

Properly Restoring and Enhancing Your Old Home



A Guide for Home Owners in the Haut-Saint-François



↑

Victorian house with neo-Queen Anne influence. Bury.

Cover:

Bury – Cookshire-Eaton, Cookshire sector – Cookshire-Eaton, Cookshire sector – Scotstown

Bury – Dudswell, Bishopton sector – Weedon – Lapatrie

Cookshire-Eaton, Eaton Corner sector – Bury – Dudswell, Marbleton sector – East Angus – East Angus

A Heritage to Preserve and Enhance

This guide was produced as part of a cultural development agreement between the regional county municipality (MRC) of Haut-Saint-François, its agent, the Centre local de développement (CLD) of the Haut-Saint-François and the Québec Ministry of Culture and Communications (MCCQ), Direction régionale de l'Estrie. This guide was also produced thanks to the Fonds du pacte rural of the MRC of the Haut-Saint-François.

Recent inventories and heritage characterization studies have made clear the wealth and diversity of heritage architecture in the Haut-Saint-François region. Distinctive materials, windows, doors, and other decorative elements make the region unique. Since this rich heritage is not widely known, its value has been underestimated and, as a result, is often threatened. All too frequently, a lack of awareness and means are what lead to unfortunate architectural interventions on heritage buildings and, on a wider scale, older neighbourhoods. For this reason, it was felt that a document should be prepared summarizing the built heritage of the Haut-Saint-François,

particularly in regard to its building types and their characteristic features.

It is important to properly identify what distinguishes the built heritage of the Haut-Saint-François in order to illustrate the manner in which it can be protected. The second part of this guide outlines practical methods to preserve its distinctive elements. General principles of renovation and preservation are outlined, along with selected examples that emphasize proper maintenance and repair. The guide then examines ways to enhance buildings of heritage interest after their authenticity has been altered through inappropriate interventions. Finally, the guide offers advice regarding the integration of new buildings into older neighbourhoods, and closes with tips on how to landscape heritage settings.

Although priority has been given to residential architecture, attention to accompanying outbuildings has not been omitted.

The reader who wishes to obtain additional “how-to” information may consult one of the publications listed in the bibliography.

The campaign to raise awareness regarding the protection and enhancement of the built heritage of the Haut-Saint-François and its landscapes

Six years ago (spring 2001) marked the beginning of the campaign to raise awareness regarding the protection and enhancement of the built heritage of the Haut-Saint-François and its landscapes.

Then, like now, the goal was to promote a heightened awareness of the architectural value of buildings in the MRC of the Haut-Saint-François, and to ensure their preservation. The campaign also aims to inform municipal representatives and citizens of the ways and means available to them to restore and renovate old buildings. This restoration guide is therefore one of many tools offered in this important awareness-raising campaign.

Enjoy your discoveries!



The Built Heritage of the Haut-Saint-François

What is a building of “heritage interest”?

A leisurely drive along the many roads and beautiful villages of the Haut-Saint-François enables visitors to appreciate a range of traditions and a variety of buildings constructed over a 100-year period. There are more than 700 buildings that distinguish the landscape of the Haut-Saint-François. A testimony to the building methods of yesteryear in architectural styles typical of the region, they constitute what is called the “built heritage.” Generally, the term heritage is applied to buildings erected before World War II (or around) whose special interest lies in their architecture and age. Buildings

constructed after this period may also be of heritage interest if they are highly representative of their architectural style or its building methods.

The construction of the oldest buildings of heritage interest date to the middle of the 19th century. During this remarkable period in Québec’s architectural history, the proximity of the border to the United States enriched the built heritage of the Haut-Saint-François with a vast array of American architectural trends.

↑
Imposing stable barn, Route 253,
Cookshire-Eaton, Cookshire sector.



←
Foursquare house. Cookshire-Eaton,
Sawyerville sector.



←
Farm ensemble. Cookshire-Eaton,
Cookshire sector.



←
American influenced house.
East Angus.



←
American influenced house enhanced
by beautiful landscaping.
Cookshire-Eaton, Cookshire sector.

Main buildings and outbuildings

A building of heritage interest is most often a property's main residential building. It may be accompanied by one or several secondary buildings often referred to as outbuildings. These buildings are usually very old and used for domestic or agricultural purposes. Together, the outbuildings and main building of a single property constitute an ensemble. When the traditional vocational purpose of the outbuildings is still visible, it may then be called an ensemble of interest.

Protecting the natural landscape

Throughout the Haut-Saint-Francois, and most notably in the municipality of Cookshire-Eaton, the built heritage is complemented by beautiful natural greenery, creating superb traditional landscapes.



←
Victorian house embellished with
numerous original decorative elements.
Bury.

A Wide Variety of Residential Architectural Styles in the Haut-Saint-François

Architectural styles that represent various construction periods



↑ House with loggia. Cookshire-Eaton, Cookshire sector.

↑ American influenced L-shaped house. Ascot Corner.

↑ Flat-roofed house in its original state. Dudswell, Marbleton sector.

The Haut-Saint-François features an impressive array of architectural styles. Private dwellings alone are responsible for 20 different building types or families. Basic shapes are expanded through corresponding versions that feature additional stories and cross gables, widespread enough to strongly characterize the built landscape.

Old homes in the Haut-Saint-François were built between 1830 and 1950. From the beginning, settlers built their permanent homes in the American style, expressed in the form of a gabled roof, clapboard siding, and sash windows.

The construction materials were comprised of slim pieces of wood (contrary to the massive wood used in square log construction) that were fabricated at the closest sawmill and increasingly assembled with nails. These already industrial methods and materials were constantly being standardized, yet left considerable leeway to on-site craftsmanship.

By the 1880s, the Victorian aesthetic had been mastered by the framers and carpenters of the day, bringing woodworking to its highest level. Clapboard and fine woodworking were complemented by siding made of patterned shingles, turned gallery posts with scroll-sawn brackets, and the elegant spandrel rails and fret work of roof edgings.

The beginning of the 20th century saw the introduction, again from the United States, of an abundance of models in simple lines whose facades were moderately adorned: the house with the gabled one-storey roof; the L-shaped house; the four-square house, and others. These models spread throughout the Haut-Saint-François as they did throughout the rest of North America.

The Haut-Saint-François and the Eastern Townships in general are further characterized by curious houses that incorporate loggia.



American Influenced Gable Roofs

NEOCLASSICAL STYLE (1850-1900)

- 1 Straight gable roof
- 2 Average pitch (approximately 45°)
- 3 Low surcroit
- 4 No dormers
- 5 Porch or gallery with separate roof
- 6 Symmetrically aligned doors and windows
- 7 Four windows on gable wall

FRONT-GABLED (1880-1925)

- 8 Gallery with separate roof
- 9 Symmetrically aligned doors and windows on façade
- 10 House set perpendicular to street

TWO-STORY HOUSE (1875-1935)

- 11 Complete second-storey
- 12 Attic poorly suited for occupancy
- 13 No dormers



A local particularity: the house with loggia (1915-1930)

FRONT-GABLED

- 1 House set perpendicular to street
- 2 Dormers absent or rare
- 3 Gallery embedded in façade
- 4 Doors and windows usually symmetrically aligned

SIDE-GABLED: A RARE FEATURE

- 5 House set parallel to street
- 6 Large "sleeping dog" dormer
- 7 Gallery embedded in façade
- 8 Doors and windows usually asymmetrically aligned
- 9 Shingle siding on balustrade and walls



Second Empire Influence

FOUR-SIDED MANSARD ROOF

- 1 Rooftop (with slight slope)
- 2 Dormer windows in roof skirt
- 3 Roof skirt (with sharp slope)
- 4 Full-length corner boards
- 5 Open gallery with separate roof or porch

TWO-SIDED MANSARD ROOF

- 6 Rooftop (upper slope)
- 7 Roof skirt (lower slope)



Victorian Eclecticism

VICTORIAN HOUSE

- 1 Corbelled chimney
- 2 Embedded tower
- 3 Patterned shingles
- 4 Dormer with semicircular roofline
- 5 Roof with four straight sides
- 6 Avant-corps
- 7 Doors and windows asymmetrically aligned

“L-SHAPED” HOUSE

- 8 Gable
- 9 Avant-corps
- 10 Sunroom
- 11 Box bay window

A neo-Gothic reminder

CROSS-GABLED HOUSE

- 12 Gable
- 13 Box bay window





Foursquare Style

CUBIC HOUSE (1895-1930)

- 1 Complete storey
- 2 Uninhabitable hipped roof
- 3 Half-hipped dormer
- 4 Gallery with separate roof
- 5 Openings usually symmetrically aligned

A NOTABLE EXCEPTION, THE PRAIRIE STYLE HOUSE (1910-1920)

- 6 Large dormer
- 7 Gallery and solid balustrade with shingle siding
- 8 Doors and windows symmetrically aligned
- 9 Balcony
- 10 Box bay window



A typically urban shape: the flat-roofed house

FLAT ROOF (1880-1950)

- 1 Cornice
- 2 Gallery with separate roof
- 3 Complete second-story
- 4 Symmetrically aligned doors and windows on facade
- 5 Balcony

"BOOMTOWN" (1925)

- 6 Gable roof
- 7 Dummy façade imitating flat-roofed house
- 8 Note axis perpendicular to street





Architectural Features Typical of the Haut-Saint-François

Varied components that distinguish buildings

↑
Scroll-sawn brackets at the top
of simple chamfered posts,
La Patrie.

