisement for their wares or trade. The street level may sometimes be the only feature customized by the storekeeper.

The following provides a summary of many of the typical storefront components as well as an illustration to assist the applicant with common terminology.



Base Panel

A base panel is where the building meets the ground. It is the anchor to the storefront and base for the display window. As this area acts as a kick plate and takes abuse from snow clearing and pedestrian traffic, frequent inspection and maintenance are advised.

Display Windows

Display windows allow customers to view merchandise and the interior of the store. Designed to advertise and entice shoppers inside, they are the most important part of the storefront and the one most commonly changed. Blocking off or reducing the size of a display window is not recommended.

Window frames and sashes can be repaired or replaced using the original pattern. There are techniques to improve energy efficiency without destroying the design. Sill courses are typical to heritage windows.

Entranceways

The entranceway is traditionally in the centre and recessed back from the display window area. In this way, it directs the attention of the customer toward the display windows and draws them into the shop. Recessed entrances contribute qualities of depth and shade that create one of the characteristic rhythms in a traditional commercial area.

The floor surface within the recessed entry is the welcome mat to the customer. Concrete, terrazzo, stone, brick, and tile are the most common and wear resistant entry floors. Columns, pier, pilasters and transoms are typical to entrance ways.

Doors

As the door is the first contact the customer has with the business, its feel, weight, smooth operation, and hardware should impress. Doors can also reinforce the character of the overall design and appearance of the building. Original doors usually were carefully chosen and should not be replaced. Replacement doors should complement the existing façade.

Cornice

The traditional storefront cornice is a horizontal band that caps the storefront and separates it from the middle façade. Collectively, these form the strongest and most continuous line on the street. They can unite a row of buildings regardless of variations in building height, width, or design.

The cornice is also prone to deterioration that leads to it being altered, removed, or covered. The result is a flat area that disrupts the visual proportion of the building and the alignment of the overall streetscape.

Middle Façade

The middle façade of a commercial building is above the storefront and characterized by a flat wall with regularly spaced window openings also referred to as a 'frieze.' It usually has brick banding and other decorative features that align with and match the upper façade and sometimes the abutting buildings.

Upper Façade

The upper façade also contains window openings and decorative features. These usually are aligned with those on the middle façade and sometimes with the abutting structures.

Roof Cornice

Usually a decorative cornice crowns the roofline of a commercial façade. Cornices make the building look finished and are traditionally made of brick, stone, wood, pressed metal, and terracotta or ceramic tiles. Some are topped with projections such as finials or crests. As they are difficult to reach, cornices suffer from a lack of maintenance. Deteriorated caulking and failing flashings, aggravated by inadequate roof drainage, are common ailments. If the existing cornice is in poor condition, repair is generally cheaper and preferable to replacement.

Windows

Window openings and sashes/muntin are probably the most prominent building feature on a façade. The "fenestration" or arrangement and shapes of window openings can define the style and character of a building.

The size, proportion of glass to masonry, spacing, and decoration contribute to the unity of the street as well as the attraction of the individual façade.

Window openings and sashes should be maintained, not boarded up, reduced in size or shape, or re-divided by incorrect placement of the muntin bars that hold the panes of glass. They require periodic inspection, particularly at the sills where water may collect.

Caulking, painting, and proper drainage will result in long-term service. Well-fitted and maintained storm systems can provide an acceptable performance level even when compared to modern products. If a window cannot be repaired, replace it with one that matches the original. If there is evidence of original shutters, make sure they are the correct size and proportion to the window opening.

Corner Quoins

Quoins are contrasting or projecting bricks, stones, or paint schemes that define the vertical edges of a façade, separating it visually from the abutting structures. Painting or cladding over the quoins will remove the visual separation of one building from the next. Where possible, original quoins should be maintained or recreated.

Pilasters

A pilaster is a vertical element of a wall. It could be a protruding brick section or an applied piece such as a half column. Often used in pairs, the purpose is to frame an entranceway or divide a large façade into units. Pilasters are often covered or obscured by layers of new cladding. Their bases or plinths can become buried by rising sidewalk levels or hidden behind new base panels. Pilasters are important to defining a storefront and should be uncovered, repaired, or recreated where possible.

Arthur's Traditional Elements



Aerial view looking down Main Street, 1910



Looking down Main Street, circa 1920



Looking down Main Street, 1960



Storefront, Main Street, 1970



Post Office, 1971



Abandoned commercial building, Main Street, 1973



United Church, Main Street, circa 1960

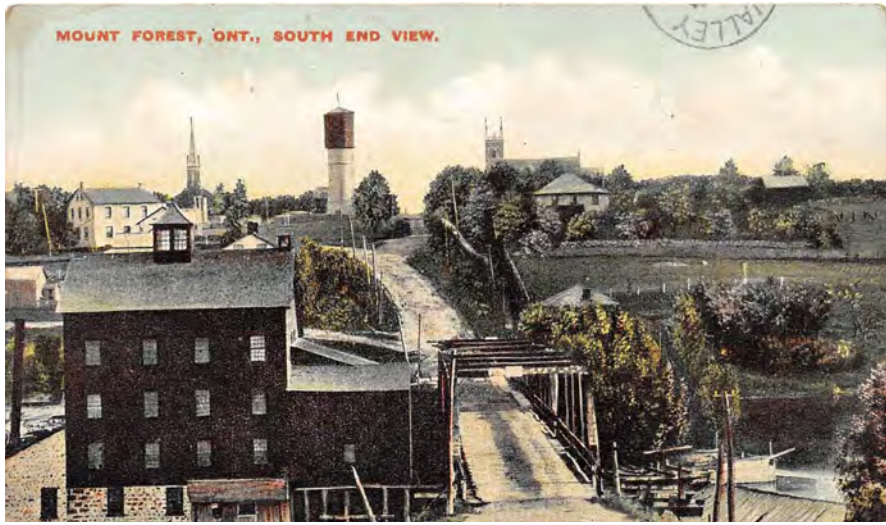


Soldiers on Main Street, 1915

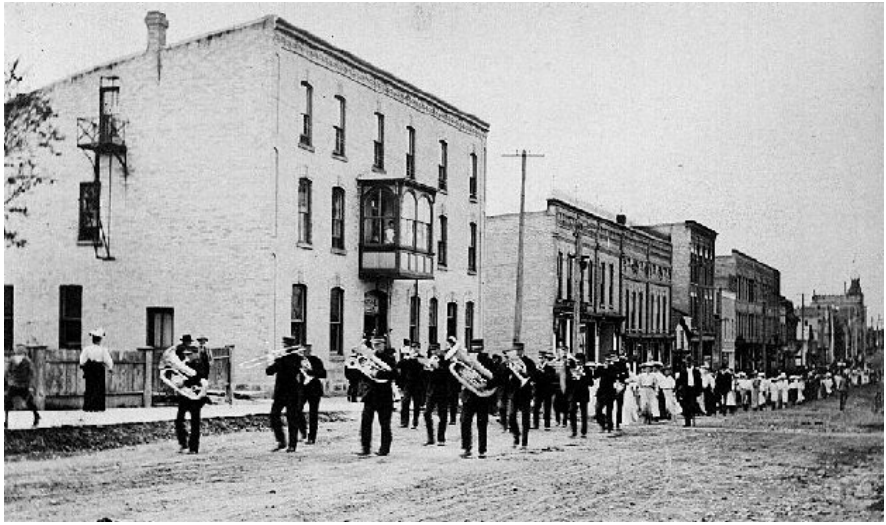
Mount Forest's Traditional Elements



Main Street looking North, 1906



Mount Forest ONT., South End View, Postcard



Parade on Main Street, ca. 1920



Post Office, Main Street



Schuett's business on Main Street, 1973



Main Street, 1973



Exterior of Glanville / Yeomans Drug Store, Main Street, ca.1900



Main Street, 1975

Arthur Façade Characterization



Disclaimer: For the purpose of the plan above, a historic building is defined as a building with no visible signs of alterations to the façade since it was originally constructed.

Designated historical buildings are protected under the Ontario Heritage Act bylaw and deemed to have historical, cultural, or architectural significance; (there are no buildings in downtown Arthur with a historical designation).

For the purpose of this guideline, Historic/Heritage building façades have been identified. To maintain historical character, a building façade would require only a restoration of original features or left unmodified altogether.



Historic Example - 221 George Street (Hwy 6)



Historic - Modified Example - 222 & 212 George Street (Hwy 6)



Non-Historic Example - 197B George Street (Hwy 6)

Mount Forest Façade Characterization



Disclaimer: For the purpose of the plan above, a historic building is defined as a building with no visible signs of alterations to the façade since it was originally constructed.

Designated historical buildings are protected under the Ontario Heritage Act bylaw and deemed to have historical, cultural, or architectural significance; (there are two buildings in downtown Mount Forest with historical designation).

For the purpose of this guideline, Historic/Heritage building façades have been identified. To maintain historical character, a building façade would require only a restoration of original features or left unmodified altogether.



Historic Example - 102 Main Street (Hwy 6)



Historic - Modified Example - 110 Main Street (Hwy 6)



Non-Historic Example - 107 Main Street (Hwy 6)

Applicant's Process

Step One: Evaluating Your Building's Appearance

It is important to take a good look at a building before proposing alterations to its exterior. Consider the windows, doors and detailing. Note the entire façade, including the upper stories as well as the storefront. A successful improvement strategy is one that treats the building as a whole and does not neglect the upper story. The goal is to achieve visually distinct façades that relate to their surroundings while providing a sense of cohesiveness in the commercial corridor without strict uniformity.

Step Two: Evaluate Your Building's Surroundings

A high level of upkeep always strengthens the image of a commercial corridor. The property owner or tenant should aid in cleanliness of the sidewalk and spaces adjacent to the building. The sidewalk should be kept free of debris and washed regularly. Trash generated by the store should be kept in enclosed areas at the rear of the building and must be easily serviced by trash collection trucks.

Step Three: Make Needed Repairs; Establish A Maintenance Schedule

Preserve the value of façade improvements by repairing any damage before façade work begins. In order to prevent major building repair in the future, a regular maintenance schedule should be established for façade cleaning and repair. The following are recommended preventive maintenance steps;

- Checking roof to ensure that it is watertight
- Scraping chipped and peeling paint and repainting
- Repointing and patching deteriorated masonry or stonework joints
- Replacing deteriorated building surfaces
- Repairing and painting window frames and sills
- Repairing or replacing weatherproofing agents
- Establishing a sidewalk washing schedule

Step Four: The Game Plan

Prepare a Plan or Sketch

With the help of the guidelines and perhaps the assistance of a designer, prepare a sketch of your building façade that outlines your proposal for a renovation. Indicate repairs and upgrades, materials, and colours.

When you have a sketch that satisfies your own requirements and follows guidelines set out in this report, you will need to “tender” the work, which means to ask builders to give you a fixed price bid to undertake the work shown in the drawings.

Be wary of “estimates” that permit flexibility in the final billing. Some professional advice may make this part easier for you. You may ask to have certain items as separate prices if, for example, you may have to defer some of the work to another year for budget reasons.

“Do It Right”

For any renovation, it is essential that one person or company takes responsibility for all aspects of the work such as a general contractor. If the work involves only window replacement, be certain that the contractor is well experienced with window replacement and that you have discussed the extent of finishing that is expected. Before signing a contract be sure to have all incidentals itemized and accounted for to avoid any additional costs. Additional costs such as clean up, disposal of old materials or plaster repair and painting are often overlooked.

For work involving masonry repair, great skill and extensive knowledge and experience is required. Talk with the contractor and ask about the specific skills required to protect historic masonry from deterioration. Competent and knowledgeable tradespeople are proud to give recent references.

It is also recommended that you ask the contractor for multiple references. Randomly select individuals from the reference list and call them. Background work can save time and money up front.

The Cost

Renovations are frequently the cause of cost surprises, often in inverse relationship to the actual size of the project. Prepare for the unexpected in a combination of three ways:

Pay up front for some professional advice from a consultant familiar with the type of work anticipated;

Make exploratory openings in locations that can be temporarily reclosed. This takes away any hidden surprises and is a far better indicator of concealed elements prior to the contractor's discovery;

Be prepared during the work to be flexible either in the amount of work that is completed in each phase, or the amount of money expended. If the complete package of work is fully explored and described in advance of the Contractor's involvement, few surprises will be revealed during construction.

Step Five: The Application

If applying for funding assistance offered through The Township of Wellington North, review the application forms and requirements, which will outline all eligibility, grant funding, processes, and other details.

New Buildings & Redevelopment

New buildings can add greatly to a community; the following recommendations should be taken into consideration when building a new building or redeveloping an existing building within the Community Improvement Project Area's (CIPA) of Arthur and Mount Forest. Buildings should be:

- Scaled in a way that supports and maintains the historical pattern of building development along the corridor
- New buildings should be of a similar width to that of existing buildings in the area; where significantly greater width is proposed, the building should use materials and slight variations along the building face to reflect the proportions of existing buildings in the district;
- Where a building houses multiple uses or units, the outside of the building should reflect the division of space;
- Buildings should be spaced in relation to surrounding buildings to contribute to rhythm of the corridor. Larger buildings and buildings with significantly different height than those around them require larger spacing. In the downtown; smaller, more detailed, and more consistently sized buildings should be located closer together.
- Situated to create a sense of enclosure, safety, and comfort by ensuring the interaction with the street is appropriate;
- Developments should strive to create an inviting entrance. Main entrances should be located on the public street side of the building, though a secondary entrance may be necessary where parking is provided;
- Development on corner lots should use buildings to define the corner and realize the landmark potential of these highly-visible locations. Buildings at corner locations should address both street frontages;
- Buildings adjacent to public spaces should be sited and designed to define and enhance the public space.
- Similar in height to neighbouring buildings;
- Buildings in the downtown district should be at least two stories in height;
- A one-storey height difference is appropriate between adjacent buildings or additions. Changes greater than one storey may be accommodated by using a porch or colonnade, belt course of bricks, "stepped" increase, and/or roof details;
- Where buildings exceed three storeys in height, additional consideration should be given to details that maintain pedestrian scale.
- Set back from the street similar to neighbouring structures to create a consistent streetscape;
- Buildings in the downtown district should be close to the street, to make things feel more like an outdoor room;
- Generally buildings should be located at the minimum front setback line or the established building line, whichever is less, in order to reinforce the street edge. Small variations in setbacks may be permitted to enable dooryard/courtyard seating and patio areas;
- Side and rear setbacks should be established which will not negatively impact neighbouring buildings and open spaces with respect to sun/ shadow and sight lines. Buildings should be at least two storeys in height;



Arthur Streetscape

Façade Project Design Checklist

The following Façade Improvement Guideline is in response to The Township of Wellington North’s interest in improving the overall look and feel of the Arthur and Mount Forest downtown core areas. This guideline is intended to illustrate, in a broad sense, how façades can be altered to satisfy the community’s initiative to follow a Traditional Heritage theme.

A significant percentage of buildings were built during the Victorian period (1850-1900). Many buildings have retained their original detailing, some have been altered for various reasons, and there have also been many contemporary infill building additions.

In Section 3, the Façade Improvement Checklist, there are guidelines to follow to ensure that your improvement proposal is in keeping with the vision of Wellington North. This guideline, with the help of appropriate examples and the following ‘Project Design Checklist’ illustrate how The Township of Wellington North can offer assistance to business and property owners thinking about giving their downtown building façade a face lift.

In Section 4, ‘The Elements’ we have suggested ways in which a building façade can be improved to suit the Traditional Heritage theme. In lieu of re-designing every building in The Township of Wellington North, we have outlined three typical building types in Section 5 (Historic, Historic-Modified and Non-Historic) and have applied two of the guidelines to illustrate how an existing building could be improved.

The following sections are intended to help create an identity for your storefront while respecting the needs of the commercial corridor. These recommendations are not meant to limit your creativity but to encourage and channel it so that you have the best possible result from your efforts.

A designer of façade projects within The Township of Wellington North should respond to the following criteria to help with their efforts to create a relevant and quality improvement for both the building and the street.

During the design of new and renovated façades and/or buildings, a project team – building users, administrators, managers/staff, and façade designers – will have two broad areas of responsibility: the first towards particular project needs (how the façade serves the business), the second towards communal needs (how the façade serves the character of the street), which includes façades facing streets and spaces in the commercial core. The following design criteria addresses these two areas of responsibility.

A Note About Heritage Value Buildings

While a Façade Project Design Checklist will address many pertinent aspects of typical façade renewal further consideration to “historic” façades should be considered and include: scale considerations for new construction to a historic façade (proportioning, rehabilitation of lost or distorted form); appropriate surface materials and restoration consideration (inappropriate modern materials); and, storefront, door, and fenestration considerations;

- That any new construction should respect the historic patterns and relationship of solids and voids in wall openings. Height to width proportions of existing buildings should be respected.
- That any original material that can be preserved should be left in place.
- Generally, setbacks on the main façade are to be completely discouraged. Cornice levels of adjacent buildings should be respected whenever possible to promote continuity of the horizontal lines of the streetscape.
- The following materials are seen as being appropriate materials for façade treatments to heritage-value buildings: brick, wood, stone, concrete, stucco (as a panel material), terra cotta and metal.



Arthur Streetscape

1. Responding to Commercial Core Context

Façades should be designed to enhance the larger compositions created by groups of buildings and landscapes.

Façade improvements should be considered as opportunities to “repair” holes and discontinuities along the street.

2. Building Envelopes in the BIA

Façades should, in general, align or work with existing façades to reinforce the clarity of the public network and the cohesion of building groups.

3. Building / Street Relationships

Building façades and street spaces should establish a mutually supportive relationship in which indoor and outdoor spaces animate and are connected to each other. Façades should define buildings as distinct spaces with a strong sense of identity and place, and enhance the clarity, safety and efficiency of streets and pedestrian routes.

Building faces adjacent to public open spaces and thoroughfares should be treated as fronts and should activate the public street environment.

4. Response to Climate

Important public spaces, both indoor and outdoor, should benefit from the sun. Rain and snow shelter should be provided in high-use areas around entrances, and where heavily travelled pedestrian routes run parallel to building façades.

5. Building Entrances

Façade projects should help building entrances become easily identifiable and should address the “Main Streets”.

All improved building entrances should satisfy the standards for accessibility stated in the Accessibility for Ontarians with Disabilities Act (AODA).

With façade treatments, building entrances should be ordered with the most important entry addressing the main avenue of approach. All building faces adjacent to major public open spaces and thoroughfares should have entrances that are clearly identified.

Façade treatments should promote building entrances that are open and prominent, provide a sense of transition from outside to inside and encourage people to approach and enter.

6. Long Life/Loose Fit

Façade treatments should be capable of being adapted to new building uses and expansion as the needs and the priorities of the owners change.

7. Safety along Main Streets

New façade projects and renovations should be designed to provide actual personal safety as well as impart a sense of comfort and well-being in commercial core users.