There are many elements that make each of the old homes of the Haut-Saint-François distinctive. These elements range from extensive siding, doors, windows, woodwork and ornamentation to outbuildings in varied combinations. For this reason, the components comprising old homes must be recognized, preserved and enhanced. The pages that follow present examples typical of the region. They are often

true architectural splendors; however, it is important to remember that the interest of an old home lies first and foremost in the preservation of its simplest details.

The know-how of traditional carpentry was passed on until World War II and is still visible in old homes that have undergone only moderate alteration. A careful inspection of these houses renders secrets that can make any renovation to an old home a success.



→ Pediment bay window. Pediment bay and oriel windows are typical of the Haut-Saint-François. Cookshire-Eaton, Cookshire sector.



↑ Victorian-inspired building, characterized by the complexity of its floor plan and its abundant decorative elements. Bury.

→ Balustrade in patterned shingles. Solid balustrades are common in the Haut-Saint-François. East Angus.





Siding

Wall siding



↑ Cedar shingle wall siding is very common. East Angus.

↑ Clapboard is the most common siding in the Haut-Saint-François. The visible portion of this clapboard is very narrow: 3 to 4 inches (8 to 10 cm). Dudswell, Marbleton sector.

↑ The walls of several houses in the Haut-Saint-François are clad in brick, typically dark red. A brick works, La Briquade, operated in East Angus from the 1940s to the 1960s. East Angus.



↑ An exception in which corner boards are not used on shingle siding to mark corners. The Arts and Crafts movement promoted a return to more rustic architecture. Cookshire-Eaton, Cookshire sector.

↑ In the Victorian period, 1880-1920, carpenters created pleasing combinations of clapboard, patterned shingles and plain shingles. Dudswell, Marbleton sector.

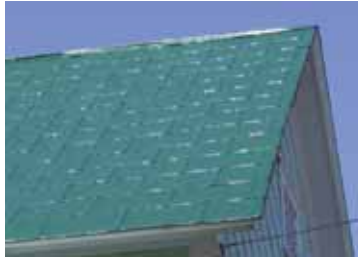


↑↑ Cedar shingling, here cut into patterns, lends itself particularly well to round towers. Cookshire-Eaton, Cookshire sector. Photo: CLD Haut-Saint-François

Roof cladding

Traditional wood or metal roof cladding has become rare in the Haut-Saint-François. Wood shingling is particularly uncommon as it is found on only a few old homes. More frequently, various styles of tinwork are used: embossed tin; pinched (or stapled) tin; sheet tin, and tin laid “à la Canadienne.”

↓
Embossed tin. Because it is rare, this roof cladding has become a true “archeological vestige.” East Angus.



↓
Standing seam tin on gable roof. East Angus.



↑
Pinched-seam tin on the skirt of a mansard roof. Weedon.



↑
Sheet tin used as a roof cladding. Cookshire-Eaton, Eaton Corner sector.

Openings Windows



↑ Sash windows are predominant in the Haut-Saint-François. Here, a small-paned model. Dudswell, Marbleton sector.

↑ Casement windows are uncommon in the Haut-Saint-François and are apparently represented by later models only. In this example, the windows are paired side-by-side. Note the vertical divider on this type of opening. Cookshire-Eaton, Cookshire sector.

↑ Another type of sash window, on which the upper sash alone is divided into small panes. East Angus.

↑ Large-paned sash window and its storm window. East Angus.

↑ This type of sash window remained popular until the early 20th century. Windows paired in this way are very common in the Haut-Saint-François. Note the upper part of the window: a flat arch with supportive voussoirs. Weedon.



↑
Sash windows without muntins are undoubtedly the most recent. Note the slightly inclined drip-edge moulding of the cornice, designed to shed rainwater. Cookshire-Eaton, Cookshire sector.

↑
Here, a three-part sash window. Dudswell, Marbleton sector.

↑
Large window with transom and sidelights inside a brick portico. Note the basket arch of the arcade. East Angus.

↑
On a brick wall, a segmental arch with two rows of keystone masonry over the upper window. Note the similar basement window. East Angus.

↑
Unusually shaped windows, in this case a horizontal rectangle, are often part of asymmetrically aligned compositions. Dudswell, Bishopton sector.



Dormers

There is a wide variety of dormers in the Haut-Saint-François.

Doors

Old framed and paneled doors with mortise and tenon joinery are still fairly common in the Haut-Saint-François.



↑ Example of the common cross gable window. Bury.

↑ Single dormer, here with pediment. Cookshire-Eaton, Eaton Corner sector.

↑ Half-hipped dormer (here quite large as there are two windows). Bury.

↑ Wall dormer (begins below cornice line). Bury.

↑ Balcony dormer. East Angus.

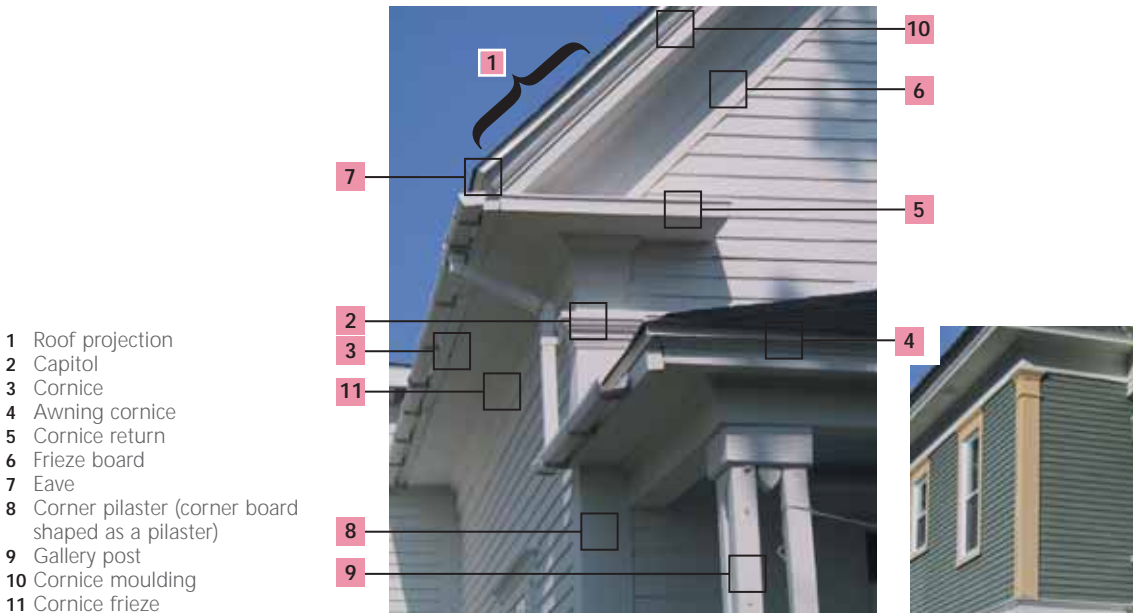
↑ Framed and paneled door with mortise and tenon joinery. East Angus.

Decorative components

Wood trim

Regardless of whether the siding material consists of shingles or clapboard, it is never used around doors and windows, at the corners of houses, or at the junction of the cornice and the cornice moulding.

Wood trim most notably includes corner boards, casings, cornice friezes and frieze board.