Personal safety is a broad-spectrum requirement that goes beyond basic façade treatments and is basic to all aspects of the environment, including spatial clarity and legibility, signage and orientation, lighting and visibility, planting, paving materials, and winter walkability-mobility, as well as ramp gradients, traffic controls, and safety alert devices.

8. Expression

New façades within the Arthur and Mount Forest BIA must reconcile many diverse and often contradictory issues in terms of their expression - the “messages” they give about their role in or the quality of the street.

Façades should express a sense of permanence and durability, a sense of traditional roots and its historical continuity, and a sense of its connectedness to these.

Further, façades should express commitment to serving the community and its visitors, and its responsibility to treat commercial activity as a public resource. To express this, façades should be interpreted as open, safe, accessible, welcoming, and familiar.

Finally, façades should express a respect of the climate of Arthur and Mount Forest and reflect the traditions that are apparent today, taking inspiration from the original older spaces and buildings and the best of predominant existing architecture and natural heritage.

9. Scale

The scale of the façades should relate to the scale and size of the building as well as the human body, to make viewing, approaching and use of the street-front space and building a comfortable experience.

The scale of elements and massing should correspond to the various distances from which it is viewed.

10. Exterior Materials for Façades

Façade materials should reinforce the cohesion of related groups of buildings.

Façade materials should reflect the building’s role as a landmark or a fabric building.

Large expanses of blank, street-fronting walls at grade should be avoided.

11. Technical Performance

Façade projects should be subjected to life cycle costing to determine the best fit between capital costs, operating costs and ongoing maintenance costs.

Façade projects should be designed to reduce maintenance costs.

The Elements

Traditional stores were constructed with plain walls along three sides and much more elaborate details on the street façade. The design effort and construction skill that is displayed on the street façade is generally beyond the expertise and expenses that most owners and builders are able to incorporate into recently constructed buildings. Quality construction from any period should be recognized as an asset and displayed prominently and not concealed by poor quality construction or poor quality signs.

Respecting Architectural Value & Merit

The traditional heritage value is evident throughout the Community Improvement Project Area's of Wellington North, continuous storefronts not only provide a wall of retail, but are also are a form of containment for the street. Traditional storefront materials, such as brick and stone, are evident. Some buildings do not have significant architectural qualities, and in some cases these buildings may in fact represent poor architectural design. In these instances, a renovation or façade improvement project can provide the architectural and human-scale qualities that are missing. The following design considerations highlight key elements that will assist in restoring architectural value to buildings whether they are historic in nature or lack architectural value.

Design Considerations:

- Most façades consist of an architectural framework designed to identify individual storefronts. Each storefront should respect this architectural framework and not extend beyond it.
- Individuality within a standardized or unified appearance is encouraged for single buildings containing multiple storefronts. Separate buildings even in cases where several adjacent to each other are occupied by a single tenant or owner -- should remain visually distinct.
- Façades should present a visually balanced composition according to the original architectural intent.
- In the case where original building elements have been removed or substantially altered, contemporary treatments respecting

the original and historic details are suitable. However, they should not appear to be of poor quality, of temporary nature, or ill-suited for the area (e.g. vinyl or aluminum siding)

- If a building has historic or architectural merit, improvements should be designed to reveal the building's original style, form, and materials, whenever possible.

Façade Composition

The creation of satisfying and successful downtown core areas transcends the issue of specific architectural styles. Great places may be of any style, or many styles. However, the arrangement of architectural elements such as doors, windows, signage on the walls of buildings which face public streets and plazas is an important part of good community design. Façade composition drives the safety, convenience, and comfort of our sidewalks by establishing where people enter and leave buildings, how people in the buildings can see out onto public spaces, and how pedestrians "read" the buildings.

Design Considerations:

- Storefront windows should be consistent in height and design with storefront doors to create a cohesive appearance. Window coverings should also be kept to a minimum .
- Façade design should be complementary to a building's original materials as well as to those of adjacent buildings.
- Signs with too much information can be confusing. Secondary information can be put on windows, doors or awnings. Window signage should be limited to covering no more than 15 percent of available window space.
- When a building contains multiple storefronts housing different businesses, the signs should relate well to each other in terms of height, proportion, colour
- and background value. Maintaining uniformity among these characteristics reinforced the building's façade composition while still retaining each business's identity.

- Awnings on a multiple-storefront building should be consistent in character, scale and location, but need not be identical.
- Renovated façades should emphasize building and structural elements such as columns and bays, consistent with design guidelines for new construction. Where existing buildings have long, visually uninteresting façades and rooflines, façade improvements should make it easier to identify individual businesses from the street.

Accessibility

Accessible buildings are good for business and the community. With the goal of making the community a barrier free municipality, the Province of Ontario is developing guidelines to prevent and remove all barriers to provide equal opportunity for residents and visitors with disabilities. All efforts should be made to ensure that all aspects of buildings are fully accessible; however, façade improvements may only accommodate in a limited manner.

Design Considerations:

- The primary goal is to provide equal means of access to all users regardless of abilities.
- Making entrances and exists barrier-free;
- Inside the building, consider how the layouts of aisles, seating areas, counters, washrooms, and fixtures are welcome to disabled people.
- Provide barrier free access to all levels/floors.

Awnings

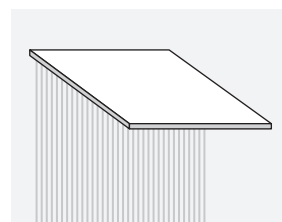
The use of awnings for a storefront not only provide practical benefits for a building façade, but can also dramatically animate the streetscape itself. An awning is a clever way to extend a building façade into the street, claiming that part of the sidewalk that it covers as it's own, demanding attention from the passing customer.

Awnings provide shade for both the interior of the building, as well as to passing pedestrians. They also provide shelter from the rain and snow for the visitor entering the building. In some instances, they can provide an alternative 'canvas' for signage.

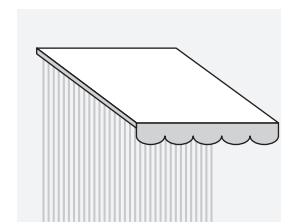
Design Considerations:

- Choose an appropriate form of awning to suit the window and door arrangement. Awnings can accentuate the entrance door, or can span a full building façade.
- Traditional canvas awnings are retractable, can span over a sidewalk, and are available in a variety of historical colours and patterns. Remote control devices are available to ease extension and retraction.
- Fixed canvas awnings are usually steep to shed snow, and therefore do not extend far over the sidewalk environment. However, the height of this type of awning can further enhance an otherwise bare building face.
- In all instances, consider the durability of the fabric in regards to weathering. Fading and mould resistant fabrics are preferred.
- Choose a colour(s) in keeping with the colour scheme for the building, and in keeping with the historical theme of the town in general.
- Retractable awnings also present an opportunity for an alternative option for signage.
- An awning should not cover important architectural detailing.
- Awnings should respond to the overall configuration of the building façade

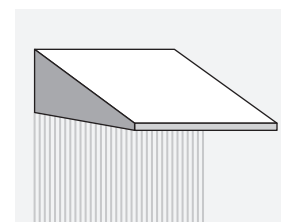
Awning Styles:



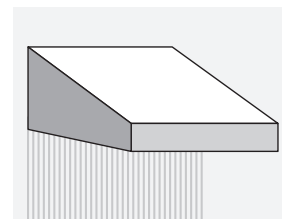
Open Sided Awning



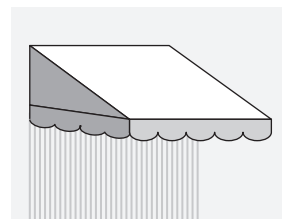
Free Valance Awning



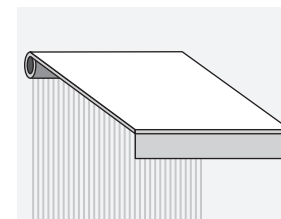
Closed Awning



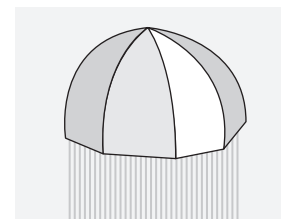
Fixed Valance Awning



Free Valance Awning



Retractable Awning



Dome Awning



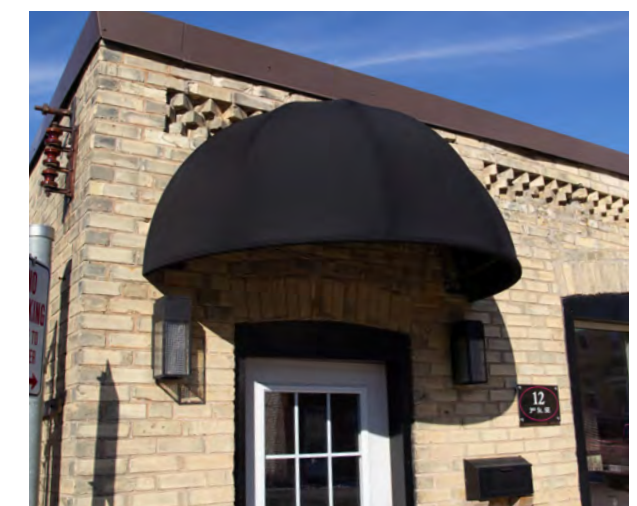
Fixed valance reminiscent of the early 1900s style.



Permanent awning doubles as signage.



Dome awning frames storefront.



Domed awning highlights entrance.



Retractable awning can be used when needed.