- 1 Roof projection
- 2 Capitol
- 3 Cornice
- 4 Awning cornice
- 5 Cornice return
- 6 Frieze board
- 7 Eave
- 8 Corner pilaster (corner board shaped as a pilaster)
- 9 Gallery post
- 10 Cornice moulding
- 11 Cornice frieze

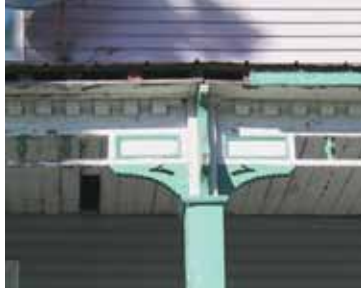
↑
Detail of a house that still features all of its wood trim.
Dudswell, Marbleton sector.

↗
Corner board shaped as a pilaster.
Cookshire-Eaton, Eaton Corner sector.

→
Classic window casing.
Cookshire-Eaton, Sawyerville sector.



Ornaments



↑
Decorative gable ornament inspired by the Stick style. Note the finely detailed fretwork under the roof's edge. Dudswell, Marbleton sector.

↑
Beautifully rendered gable embellishment inspired by the Stick style. Cookshire-Eaton, Sawyerville sector.

↑
Highly adorned façade: spandrel rail, scroll-sawn brackets, turned gallery posts and balusters. Note the ornamental casing around the door. Cookshire-Eaton, Cookshire sector.

↑
Gallery cornice with dentils, consoles, spandrel rail and square section column. East Angus.

↑
Brackets. Cookshire-Eaton, Sawyerville sector.

↑
Shingled solid balustrade and gallery post typical of the Prairie style. Cookshire-Eaton, Cookshire sector.

↑
Brackets. Dudswell, Bishopton sector.

↑
Brackets. Scotstown.

Ornamental and utilitarian auxiliary structures



↑
Porch between two bay windows.
Cookshire-Eaton, Sawyerville sector.

↑
Avant-corps with bay window.
Dudswell, Marbleton sector.

↑
Two oriel windows located on either
side of a façade are a common feature
on Victorian houses in the Haut-Saint-
François. Lingwick, Gould sector.

↑
Highly adorned oriel window.
East Angus.

↑
Corner tower (to the right)
with patterned shingle siding.
Cookshire-Eaton, Cookshire sector.
Photo: CLD Haut-Saint-François



Proper Interventions on a Building of Heritage Interest – *Tips and Tricks*



↑ Window casing over clapboard siding. Cookshire-Eaton, Sawyerville sector.

Sidings and Components

Traditional wall siding (clapboard and cedar shingles)

↑
Prairie-style house, one of the rare buildings of this type in the Haut-Saint-François. Scotstown.

The walls of old buildings in the Haut-Saint-François are for the most part finished in modern materials such as aluminum, masonite, vinyl or Canexel. These materials are theoretically long-lasting and supposedly maintenance-free. However, the vast majority fall short of these claims over time.

Fear of the work and cost involved in maintaining traditional wood sidings has contributed far more to their disappearance than their actual state. Moreover, in some cases, vintage sidings have simply been covered up. In principle, they could be reintroduced with little difficulty.



↑ Houses lose much of their value when traditional wood trim is no longer featured around windows, along walls or under eaves. Bury.

Traditional carpentry

Clapboard and cedar shingles were always installed in conjunction with wood trim that surrounded the siding on each wall: sill plate at the foot of the wall; corner boards on the perpendicular junction of two walls (often adorned with pilasters); horizontal or running friezes at the top, and casings around doors and windows. When modern siding is installed, this lovely woodwork disappears along with the old siding.



↑ Brick sidings in very good condition. Cookshire-Eaton, Cookshire sector.

Brick sidings

Firmly supported on their cement or stone foundations, brick sidings generally appear to be in good order. They require simple maintenance and, if necessary, repair.



↑ Large pane window requiring maintenance or repair. East Angus.

Windows and doors

Vintage windows and, more notably, vintage doors have become increasingly rare in the Haut-Saint-François. They have been replaced by energy-efficient industrial products that are not always suited to old homes.

It cannot be denied that original vintage windows and doors have drawbacks:

- Frosted windows from December to March
- Air infiltration
- Moving parts that stick
- Hardware wear and tear
- Assembly failure
- Crevassed or rotting wood; dirty, flaking or discoloured paint

It is important to note, however, that each of these defects can be treated and repaired.



↑
Corbelled chimney, typical
of the Victorian period.
Dudswell, Marbleton sector.

↑
Banded brick chimney with cement
coping. East Angus.

Chimneys

There are lovely corbelled chimneys still visible on some Victorian homes, although some have given way to impersonal cement blocks or metal chimneys, which are becoming increasingly widespread.



↑
Twice rather than once...
Two bay windows paired on a building
in Bury.

Roofs

In the Haut-Saint-François, almost all gabled roofs are covered in asphalt shingles. The rarity of vintage tin would seem to indicate that before the appearance of asphalt shingles, most roofs were covered in cedar shakes. However, this traditional material is also strikingly absent. Like tin, cedar shingles may very well exist under current roof coverings.

Decorative structures

Fortunately, decorative structures on houses of the Haut-Saint-François do not appear to be threatened. Therefore, avant-corps, towers, monumental dormers, oriel and bay windows, turrets and other auxiliary structures will continue to distinguish houses of the region.

The often elaborate woodwork that adorns these features could, of course, disappear with the installation of new siding. Unfortunately, this would mean diminishing much of their interest.



Before



Now

↑↑

Example of a commercial building that has lost its traditional decorative elements.



Before

↑→

Example of a house whose gallery was transformed into a veranda. However, this modification is minor compared to the building's other renovations: heightening the summer kitchen, covering or removing wood trim, replacing doors and windows, and eliminating the chimneys.



Now

Decorative appendages

Moulded cornices, spandrel rails and fretwork, scroll-sawn brackets, and roof fixtures such as lanterns, skylights, masts and finials undoubtedly represent more maintenance. Therefore, the temptation to eliminate these architectural details can be strong. In the Haut-Saint-François, barring the help of an old photograph, it is often difficult to know if a house has lost some of its embellishment. This is where the problem lies: details can disappear without leaving a trace.

Galleries (also perrons, balconies...)

Just like delicate embellishments, galleries with their own profuse adornment are undoubtedly the most threatened features of old homes. Fortunately, they are most often covered by a roof, considerably extending their longevity. However, their lower extremities, including floors, balustrades and stairs, are constantly exposure to weather, necessitating frequent repairs and periodic replacements. This is certainly true in the case of galleries that feature balustrades of amore recent style, floor planks that are too thin, and gallery posts made of metal shafts.

Moreover, a recent trend has seen galleries transformed into verandas or small sunrooms. These auxiliary entrance wings, widespread in the Haut-Saint-François, must be in harmony with the rest of the building.



The Repair and Maintenance of Heritage Components and Materials

Maintenance: a guarantee of longevity

Old homes remain standing because they receive a minimum of care. Regular maintenance is what keeps a building in good order and preserves each of its traditional characteristics. It involves simple but recurring tasks such as cleaning, painting and minor repairs.

Maintaining painted surfaces

1

Washing is essential

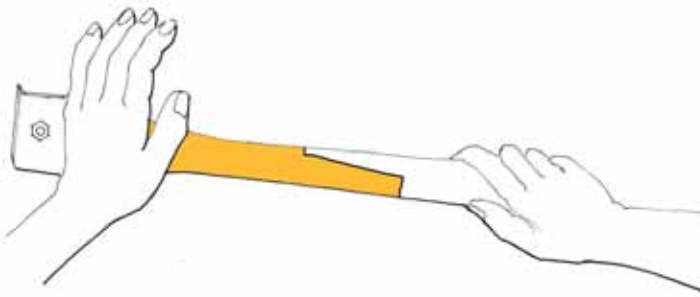
The first step consists of washing the surface with water or a mixture of vinegar and water. A washed surface more clearly reveals if and where repainting is necessary.

In addition, washing surfaces that are to be repainted eliminates accumulated dust and sand that could otherwise contribute to unduly thickening and roughening the new layer of paint.

2

Preparing the surface before painting

Properly preparing the surface before repainting is an essential step. The old paint must first be scraped and the surface area sanded. It may then be necessary to fasten any loose wood with nails, to glue back any chipped brick, or to tighten loose assemblages with screws. Finally, the nails should be set and their holes filled with putty or a special compound sold especially for exterior use.



The scraper is held in two hands (here, the user is right-handed): the left hand pushes the blade against the surface while the right hand pulls on the tool.

3

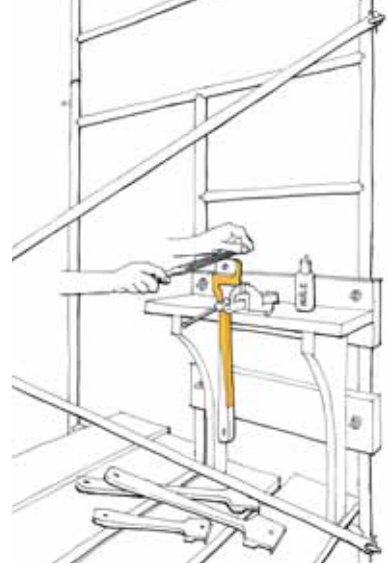
Retouching surfaces

Extra layers of paint are unnecessary and even harmful. If paint is only failing in places, rather than repaint everything, simply scrape, sand and repaint damaged areas. Doing this means having on hand supplies of paint that are identical to that which was already used. If the wood (or brick) has been completely bared, it is important to restore a durable surface by applying primer and several coats of paint to the affected area. Areas that have been repainted will blend in with the surrounding surface over time.

Scraping old paint

Scraping can be an unpleasant and discouraging operation. Here again, a good working method and a few simple tricks make all the difference, so much so that in some cases, vigorous scraping with a constantly sharp blade can match stripping.

Make sure to have at least two scrapers in each of the required widths. The handle must be as long as possible (up to 60 cm). Using the strength of the entire arm (and not just the hands) to manipulate a long-handled scraper greatly increases one's strength. It is important to



take the time to adjust these tools when necessary. On the scaffolding, a small vice mounted onto a fixed piece of wood makes it possible to sharpen blades frequently with a well-oiled file (using two hands). Of course, it is a good idea to have a supply of spare blades on hand if necessary. The only thing left is to provide the effort and to arm oneself with patience.

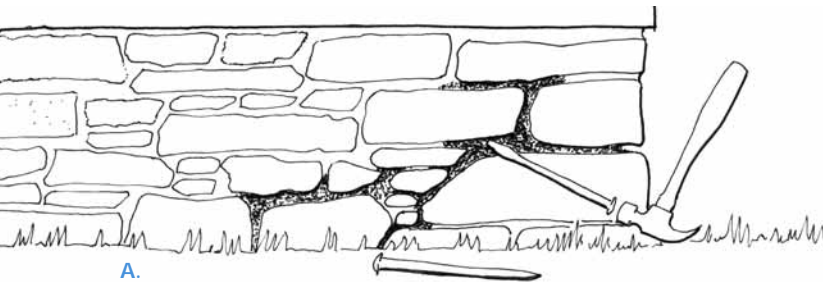
Small repairs

Along with maintenance, old homes require repairs that rely less on specialized skill than on care and patience. Performed in a timely manner, small repairs can extend the life of a siding and the other components of a house. Undertaken without enthusiasm, they rapidly become a wearisome chore. However, when seen as an instructive pastime, they may even become pleasant. Here are some examples:

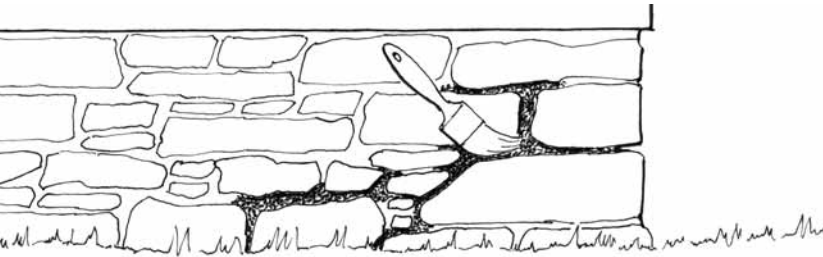
1

Repointing the stones of a wall or a foundation

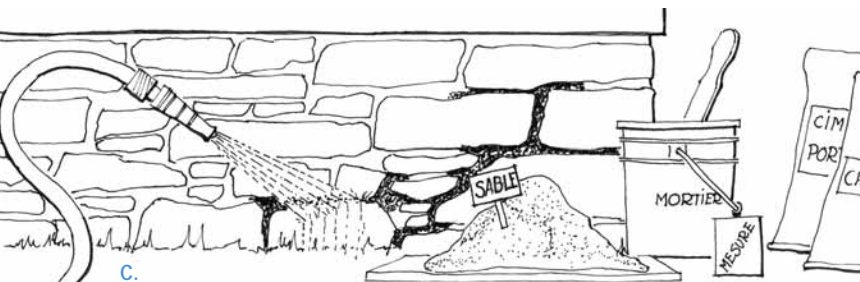
If mortar is chipping from or falling off a stable wall that is not subject to serious deformations, repointing the stones is all that is required.



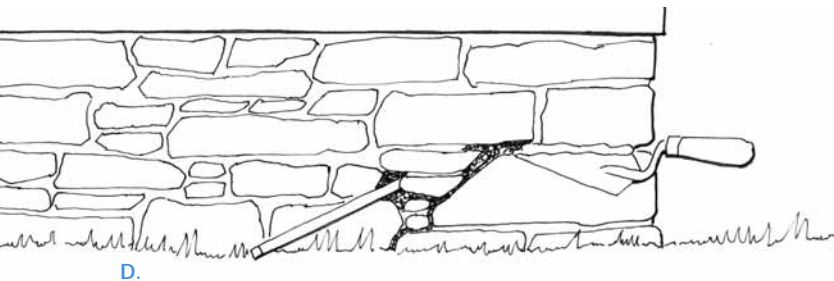
A.



B.



C.



D.

A. With a chisel or a point and a hammer, remove the old mortar to a depth of about 1 inch (2.5 cm). Avoid penetrating too deeply so as not to chisel the stone.

B. Clean thoroughly with a stiff bristle brush.

C. Wet the stones and prepare the mortar (Portland cement, lime, sand and water).

D. Push the mortar into the gaps with a trowel or slat and smooth the joint to be flush with the surface of the stone.

2

Repairing clapboard siding

Most of the time, wood siding is damaged in specific areas, usually closer to the foundation. Without removing and replacing the affected boards, which is a big job, it is possible to repair localized rot, crevasses and other defects by replacing the damaged areas with tapered shims.

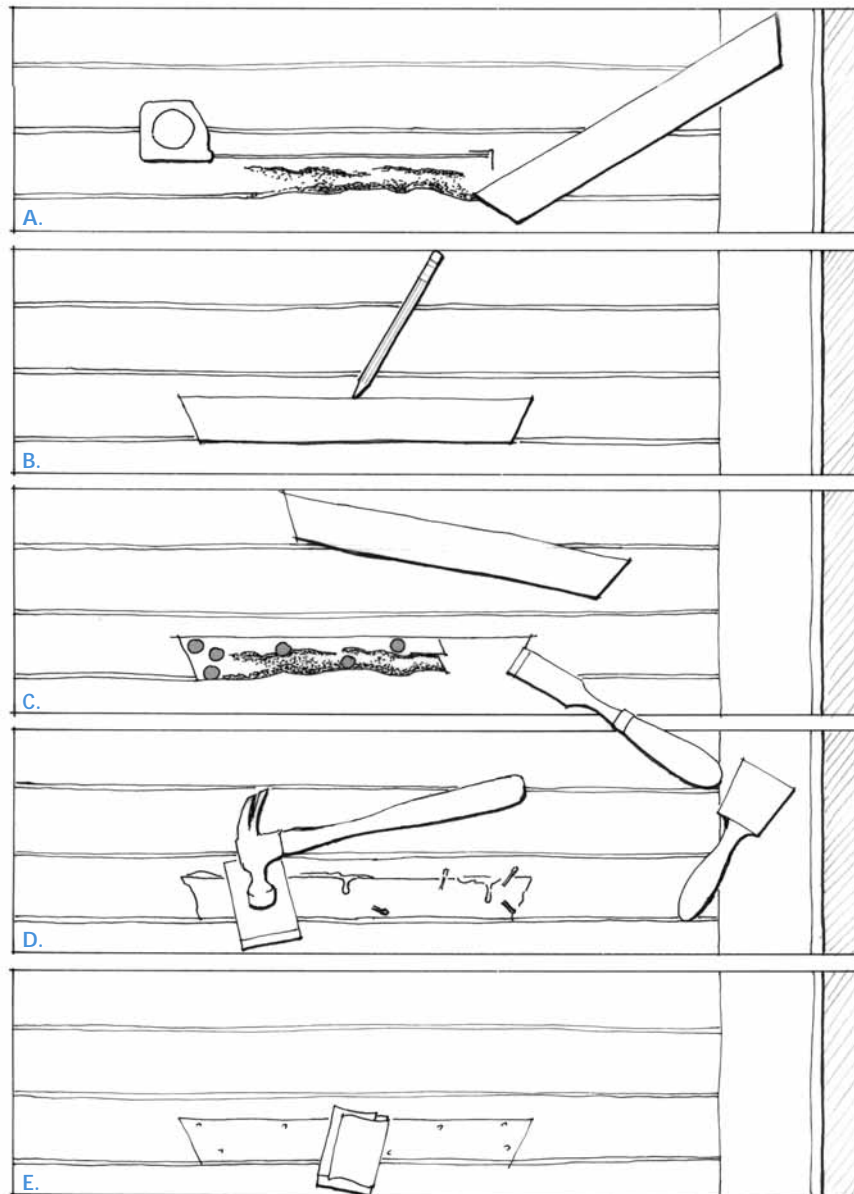
A. In a board of the same width, cut a tapered shim that will generously cover the defect. The shim may be white pine, but without any grey veining. A shim whose ends are angled or pointed is an indication of professional workmanship.