Free valance awning with open sides

Signage

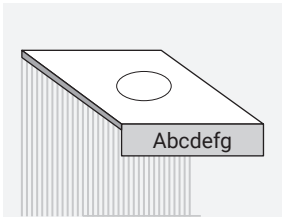
Traditionally, signs were smaller, mounted on a decorative arm perpendicular to the storefront and oriented to the pedestrian. Now signs have become bigger, bolder, and louder with the advancement of the passing vehicle. Such signs are not permitted in the downtown core, as they are not integrated into the architecture of the building and have no appeal to a historic theme.

Advertising is not limited to just a sign. Specials are painted or taped on windows, and removable sandwich board signs are displayed on the sidewalk in front of stores. Not only do these displays contribute to a cluttered and confusing storefront, they obstruct views into and out of a store and compromise personal and store safety.

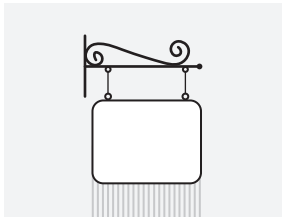
Design Considerations:

- Historically, store signs were painted on a wood base, or made of raised wood or ceramic letters mounted on a wood base. Keep the typeface clear and easy to read.
- Painted plastic letters and moulded polyurethane signs are currently available, which keep historical themes relevant, while lessening maintenance issues.
- The colour scheme of the sign could support the overall colour scheme of the building, or vice versa. By doing this, the building itself extends the advertising efforts of the sign itself.
- Studies show that a passerby can effectively read seven words on a sign. Fascia (or perpendicular) signs should advertise the name of the business and the primary goods or services offered, and target a specific audience.
- In general, the number of signs should be kept to a minimum. Too many signs can detract from the original message.
- Signs should be integrated into the fabric of the building façade design.
- Back lit signs are not permitted.
- Projecting (perpendicular or blade) signs should only cover half the distance to the adjacent curb, and should follow the height and size requirements of Wellington North’s sign bylaw.

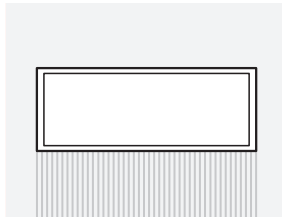
Signage Styles:



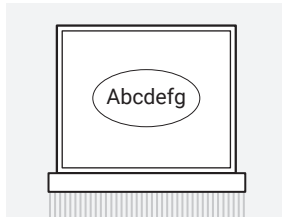
Awning Sign



Hanging Sign



Removable Panel



Painted Window Display



Awning doubles as store sign.



Removable panel sign.



Raised and flat lettering combination on a panel.



Hanging sign reads for pedestrians and panel reads for vehicles.



Hand-painted sign on storefront window display.



Ornate metal arm with vintage style hanging sign.

Shutters

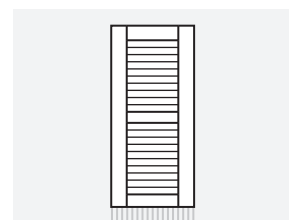
Shutters, although no longer used for their original use of protecting windows, can add visual interest to a building façade. If painted in a contrasting colour to match other trim, shutters can animate a façade that might otherwise be considered stark, boring, and uninteresting. Typical styles include, Louver, Panel, Board & Batten and Combination Shutters.

Traditional wood shutters demand a higher level of maintenance, and should be painted with a high quality paint to ensure less frequent touch ups. PVC or plastic shutters, while less costly and easier to maintain, have limited colour options, and are often available in standard sizes only. However they can be painted with the appropriate paint.

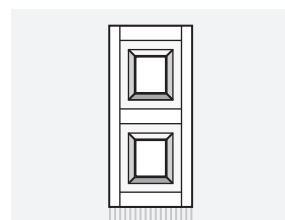
Design Considerations:

- The width of the shutter should be in keeping with the width of the window. The total size of both shutters should be the size of the inside of the window frame.
- Shutters should be mounted on the inside edge of the window frame to give the appearance that they can be closed. Use hinges if possible, even if shutters are not meant to be closed.
- Use the right shape. For example, for arched windows use arched shutters.
- Shutters should be traditional/historic in style (in keeping with the style of the building) and made out of wood or vinyl. They may also be coloured in the same colour as other trim.

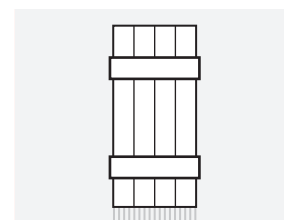
Shutter Styles:



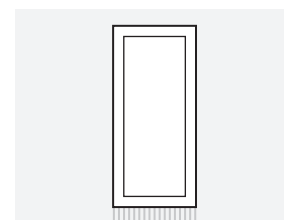
Louvered



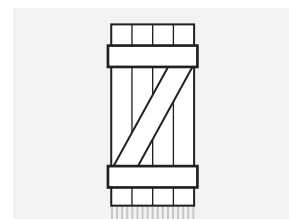
Raised Panel



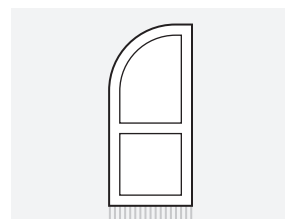
Board & Batten



Shaker



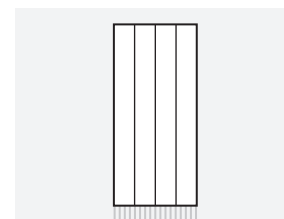
Z-Bar Board & Batten



Arched Shaker



Custom Combination



Board



Stained wooden shaker shutter with cut-out leaf detailing.



Green louvered shutters add interest against the red brick.



Arched board & batten shutters fit the window shape.



Wooden panel style shutter with contrasting metal hardware.



Single board & batten style vinyl shutter.



Louvered style shutters balance the building windows.

Lighting

Lighting found on storefronts is for safety purposes as well as to highlight signage. Unfortunately, the invention of the backlit sign has undermined many façade improvement projects - lighting, sign and complete design flexibility for graphic work in one easy to install unit is more appealing than having to consider and maintain each component separately. However, public opinion in regard to historic/destination areas show a preference for the more tactile composition of separate signage and lighting on façades.

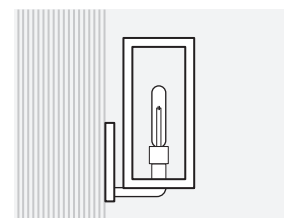
Design Considerations:

- The primary goal of a light fixture is to be a source for highlighting a specific detail, signage or space on the building façade. It is not intended to draw attention to itself and should be integrated into the façade as part of the overall theme.
- Lighting should complement a building and should be appropriate to a building's architectural style.
- Lighting of front door areas can be accomplished in two ways. Wall mounted fixtures with a "Traditional Heritage" theme (lantern style) can flank a doorway or storefront. A ceiling mounted fixture for a recessed doorway could take on one of either two forms - a hanging lantern style or a less decorative fixture such as a recessed ceiling fixture.
- Highlighting signage can be accomplished decoratively with attractive 'Gooseneck' lighting. Modern versions of the 'Gooseneck' are available that are less decorative, but maintain the integrity of selective signage and historical theming.
- Simple, unobtrusive spot lights can also highlight signage that might otherwise not be able to be lit.
- Modern light fixtures with traditional styling come with up-to-date technologies that include 'dark sky' compliance and shadow guards.
- Avoid pulsating or flashing lights as well as poorly directed light to the street which will cause distraction for the motorist and inappropriate glare towards neighbouring buildings or pedestrians.

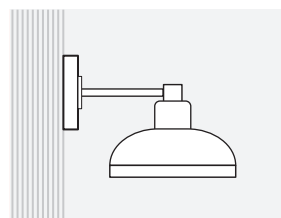
Lighting Styles:



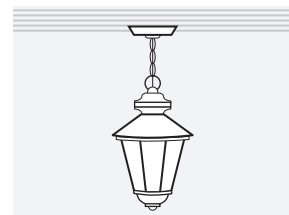
Lantern



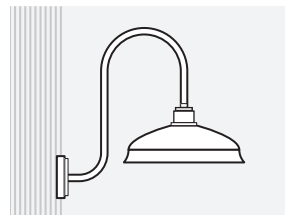
Sconce



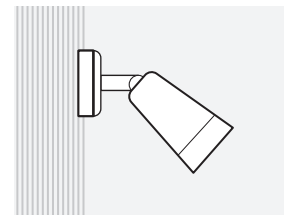
Yard Light



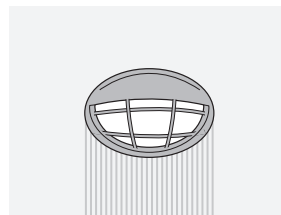
Pendant



Gooseneck



Spotlight



Bulk Head Light



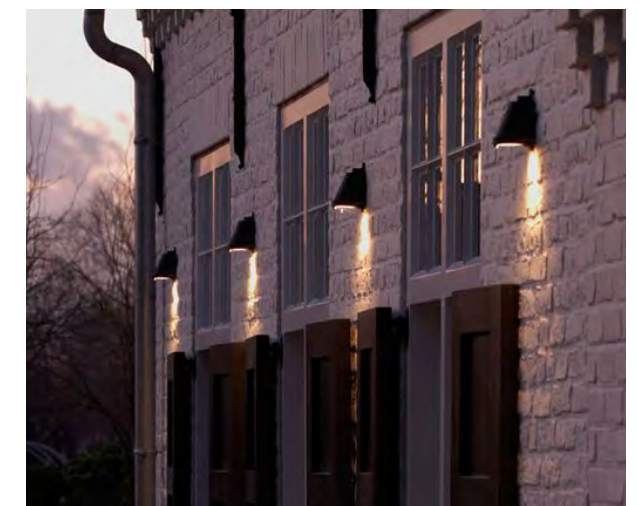
'Gooseneck' lamp with ornamental arm adds character.