B. Hold the shim in its final position and trace its contour with a sharp pencil.

C. With a sharp chisel, carefully remove wood within the section indicated. This is made easier by piercing several holes inside the section.

D. After trying out the new piece, apply waterproof glue to the edges of the shim and to the sides of the cavity. Insert the shim using a hammer and a piece of wood. Secure with a few finishing nails and set the nails deep.

E. Level with a chisel or plane. Finish with sandpaper.

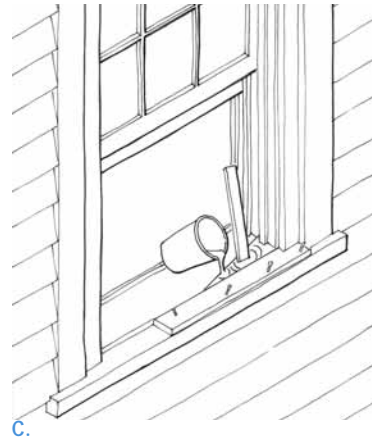




A.



B.



C.



D.

3

Using resin to remodel rotting wood

When a defect such as a rotting wood (on gallery flooring or a piece of clapboard, for example) is small, it may be enough to simply remodel the area with epoxy resin. It is important for the wood to be completely dry. Polyester resin is an excellent product that could also be used, particularly as it is less expensive.

Repairing a window sill

A. Carefully define the section of rotting wood that must be replaced. To remove all of the damaged wood, make sure the line is traced on healthy wood. Chisel out the section, using a sharp instrument. If the cavity gives way to an empty area, fill it with paper or tow to make sure the resin does not run under the sill.

B. To fill in the cavity, temporarily install a piece of support wood that has been greased with vaseline or lard. To prevent the resin from spilling over the lower part of the sill, the support must be perfectly adjusted. A bit of window caulking will help to seal the joints.

C. Mix the hardener with the resin and pour the mixture into the cavity. Push the resin under the support using a stick.

D. Leave the resin to harden and, once dry, remove the support, fill in the nail holes and sand.

Replacements, when nothing else can be done

When dealing with an old home, replacing a component must be that last solution entertained. Every replacement, no matter what it is, diminishes the integrity of the house. Even the most faithfully reproduced window will never match the old window it replaces unless it is made of the same material used to fabricate windows in the past, which, in this case, is red pine, known for its durability and quality. Red pine is available in the Haut-Saint-François, and particularly in Saint-Isidore-de-Clinton.

Local pines



↑
Red pine *Pinus Resinosa* (sometimes called "yellow pine"). Red pine is rarely exploited for commercial gain today, although it is still produced in some sawmills in the Haut-Saint-François. Red pine may be salvaged from old carpentry components. However, because salvaged materials are often painted and may contain nails, woodworking shops must reject them. If they are salvageable, they may be appropriate. When fabricated with red pine, a window or a door may last more than 100 years.



↑
White pine *Pinus stroba*. White pine is one of the only pines still commonly found on the market. The pinker its colour, the more resistant it will be. Carpentry pieces made of this wood will last no more than 25 years.



↑
Pale white pine with grey veining should never be used for any exterior woodwork as it cannot be expected to last more than two years. The piece in the photograph is sapwood. The outer wood of the trunk (on the right) shows defects while the centre heartwood (on the left) appears healthy.

Do not:**Do:**

Install new windows in a style inappropriate to the Haut-Saint-François. For example, crank operated vertical windows.

Install sash windows, with horizontal and vertical divisions.

Change the size of windows when installing new ones.

Respect the size and location of old windows.

Eliminate window casings.

Preserve vintage casings or install equivalent casings.

Install metal doors even if their insulation qualities are incomparable.

Repair vintage doors so as to improve their insulating capacities.

Install modern siding that hides wood trim and casings.

Preserve wood trim and casings, even with new siding.

Replace the balustrade of a gallery, an ornament, with what is found in hardware stores.

If a component must be replaced, ask a competent artisan to fabricate a reproduction using good quality wood. Copies made of hard plastic, offered in some specialty stores, may be an acceptable compromise.

Replace wooden gallery flooring with fiberglass planks that are supposedly longer lasting.

Choose, instead, spruce flooring and replace damaged planks on a periodic basis. There are other woods on the market that are practically rot-proof, but they are more expensive.

Use treated lumber.

Treated wood pollutes and is toxic even in the long run. See note above.

What can be said of the profusion of products available on the market to “improve” old homes? A discerning eye is a definite requirement.

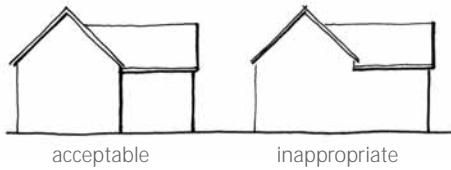
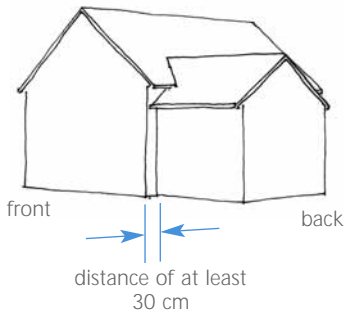
With regard to replacements...

Some notes concerning wings and extensions on old homes

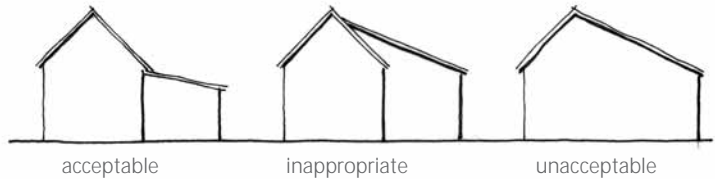
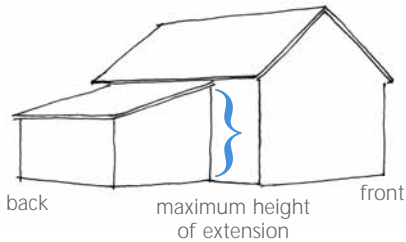
When extensions are added to old homes, some rules apply. First, it is important to conserve the volume of the main building so that it may be read as such. Obviously, the extension must be smaller than the main building

and must not be incorporated without careful consideration. The following references may be helpful in understanding the right way to extend a house with an additional wing or annex.

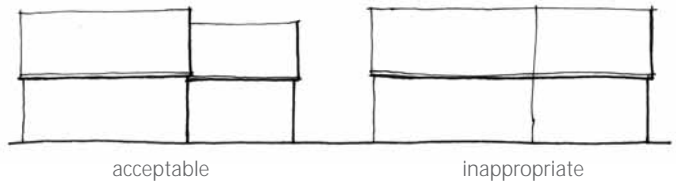
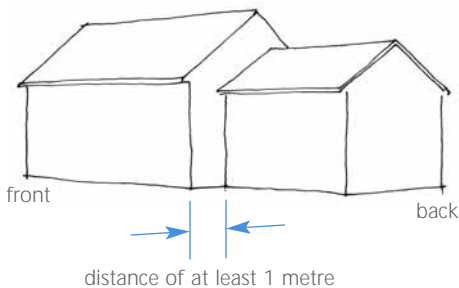
Main references to add a new extension to an old home



Leave a corner so as to keep the two walls independent of one another.