Traditional lantern that flanks doorway.



Multiple 'gooseneck' lights in a row will illuminate sign.



Spotlights aimed down the building wall between windows.



Modern black light contrasts the painted brick.



Traditional 'yard' style light in copper.

Seasonal Adornment

Often overlooked, decorative urns, pots, and hanging baskets provide an extra level of decor to a storefront that attract a potential shopper in a way that conveys hospitality. This small touch offers a welcoming feeling suggesting that this is a friendly place to shop. Window boxes, hanging planters and floor pots or urns can be planted with seasonal floral displays or support other decorative materials.

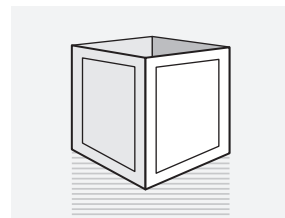
Design Considerations:

- Durability, creativity, and security are relevant factors when considering this type of adornment.
- Planters need to be secured or be heavy enough to deter theft.
- Hanging baskets need to be accessible for watering, but also need to be out of the way of passing pedestrians.
- Pots and planters can also be used during the winter with the creative use of dried plant materials, lights, and other ornamentation.
- Larger pots can be planted with evergreen plants if insulated (spray foam insulation, or cut up pieces of rigid foam insulation)
- Appropriate plant material in regards to sun or shade conditions should be considered.
- A business or building colour scheme can be accentuated with appropriate plant choices.

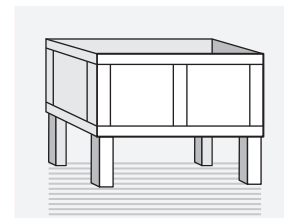
Planter Styles:



Urn Planter



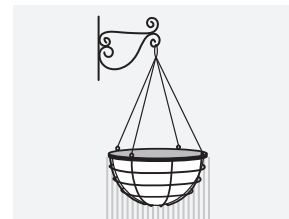
Planter Box



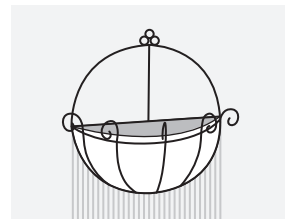
Raised Planter



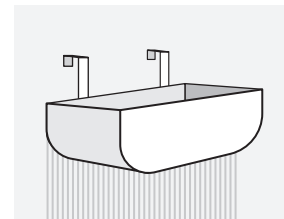
Planter Pot



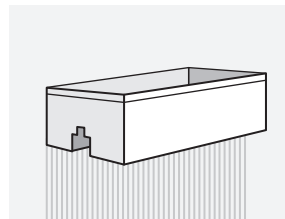
Hanging Basket



Wall Mount Basket



Window Box



Rail Planter



Planter boxes frame store entrance.



Foundational raised planter.



A row of window boxes with seasonal planting.



Seasonal hanging basket on metal arm and planted urns.



Window boxes decorated for seasonal interest.



Planter pots anchor display window.

Sidewalk Retailing

Sidewalk retailing space accompanies space between the existing sidewalk right of way and building face. In some instances space is limited and opportunities are not available for sidewalk retailing. In cases where there is ample space, opportunities exist for sidewalk cafes or patio spaces and additional sidewalk retailing (sales displays).

Design Considerations:

- The existing sidewalk space and pedestrian thoroughfare should not be compromised in any way. In the case of sidewalk patios or food related activities, adequate setbacks should be provided to accommodate staff servicing so as not to spill out onto the public realm.
- Sidewalk retailing should be encouraged as this additional activity enlivens the overall ambiance of the streetscape.
- All private activity along the street should be considered temporary. All items should be removable, especially during the off seasons when snow clearing is an issue. All street fencing should also be removable.
- Any fencing should be kept low (approx. 1m) so that sight lines and security are not an issue.
- Overhead umbrellas should not encompass sidewalk space and should also not obstruct tree canopies. They should also be coordinated in colour and style.

Sidewalk Retailing Styles:

- Temporary Markets; include table and tent setups
- Merchandise Stands; set up outside the storefront windows
- Sidewalk Sales; goods placed on the sidewalk and brought in at night
- Patio Pop-up; offers patrons seating for a short period of time
- Sidewalk Bump-Out; extends the sidewalk space onto the street with a temporary enclosed 'bump out' that offers patrons seating for a short period of time



Temporary sidewalk market extends retail space.



A temporary merchandise stand setup at a grocery store.



Sidewalk sale extends retail into the street.



A tree grate being utilized to display goods.



Seating extended outside a coffee shop.



Seasonal sidewalk bump-out.

Seasonal Patio

Seasonal patios are an excellent way to enhance the vibrancy of a streetscape, providing both aesthetic appeal and functional outdoor space. They create inviting social areas where people can gather, relax, and enjoy the ambiance of the town. Cooperation between private and public sectors is necessary (what is allowed and what is not) – the Township should provide guidance.

Design Considerations:

- Carefully select the materials used. Ensure durable, weather-resistant options for longevity.
- Accessibility is crucial, as patios should be inviting to everyone, including those with mobility difficulties. It's important to avoid changes in elevation, such as steps, drop-offs, or raised platforms. If these variations are unavoidable, a ramp should be installed to accommodate all users.
- Incorporating greenery, such as potted plants or hanging baskets can add visual interest and enhance the connection to the natural environment.
- During evening hours, consider the lighting; soft, warm illumination can create a cozy atmosphere, making the space inviting well into the night.
- During summer daytime hours, shade should be provided to offer a comfortable and cool atmosphere. This may be achieved through sails, awnings, umbrellas, tents, or temporary pergolas, etc.
- Fencing, planters, concrete blocks, and similar structures must clearly separate the patio area from adjacent public spaces like the street or sidewalk. These barriers also help prevent conflicts among users and maintain organized circulation.

Patio Styles:

- Sidewalk Decking Extension; decking constructed on the street to meet sidewalk grade
- Sidewalk Setup; on wide sidewalks, without impeding pedestrian space
- Storefront Extension and Sidewalk Link; a built patio area featuring a pathway that connects to the existing sidewalk.
- Separate On-Street Arrangement; typically occurs when streets are shut down for vehicular use.
- Connecting Storefront Setup; occurs on a wide sidewalk directly off the storefront
- Vacant Lot Patio; setting up a temporary patio in an underutilized space, or temporarily in a lot set for future development (cooperation between Township and property owner).



Patio setup on the sidewalk, maintaining walking path.



Temporary decking onto the street creates patio space.



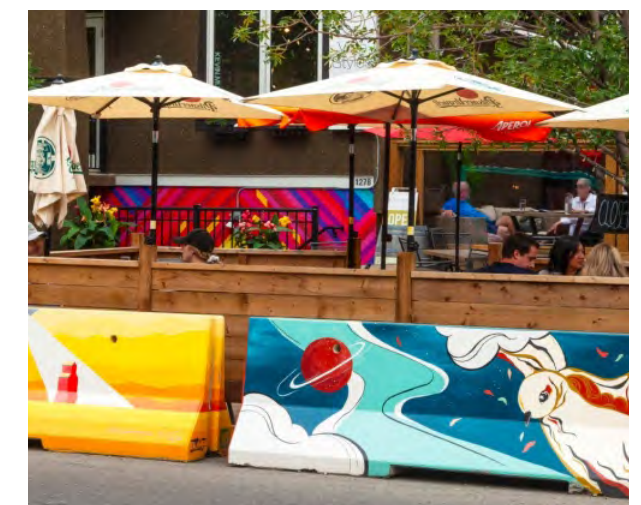
Patio takes up store frontage, providing a walking path.



Separated on-street patio from the sidewalk.



Small patio setup at storefront maintaining the sidewalk.



Patio barriers as public art opportunities.

Public Art

Public art is an important element of façade composition that is often overlooked. Exterior canvases and murals are the most common examples of public art that are often incorporated into buildings' façades. Obviously, cooperation between private and public sectors is necessary (what is allowed and what is not) – the Township should provide guidance.

Design Considerations:

- Exterior canvases should be constructed of high quality, double-sided materials that will have a guaranteed longevity of at least ten (10) years.
- Sizes, shapes and colours of exterior canvases may vary, however, the canvases should be consistent throughout respective communities and reflect being part of the Township, drawing on each communities uniqueness.
- The bottom of the canvas should not be installed lower than 2.5 meters from finished grade.
- Maintenance and replacement of faded and/or damaged canvases.
- Murals should not be directly painted or applied on the façade of the building, rather the appropriate fastening of 'mural panels' to allow for ease of install and future maintenance is preferred.
- Highly visible yet no intrusion into sight lines.
- Minimize risk of vandalism, highly visible area or at a height from ground.
- Also consider murals beyond the typical 'heritage' theme - expressing an understanding of a communities 'present' and anticipating its 'future' is as important as appreciating its 'past.'

Public Art Styles:

- Sculptures and Statues
- Painted Murals; typically permanent
- Panel Murals; may be moved
- Landscape Art; created from flowers or the natural landscape
- Exterior Canvases and Flags; commonly attached to light standards or building façades
- Temporary Installations; seasonal
- Interactive Art; photo opportunities, encouraging engagement
- Site Furnishings and Functional Elements



Wall murals bring life to under-used spaces.



Sculptural design in public space.



Multiple repeated exterior wall canvases.



Public art can be displayed in site furnishings.



Wall murals can be interactive; photo opportunity.



Functional elements can be turned into public art.

General Building Material

Brick façades contain a great deal of historical detailing and are typically comprised of local materials making them iconic components of the downtown. It is necessary to consider building materials in all façade treatments in order to help protect the architectural integrity and history of a community. Typical siding materials include board and batten, decorative shingles and tongue and groove style paneling.

Design Considerations:

- When original masonry is beyond the scope of restoration, a quality, insulated alternative that will allow original detailing to be preserved or mimicked should be used.
- Alternative materials might include; an acrylic stucco system, which will allow the preservation of much of the original detailing.
- Wood/carpentry design features in combination with desired paint colours provide an inviting addition to many façade compositions. Often many 'frame' buildings can contribute significantly to a downtown even amongst a predominance of brick and masonry façades.
- Rustication or foundation effects at the base of walls should relate in height proportion and design to specific elements of the building such as the window and floor.
- Walls, knee walls, and columns of the storefronts shall be made of wood (painted finish), red clay brick or natural stone.
- "Hardiplank", or equivalent cementitious board, with a smooth surface may be substituted for wood.
- Windows should be made of wood or painted aluminum.

Materials Pallet:



Original Historic Brick



Historic Brick, Painted



New Brick



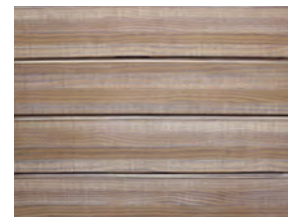
Stone Veneer



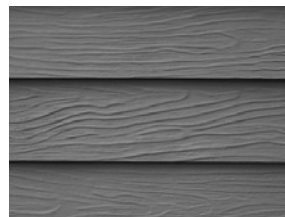
Stucco



Board & Batten



Wood Cladding



Vinyl Siding



Painted transom and window details with exposed brick columns



Painted brick preserves and highlights historic character



Stone veneer façade



Painted wood cladding and stucco for a modern look



Board and batten exterior

Heritage-Value Building Material

The following specific material considerations apply to legitimate heritage-value buildings only and should be addressed:

Wood Cladding

Due to the risk of fire, by the mid to late 19th century most Ontario communities had abandoned wood in favour of brick construction.

A modern practice of creating a “historic” cladding in wood, such as board and batten, may not be authentic. Using new materials such as aluminum or vinyl over the original also should be avoided, unless they meet minimum standards of insulation, fire-retardation, and specifically expected aesthetic characteristics, typically informed through local building code regulations.

These may trap moisture, causing the underlying original materials to mould and deteriorate. The fasteners required could allow water penetration and cause damage that is expensive to repair if the new cladding is removed in the future. The thickness of the new layer will recess existing openings and likely require the removal or partial covering of decorative features.

Exterior Woodwork

Exterior woodwork on a heritage building was often designed and placed in such a way that it was protected. When cornices, sign-bands, or other protective overhangs are removed, the woodwork is exposed to the elements. Carved, sawn, and turned decorations are more vulnerable to decay when fastenings break, allowing water to penetrate behind. Ensure that all fastenings are secure and repair with compatible, durable materials. Wood replacement is normally only necessary if no longer sound or unable to hold paint.

Reproductions that are sympathetic in scale, thickness, and choice of material will be the most successful. Paint was the standard finish for exterior woodwork as it gave added protection from the elements and the chance for artistic expression through colour combinations, faux treatments, pinstriping, and other techniques. When paint blisters, cracks, peels, or deteriorates in any way, it is usually a

symptom of an underlying problem such as water penetration, too many layers of paint, ultraviolet exposure, poor surface preparation, or the presence of contaminants. As each paint or wood problem is identified, an appropriate strategy for correcting the underlying cause and preparing the surface for repainting can be chosen. Do not strip paint to the base wood and then re-coat with clear varnish or sealant. The unpainted look is not historically authentic and can allow ultraviolet light and atmospheric degradation of the wood.

Some early paints are lead-based. When sanding or removing early paint, wear protective clothing, work in a well-ventilated area, and dispose of all paint chips and dust.

Masonry

There is an endless variety of decorative brickwork patterns. A skilled mason can create depth and dimension even using a single colour and type of brick. Most historic masonry was unpainted and performs best in this condition as the brick and mortar can exhaust seasonal moisture and salts.

Elaborate patterns can be achieved with a base colour (usually red-orange) brick, accented with a buff colour brick. Some buff, red, and black pigments were used historically to even out brick colour variations and add accent bands and surrounds. A careful examination of the building should reveal the original treatment.

If the masonry has been painted, or there is excessive damage caused by inappropriate cleaning, applying another layer of paint may be the only option. The greatest danger to masonry buildings is from repairs using hard mortar with high cement content. Almost every pre-1920 building used soft mortar with a high lime content and small amount of cement. Soft mortar allows brick and stone walls of varying hardness to absorb stresses and thermal movements. Hard mortar transmits rather than absorbs stresses, resulting in cracking and crushing.

Keep a masonry walls in good repair by eliminating any causes of brick or stone damage, repair vertical cracks, and repoint where necessary using a mortar mix no stronger than the historic mortar.

Try to match the type of tooling used on the original mortar. A qualified mason will be able to determine the correct mortar mix.

Concrete or Stone

Deterioration of these materials are typically associated with drainage problems behind the surface wall. Once deterioration has halted, patching to match the original may proceed. Use patch materials that are verified to have same colour and texture; final patch should be as invisible as possible. Concrete and stone can also be readily cleaned.

Terra Cotta

This material should be maintained in place if at all possible.

Stucco

If the stucco is original and to be retained, loose patches should be removed and repaired to match the existing texture. After removal of loose patches, the areas to be replaced should be cleaned of loose particles. If the stucco is not original and is to be removed there are specific considerations that must be addressed by an experienced trades person. New stucco should be of an acrylic stucco composition.

Metal

If ferrous metal trim is exposed, it should be primed with a primer and paint that is appropriate. Non-ferrous trim, such as galvanized metal, should be coated with an appropriate chromate primer and paint.

Metal that had corroded or decayed to the point where it must be replaced should be cut away and accurately reproduced if possible. In some cases, molds may be taken and cast in fiberglass, thereby reproducing the original in a lighter and more stable form. This is especially useful in reproducing trim elements. With deteriorated cornices, it is sometimes possible to replace single elements this way.

In some cases, original materials may be so deteriorated as to require replacement. Therefore, every attempt should be made to duplicate the visual appearance of the original.

Colour

Traditionally, a palette of two or three contrasting colours were used during the Victorian period. The earth tones (e.g. Light brown with dark brown trim) of the earlier period, were complemented with tertiary colours such as olive and terra cotta to enliven the otherwise simple and plain earthy scheme

Design Considerations:

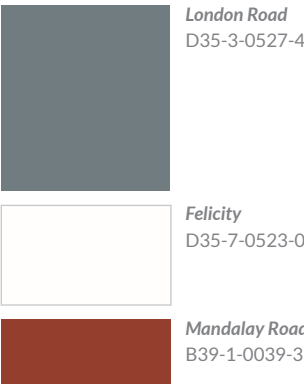
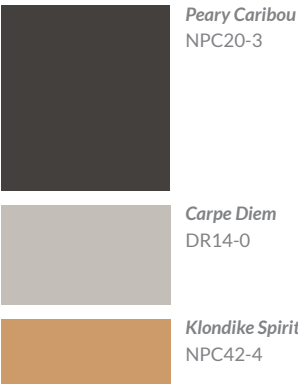
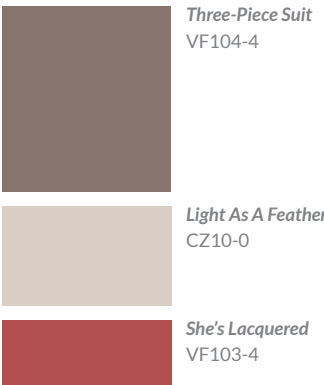
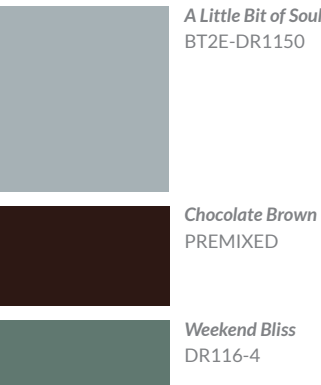
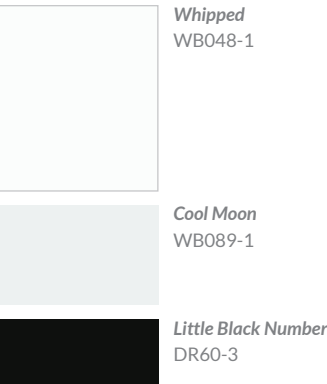
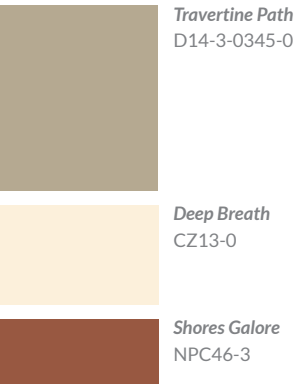
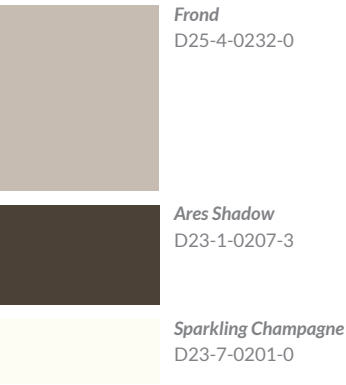
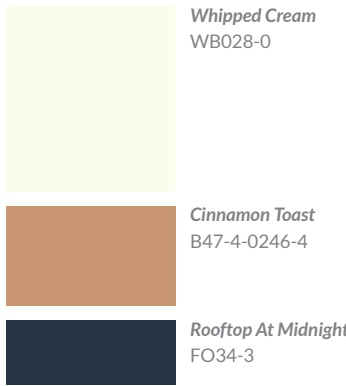
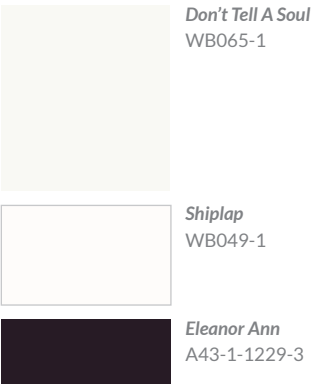
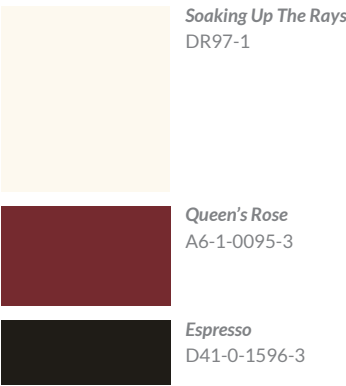
- Window trim, wooden cornice detailing, and moulding should be painted in a contrasting colour to the body of the building.
- Window awnings, shutters and siding colour choices should be coordinated and should be painted in an accent colour.
- A high quality paint should be used for overall durability.
- Signage could compliment building colour choices but need not be limited to them.