The roof of the extension must never be higher than the cornice of the main building.



Building an extension that is too big and too high is an error.

Two cases where the principles relating to extending an old home have not been respected

→→

This square house was extended from the back and a heavy pavilion now sits on the roof's former ridge. The building's original volume has therefore completely disappeared.



Before



Now

→→

This mansard roofed house was increased from the side (on the right) and from the back. The additions are the same size as the main building and the rear adjunct is covered by an extension of the main building's upper roof.



Before



Now



Enhancing a “Modified” Old Building



In the case of a main building...

Many older buildings have been modified over time. Their heritage interest is therefore less perceptible because their original characteristics or materials have vanished. However, without necessarily undertaking costly renovation, it is possible to enhance this type of building by gradually

restoring an appearance reminiscent of its original state. This type of approach, which can be carried out over several years, requires a certain skill. It is important to accept the cost in either time or effort...



corner board
cornice brackets

Before



Now

←↑

By comparing the old photograph (on the left) with the current photo (on the right), it is apparent that enhancing the house would only require minor interventions. For example, one could install clapboard or shingle siding with corner boards, casings around doors and windows, and cornice brackets.



Before



Now

spandrel rail
corner board
sash windows with sidelights

Here are some examples to set up an “enhancement plan”

1

Identify the architectural style of the house among those presented on pages 5 to 7. For example: Victorian, Second Empire, etc.

The architectural styles of houses of the Haut-Saint-François are primarily based on their general volumes. Even when a house has been highly modified, its architectural style remains easy to identify.

2

Try to find one or more old photographs of the house.

3

Find, in the neighbourhood or in the region, houses of an identical architectural style that have not been modified; they may serve as study models. Try to perceive what constitutes the heart of these buildings, for example, by identifying the small differences that constitute their heritage components.

←

Here again, the enhancement of the house on the left would require relatively simple interventions:

- the installation of clapboard siding
- the installation of sash windows (with horizontal and not vertical divisions) and, for the front windows, the installation of sash windows with sidelights
- the installation of corner boards
- the addition of spandrel rails along the bottom edge of the gallery floor

4

If necessary, with all the care and moderation required, undertake the demolition of any undesirable additions that may have been joined to the house over the years (disproportional extensions, carports, oversized sun rooms, etc.). It is important not to overly “undress” the house.

5

Repair or redo the roofing. The roofing material must remain discreet and its colour must match the rest of the house. Old photographs may be a very useful reference tool in this regard.

6

If necessary, reconstruct useful additions from the rear of the house. For decorative structures (towers, bay windows, balcony dormers, etc) that are located on the façade, take inspiration from old models or abstain altogether, since they are somewhat difficult to design.



loggia

gallery posts

7

Replace the doors and windows if they are unsuitable. In this case, it is important to choose a model that matches the building's architectural style. The most common models in the Haut-Saint-François are sash windows. Casement and transom windows are present, but rare. Windows such as these may be found in the Haut-Saint-François where salvaged building materials are sold or they may be custom made. The choice of wooden doors with mortise and tenon joinery instead of metal doors will add to the heritage character of the building.

8

Only construct the floors and roofs of the gallery or the balcony if these components were originally present.

9

Install new wood siding, either clapboard or shingle. When doing so, the installation of wood trim in the form of casings and especially corner boards is essential.

10

In cases where these elements previously existed, install decorative components such as moulded cornices, balustrades and scroll-sawn brackets on gallery posts.



Now



The enhancement of this old home with a loggia could require the installation of clapboard siding with corner boards and casings, the removal of the solid balustrade and the installation of sash windows. A further restoration of the doors and windows of the annex might also be necessary.



Interesting example of a frame and panel door with mortise and tenon joinery.



In the case of an outbuilding

↑
Outbuilding whose. Bury.

↗
Shed. Weedon.

Before touching a old outbuilding, whether it is a residential shed or the stable barn of a farm ensemble, it is important to give priority to what singularizes the building, that is to say its volume, its doors and windows, its siding, and sometimes even its defects!

As in the case of a family dwelling, the outbuilding must be studied before undertaking any renovation. Time must be taken to clearly identify the components that should be left in place and enhanced, even if they are no longer used. For example, it is possible to do basic repairs and permanently close the hay loft of an old stable or the large swinging doors of a barn even if the interior walls are reconstructed without taking these elements into account.

Moreover, the important overhaul of an outbuilding must usually begin at the bottom, by providing foundations the building probably never had. The most efficient and least expensive way to do this is to raise the building and lay a floating slab on which the building is subsequently set. This requires raising the building with hydraulic jacks, raising the ground level if necessary, laying a thick coarse of gravel, repairing the base, pouring the pad, laying down a new sill plate, lowering the building and finally, anchoring it.



Façade on gable wall



Single slope roof



Pavilion roof



Outhouse



Cross gable

Here are a few garden shed models
freely inspired by the traditional
architecture of the Haut-Saint-François.



↑
Small stable barn. Bury.

↑
Stable barn with silo. Cookshire-Eaton,
Cookshire sector.



Inserting New Buildings into Older Neighbourhoods

A new construction in an older neighbourhood must take the appearance of surrounding buildings into account. This is even truer in older neighbourhoods. There are different ways to proceed...

Imitating a old home

Some builders, as rare as they are original, put up imitations of old houses that can confuse even specialists. While imitations, in general, cannot be criticized, poor imitations must be. It is crucial to have a solid understanding of old homes in order to meet the challenge of imitation.

Drawing inspiration from old models

It is undoubtedly better to stick to a few basic references that encapsulate the spirit of old homes. First, refer to the typology that then becomes a catalogue of possible shapes. Then, retain the broad features of the volume and the main components of the selected model. The result will harmoniously match with the other buildings of the neighbourhood. For example:

→

Two-storey house

- Gabled roof
- Average pitch (45°)
- No dormers
- Doors and windows symmetrically aligned
- Roof covering the gallery
- Only important detail: wood trim and casings





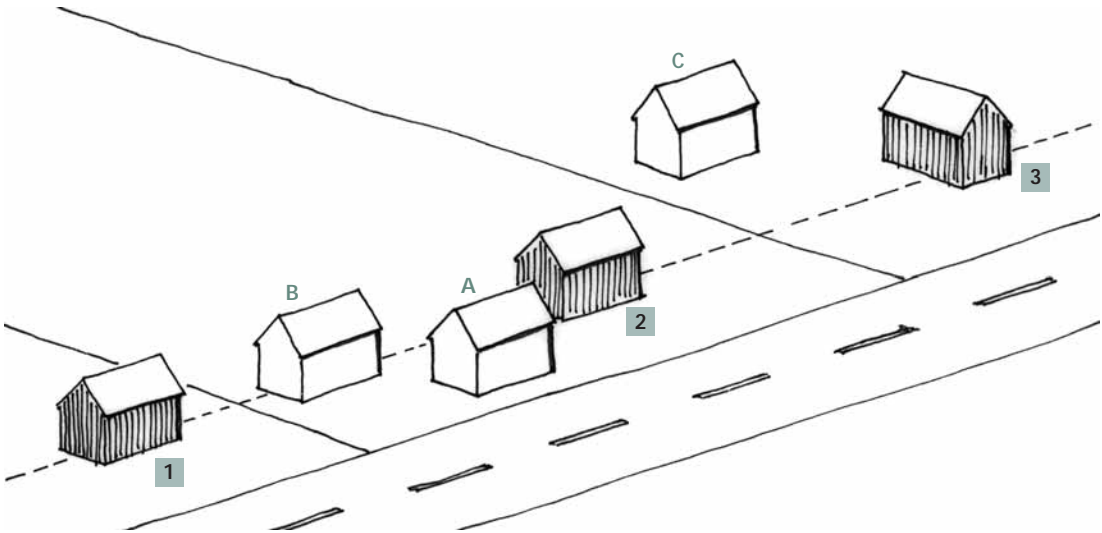
↑
 One-storey house
 Gabled roof
 Average pitch (45°)

Stick to versatile shapes

Homes in very simple shapes can be set so that they harmonize well with older buildings. For example:

A new building's location with respect to neighbouring old homes is at least as important as its shape. The new building must respect the alignment of existing houses. Ideally, local municipal planning regulations promote this principle.

- ↓
- 1, 2 and 3** form the alignment of existing old homes.
A, B and C are new buildings.
A Set too far forward, the new building will screen the older houses.
B The new building respects the existing alignment.
C A position that modifies the existing alignment.