Palette Selection:

Wellington North's historical building stock consists mainly of red and yellow brick. Colours best suiting the existing brick colours are found in a warm range. Within the framework of a Traditional Heritage theme, we suggest that two colours in warm earthy tones such as beige, cream, tan and brown form a base palette. The first base colour would be for the main painted area of the storefront. The second base colour would be used for trim work - windows, trim and wooden cornice detailing. A third accent colour would be used for doors or elements requiring highlighting - awnings, shutters, signage, etc. Accent colours are tertiary colours such as olive or sage green, terra cotta, warm blue, gold, maroon etc.

The following colour selection is a base from which to work upon to suit the town as a whole. It is not meant to inhibit or limit colour selection, but rather initiate a process for appropriate colour selection that will be supportive of the Township's initiative. This palette is from the Home Hardware - BeautiTone Exterior colours. Most of these colours can be matched/created by several other quality paint manufacturers.

Note: Colour representation may not be exactly as manufactured. Verify with paint supplier and paint samples.



Arthur Demonstration 1: All About Me

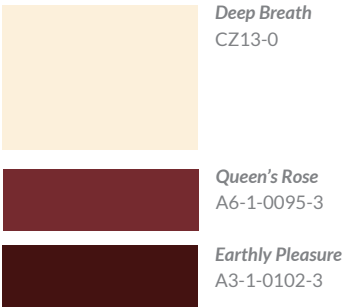
Issue:

- The building lacks character, detail, and is unwelcoming
- Lacking definition between the upper and lower stories

Goal:

- Create an updated and modern look with some historical references
- Form a cohesive overall façade defining the upper and lower stories
- Create and highlight a welcoming entrance

Colour Palette



Note: For the purpose of the demonstration above, paint colours have been selected from the example palette highlighted in Section 4 'The Elements'. The palette is a mix-and-match from the example groups; as not to limit colour combinations.

Existing Façade, October 2024



Potential Façade Design

Application: Non - Historic

Window Shutters: create visual interest and charm on the upper story

Painted Brick: Refresh the upper story, reduce rust stains and other discolouration

New Awning: with commercial branding: frames the store entrance windows

Large Frieze: Visually separates and defines upper and lower stories

Shaker Paneling: Mimics historical detailing and upscale charm

Wall Sconces: Punctuates the storefront, illuminates façade at night for safety

New Door: Adds historic detailing, and creates a warm and inviting entry

Seasonal Planters: Highlight a welcoming entrance, adds colour, life and ownership



Arthur Demonstration 2: Tang's Restaurant

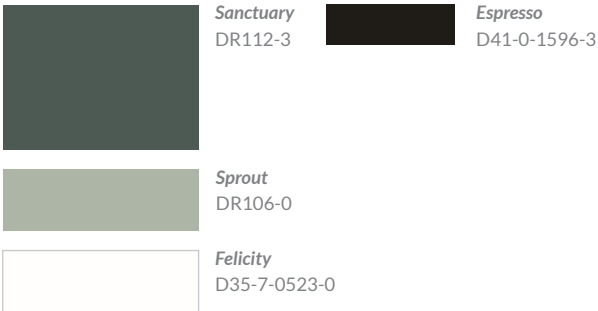
Issue:

- Façade is in overall disrepair, and feels unbalanced
- Outdated, uninteresting and uninviting street presence
- Lack of visual identity and accessibility with signage messaging

Goal:

- Clean up and repair overall façade elements
- Construct architectural detailing with an inviting front entrance
- Establish a sense of identity and hierarchy of signage information

Colour Palette



Note: For the purpose of the demonstration above, paint colours have been selected from the example palette highlighted in Section 4 'The Elements'. The palette is a mix-and-match from the example groups; as not to limit colour combinations.

Existing Façade, October 2024



Potential Façade Design

Application: Non - Historic

New Stucco: repair existing and cracked stucco

New Awnings: replaces existing awnings in disrepair, adds aesthetic value

Window Trim: Frames and completes the windows overall look

High Frieze: Divides the expansive upper storey with architectural detail

Shaker Paneling: Mimics historical detailing and upscale charm

Gooseneck Lighting: Illuminates business and adds safety to the façade at night

Panel Signage: Eliminate shingled awning, raised and flat lettering combination on the panel adds interest

Hanging Sign: Adds pedestrian realm interest and dimension

Clear Window: Unobstructed views in and out of windows increases safety

New Door: Creates an open and inviting entry

Planter Box: Welcomes customers and compliments the awning material above

Painted Stone: Paint allows the veneer to match the chosen colour palette, while keeping the stone texture to contrast other materials

Seasonal Planters: Highlight the entrance, adds colour, life and ownership



Mount Forest Demonstration 1: Country Carpet

Issue:

- The building lacks a welcoming street presence, and needs repairs
- Disconnection between the business signage and storefront identity

Goal:

- Create a refreshed look without detracting from the historical features
- Brighten up the storefront for a welcoming entrance
- Establish a cohesive visual identify for both pedestrian and vehicular traffic

Colour Palette

Travertine Path
D14-3-0345-0

Red Brick
Original Brick Colour

Little Black Number
DR60-3

Note: For the purpose of the demonstration above, paint colours have been selected from the example palette highlighted in Section 4 'The Elements'. The palette is a mix-and-match from the example groups; as not to limit colour combinations.

Existing Façade, September 2024



Potential Façade Design

Application: Historic-Modified

Decorative Cornice: Clean up and repair the cornice detailing to preserve historic features

Painted Trim: Refresh all window trim on upper and lower stories; reduce rust, and chipping paint

Restored Stone: Clean up and restore stone detailing to enhance historic elements

Hanging Sign: A new metal sign with historic armature detailing, enhances the storefront character while elevating the business identity

Large Frieze: Visually separates and defines upper and lower stories

Metal Roof: Replace shingles in disrepair with modern and durable metal roof

Transom Panels: Adds a touch of timeless and clean historic detailing

Window Decal: Adds pedestrian oriented signage, with business branding; remove window obstructions for open sight lines into store for safety

Painted Brick: Refresh the lower story, reduce water stains and other discolouration

Seasonal Planters: Highlight a welcoming entrance, adds colour, life and ownership



Mount Forest Demonstration 2: Forest Physiotherapy



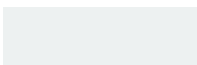

Issue:

- Lack of storefront cohesion and unestablished main entrance
- Existing 'tudor treatments' are less compatible to existing building's structural form and general character of the downtown area.

Goal:

- Brighten up the façade for a calming street presence
- Define a main entrance and unify the storefronts
- Revise the trim details to more accurately reflect the historic features of the downtown

Colour Palette

	A Little Bit of Soul BT2E-DR1150		Forest Physiotherapy Brand Colour
	Cool Moon WB089-1		
	Eleanor Ann A43-1-1229-3		

Note: For the purpose of the demonstration above, paint colours have been selected from the example palette highlighted in Section 4 'The Elements'. The palette is a mix-and-match from the example groups; as not to limit colour combinations.

Existing Façade, September 2024



Potential Façade Design

Application: Historic-Modified

Gable Trim: Mimics other downtown historic detailing

Historic Plaque: Honours the building's history by placing the plaque as a focal feature

Trim Detailing: Defines the store front and creates visually balanced proportions

Board and Batten: Add texture and visual interest to the façade

Window Trim: Freshly painted window trim highlights the windows as a feature

Shaker Shutters: Updated shaker style shutters accent the windows

New Transom: Opportunity for business identity and storefront continuity

Painted Panels: Creates visual separation from the upper and lower level

Lantern Lighting: Punctuates the building entrances, illuminates the façade at night

New Doors: Welcomes customers and compliments the windows above

Apartment Door: Painted the same colours as the panels to balance the façade

Seasonal Planters: Highlight the entrance, adds colour, life and ownership





Useful Resources

The Township of Wellington North and Wellington County actively encourages the improvement of the public façades in its downtown core areas. Several studies besides this one have been undertaken to determine the interventions that will promote the whole area. Applications for façade and signage improvement grants are available from;

The Township of Wellington North's Community Improvement Plan
<https://www.wellington-north.com/business/economic-development/community-improvement-plan>
 ecdev@wellington-north.com
 519-848-3620

OR

Wellington County Business & Development Resources:
<https://www.wellington.ca/business-development/business-resources/community-improvement-funding>
Here you will find a listing of available grant opportunities.

Once in place, your businesses within the downtown priority areas of Arthur or Mount Forest will be given access to grants like Façade Improvement, Fascia Signage, Perpendicular Signage, Awnings, Patios, and Collaborative Marketing.

Other Resources:

AODA Requirements <https://aoda.ca/>

Eight Guiding Principles in the Conservation of Historic Properties. Architectural Conservation Note No.1. Toronto: Ontario Ministry of Culture, 1997. http://www.culture.gov.on.ca/english/heritage/info_sheets/info_sheet_8principles.htm

Fram, Mark. Well Preserved: The Ontario Heritage Foundation's Manual of Principles and Practice for Architectural Conservation. Ontario Heritage Foundation, 1988.

Phillips, Derek. Lighting Historic Buildings. McGraw Hill, 1997.

Township of Wellington North Resources:
<https://www.wellington-north.com/>

Weaver, Martin E. Conserving Buildings: A Manual of Techniques and Materials, Revised Edition. Preservation Press, John Wiley & Sons, 1997.





Township of Wellington North
Façade Improvement Guidelines



Project Management:

Robyn Mulder – Economic Development Officer

Mandy Jones – Manager of Community and Economic Development



Design, Landscape Architecture, and Planning
 for Rural, Destination and Amenity Landscapes

Design Team:

Sean Kelly, Alex Feenstra

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Appendix A: Existing Building Fabric of Arthur



Image Credit: Tom Samworth

Gateway sign at the South End of Arthur



284 George Street



276 George Street



270 George Street



254 George Street



244 George Street



240 George Street



238 George Street



222 to 206 George Street



200 George Street



View from Charles Street



100 Charles Street



198 to 176 George Street



168 George Street



156 George Street



150 George Street



148 George Street



146 George Street



138 & 132 George Street



122 to 124 George Street



Arthur's Cenotaph



Intersection of Frederick Street & Smith Street



101 Smith Street



Lane between 101 & 103 Smith Street



103 Smith Street



West approach into Downtown Arthur on Smith Street



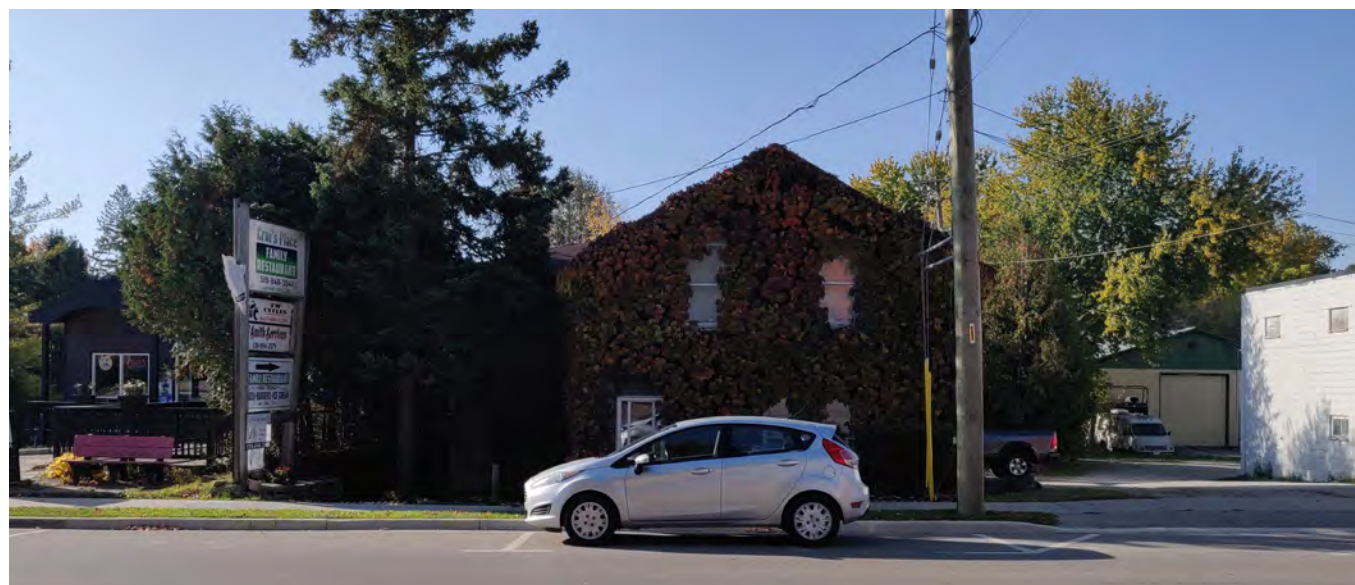
137 & 141 Smith Street



141 & 151 Smith Street



171 Smith Street



175 Smith Street



211 Smith Street



101 George Street, & the Intersection of Tucker Street and George Street



147 to 157 George Street



137 to 143 George Street



165 George Street



177 George Street



181 to 197 George Street



199 George Street



Side View from Charles Street



106 to 108 Charles Street



207 George Street



221 George Street



243 George Street



257 George Street



267 George Street



281 George Street



291 George Street

Appendix B: Existing Building Fabric of Mount Forest



Image Credit: Kayla Kreutzberg

Gateway sign in Mount Forest



125 Queen Street East



photo: June 2020

294 Main Street (Hwy 6) - front



294 Main Street (Hwy 6) - side



288 Main Street (Hwy 6)



258 & 274 Main Street (Hwy 6)



248 Main Street (Hwy 6)



234, 300 & 242 Main Street (Hwy 6)



Residential Units Along Main Street (Hwy 6)



202 Main Street (Hwy 6)



190 Main Street (Hwy 6)



Vacant Lot Along Main Street (Hwy 6)



174 Main Street (Hwy 6)



166 Main Street (Hwy 6)



153 Main Street (Hwy 6)



144/146, 148 & 150 Main Street (Hwy 6)



130 & 134 Main Street (Hwy 6)



106, 114 & 122 Main Street (Hwy 6)



102 Main Street (Hwy 6)



125 & 129 Wellington Street West



130 Wellington Street West



116, 110 & 112 Main Street (Hwy 6)



118 Main Street (Hwy 6)



154 & 142 Main Street (Hwy 6)



160 Main Street (Hwy 6)



178 Main Street (Hwy 6)



184 Main Street (Hwy 6)



Parking Lot Between 198 & 184 Main Street (Hwy 6)



198 Main Street (Hwy 6)



212 Main Street (Hwy 6)



129 Birmingham Street West



129 Birmingham Street West



193 Birmingham Street West



189 & 181 Main Street (Hwy 6)



157 & 169 Main Street (Hwy 6)



141, 142 & 149 Main Street (Hwy 6)



135 Main Street (Hwy 6)



107 & 110 Main Street (Hwy 6)



117 Main Street (Hwy 6)



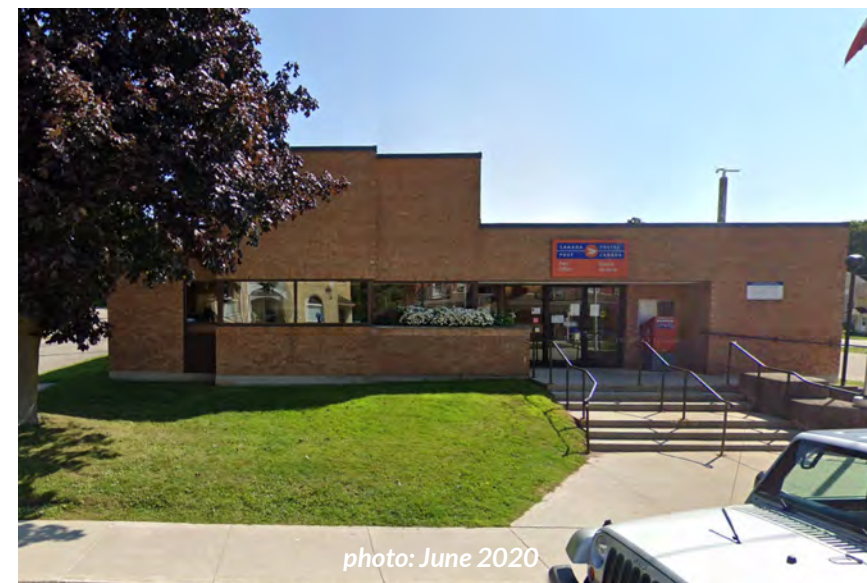
121 & 129 Main Street (Hwy 6)



102 Wellington Street West



101 Wellington Street West



170 Wellington Street West



150 Elgin Street South



101 Wellington Street West

photo: June 2020



503 Main Street (Hwy 6)



503 Main Street (Hwy 6)



129 Main Street (Hwy 6)



183 & 181 Main Street (Hwy 6)



165 Main Street (Hwy 6)



157, 153 & 149 Main Street (Hwy 6)



191 Main Street (Hwy 6) Front



Vacant Lot



187 Main Street (Hwy 6)



191 Main Street (Hwy 6) Side



125 King Street West



195 King Street West



160 King Street West



140 King Street West



201 Main Street (Hwy 6) Side



201 Main Street (Hwy 6) Front



233, 229 & 221 Main Street (Hwy 6)



235 Main Street (Hwy 6)



273 & 269 Main Street (Hwy 6)



259 & 257 Main Street (Hwy 6)



253, 249, 245 & 237 Main Street (Hwy 6)



289, 285, 281 & 277 Main Street (Hwy 6)



293 Queen Street West



300 Queen Street West



310 Queen Street East