Landscaping in an Older Neighbourhood

In shape and ornamentation, if not in size, many old homes of the Haut-Saint-François are reminiscent of the lovely European villas of the 19th century with their distinctive English gardens.

The English garden is designed in such a way as to blend architecture into a natural setting. Its design aims to reproduce the random and picturesque aspects of nature: winding paths that weave through plants, bucolic rest areas, beds of tall flowers undulating among shrubs, carefully composed groves of bushes and trees, rock gardens bordering alleyways, ponds, etc.

Although the English garden is not the only design model possible, it may be interesting to draw

inspiration from it. In fact, this is a growing inclination in current landscape design.

Indeed, the idea of an imperfect lawn — pesticide free and less frequently mowed — is becoming increasingly popular. The “ecological management” of roadsides is further testimony to this trend. Lawns on which grass alternates with groundcover plants give the landscape a more natural look, as do massive plantings of large-scale perennials with shrubs.

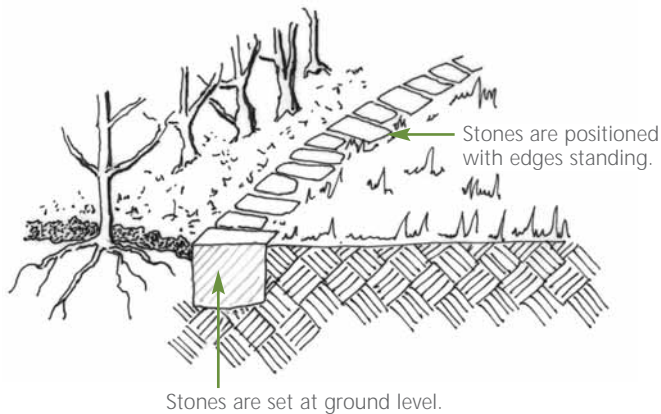
Therefore, designing a new landscape means replicating nature as closely as possible and... limiting purchases from hardware stores and garden centres to a strict minimum. Since gardens are like houses, it is

important to seek out information and expertise rather than remain satisfied with what is commonly available in stores.

In the case of materials, it is important to think along the lines of tradition and to respect the principle of unity: as few different materials as possible and as many uses as possible for each material.



↑
 Example of dry stone steps
 and retaining wall.
 Photo: Collection Claude Bergeron



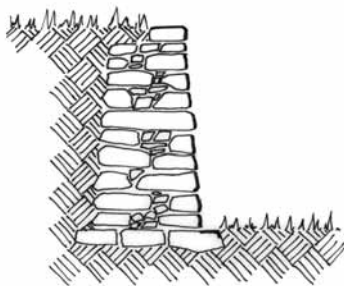
**Retaining walls,
 steps and borders of
 “interbloc”: best avoided**

Choose retaining walls, steps and borders that have been solidly constructed using the dry stone technique. Note: walls made of spruce planks are short-lived and outdated.

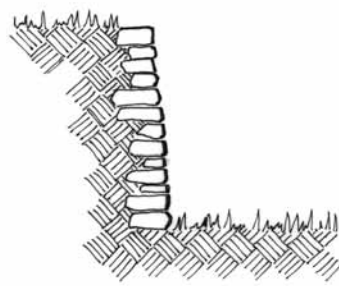
However, a dry stone retaining wall must be built to be both attractive and long-lasting.

**Driveways made of
 coloured “interbloc”:
 best avoided**

Outdoors, it is best to use discreetly coloured ground materials. Furthermore, “interbloc” paving blocks are not suited to an old home. Choose ordinary gravel (grey limestone 0-3/4) or natural gravel (coarse sand and gravel, usually brown).



↑
 A stone retaining wall that will last
 100 years.



↑
 The same stone wall poorly
 constructed.

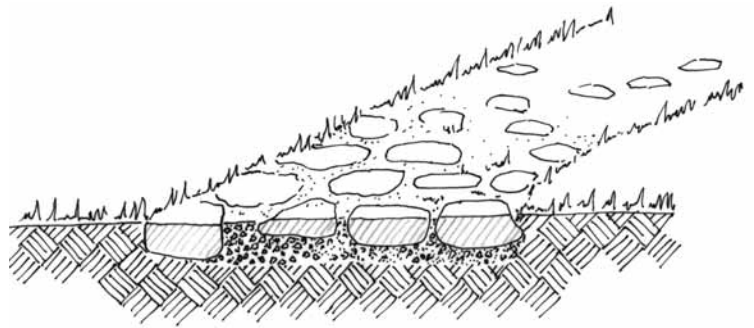


↑
 “Stepping stones” made of staggered stones sunk to ground level.
 Photo: Collection Claude Bergeron

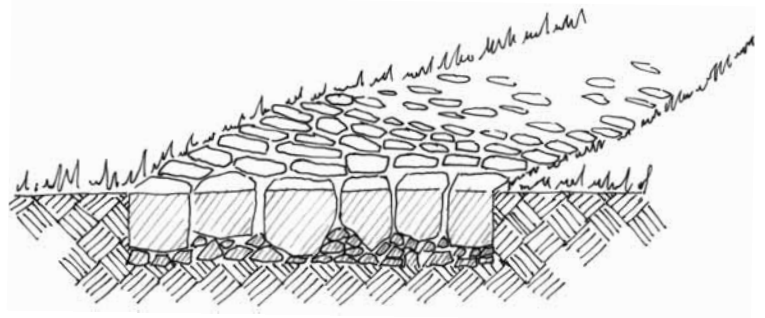
**Walkways on “interbloc”:
 best avoided**

Choose poured concrete, which is perfectly functional, discreetly coloured and requires no additional borders. Otherwise, simple paving with real stone that is level to the ground is always suitable. Stepping stones or graveled surfaces constitute excellent decorative paths.

→
 Simple paving made of flat stones set on a bed of gravel.



→
 Very solid paving whose closely packed stones are set standing.





←

A perennial like the daylily is an interesting choice for garden design in a heritage setting.

Photo: Collection Claude Bergeron

←

Pelargoniums in an original decorative planter. Cookshire-Eaton, Cookshire sector.



Perennial flowers

Think “long-lasting design” when using perennial plants and flowers that are traditionally grown in the region. Their hardiness has been well-proven and, once installed, they only require minimal maintenance. Flowers of varying heights interspersed with decorative grasses make pleasing arrangements.

Annual flowers

Annuals that are used to edge borders or to decorate flower boxes, pots, planters or hanging baskets remain beautiful complements to old homes. Use traditional materials such as clay, wood, cast iron, etc. for containers. Sometimes, plastic containers can be painted to resemble iron or clay. Like garden gnomes, whimsical planters can add a touch of humour!

Hedges

To create a garden screen, inspiration may be drawn from old farming hedges: rows of trees, shrubs and wild plants that were almost always utilitarian and were allowed to grow on the edges of properties. Hedging comprising several types of native shrubs (that have not been trimmed) can be envisioned: hawthorn, hazel, dogwood (red osier), serviceberry, viburnums, etc. As in nature, wild fruits such as blueberries or blackberries could be allowed to grow at the base of the hedge (raspberries are too invasive for a hedge and should be restricted to the garden).

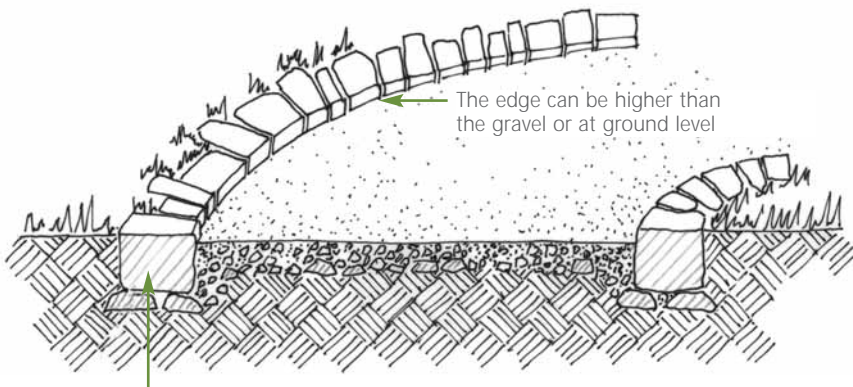
Mulches

Look for the most attractive mulches; not only will they obstruct weeds but they will also enrich the soil by breaking down into soil themselves: chopped straw, shredded leaves, chopped stable bedding, bark chips, coffee grounds, domestic compost, etc. It is best to avoid using white stone chips as mulch.

↑

Example of a mulch of shredded leaves.

Photo: Collection Claude Bergeron



Stones are set with edges standing

Alleyways edged in poured concrete or concrete blocks: best avoided

If an alleyway is paved in gravel, edging is not usually required. A row of stones, ideally quarry stones that have been carefully selected or semi-cut, may suffice when set at ground level.

Rubber border edging: best avoided

Edging borders with rubber tubing is not essential; the periodic use of a grass clipper will suffice. A row of stons set level to the ground can also be used around borders.

Decorative plastic edging in bright colours: best avoided

These industrial products only imitate vintage border edgings made of heavy-gauge wire or cast iron. Since these items are poorly manufactured, small loops that can easily be made of bent willow branches are an attractive alternative.



↑ A “Frost” chain link fence with Virginia creeper (*Parthenocissus quinquefolia* ‘Engelmannii.’)
Photo: Collection Claude Bergeron

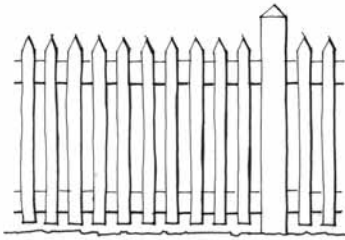
“Frost” fences, fences with false latticework and plastic (PVC) trellises: best avoided

Unless they are used for very specific security reasons, “Frost” chain link fences are not suited to home gardens. However, if they cannot be avoided, it is possible to cover them with climbing plants. A rustic fence in cedar rails could also be envisioned or, better yet, a wooden picket fence, a must from the 1900s that bears more widespread use. Finally, decorative fences in heavy gauge wire, from the same era, have recently been reintroduced to the market.

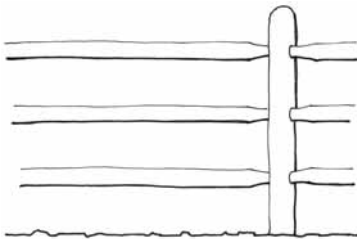
The following page shows fence models that can be used in a traditional setting.



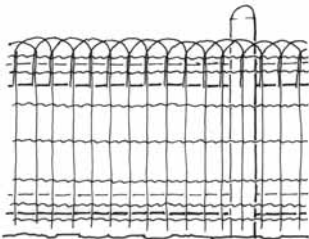
← Modern decorative edging. These industrial products only imitate vintage border ornaments of heavy-gauge wire or cast iron.



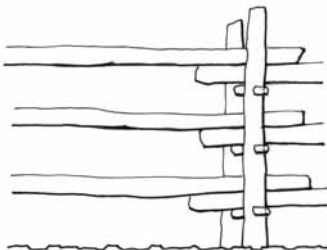
Picket fence. If made of Eastern white cedar and left unpainted, it will become silver grey over time.



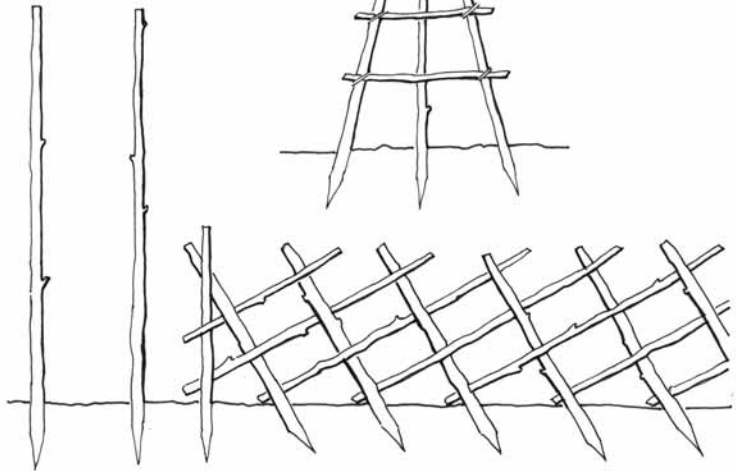
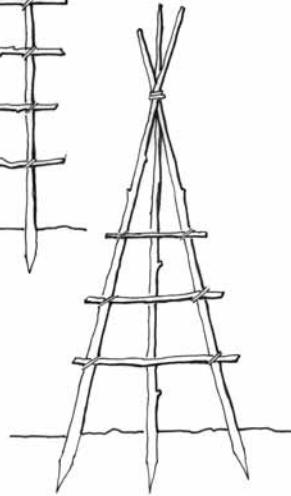
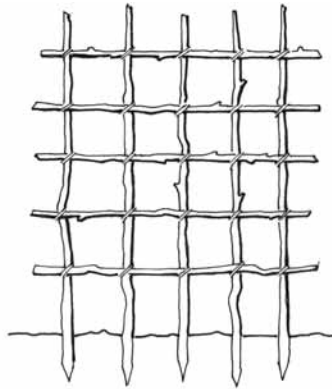
Simple rail fence with peg and mortise assembly.



Decorative heavy gauge wire fence, 1900s style.



Common split rail fence with overlapping assembly.



Garden stakes

Choose poles from a single source in a wood that will naturally colour over time: alder branches with or without bark, willow canes (thick osier), old fence rails or salvaged unpainted boards cut into lengths, strong reeds, etc. Stakes from these materials can be assembled in various ways and used as poles, tutors, trellises, obelisks, etc.

↑
Example of tutors assembled in different ways.



↑
Peonies. Dudswell, Bishopton sector.



↑
Roses. East Angus.

Flowers and shrubs suited to vintage settings

Perennial flowers and shrubs are particularly suited to heritage gardens. This is most notably the case with peonies, certain roses and with lilies (Chinese or Tiger). Roses were traditionally wild or cultivated, with simple or double flowers.

Other shrubs, perennial plants and flowers were also traditionally grown. These include ferns, lilacs, mallow, phlox, and bleeding hearts. Still popular today, these species are particularly suited to the gardens of old homes.

Traditional flowers and shrubs

Advice for obtaining them

Even if varieties currently on sale differ slightly from those grown in heritage gardens, the entire range of older flowers and shrubs can still be found in garden centres. However, there are other, more traditional means of obtaining plants of excellent value.

Perennials are very often propagated by dividing bulbs or rhizomes (thick underground stems) and less commonly grown from seed. Private gardeners have always obtained plants by simply exchanging bulbs or pieces of rhizome among themselves, and this custom continues today.

A warning regarding indigenous or wild plants: unless the species is extremely abundant, it is best to avoid taking native plants from the wild. Unfortunately, the most sought after species are often the rarest and are therefore in greater danger of disappearing. Stick to sources that will not threaten the equilibrium of fragile species: garden centres or exchanges with other gardeners.

Several species of shrub multiply by sending out underground shoots that subsequently grow around the main plant. It is possible to divide offshoots and plant them on their own.

Although the following procedures require a little more experience, it is possible to obtain new plants from mature shrubs by taking cuttings (stem cuttings produce roots under controlled conditions) or by layering (bending a stem to the ground and burying part of it under the soil to root and send up shoots). By taking certain simple precautions, dividing offshoots, taking stem cuttings and layering pose no threat to the mother plant.



**Some of the most
common perennials
in the gardens
of old homes**



Garden asparagus *Asparagus officinalis*: grown as much for its succulent spring shoots as for its green backdrop in summer.

Bleeding heart *Dicentra spectabilis*: A flower highly characteristic of older gardens.

Wild rose *Rosa*: with single flowers.

Fern (numerous varieties): a plant that does not produce flowers but which is very widespread in borders.

Tawny daylily *Hemerocallis fulva*: a must in mixed borders.

Blue flag iris *Iris versicolor*: suited to areas of water runoff and along the edges of ponds.

Tiger lily *Lilium tigrinum*: creates massifs whose flowers are a brightly coloured red-orange.

Mallow *Malva*: used to make beautiful massifs of small white or blue flowers.

Lily of the valley *Convallaria majalis*: its fragrance is incomparable.

Violets *Viola*: low growing flower suited to the edges of borders.

Phlox *Phlox*: blue or pink flowers.

Peony *Paeonia*: a classic whose large, lovely flowers are highly fragrant.

Rose *Rosa*: some very old varieties produce double flowers with stronger fragrances than current varieties whose flowers are nevertheless visually impressive.

Smooth oxeye *Heliopsis helianthoides*: a tall rustic flower, at least two metres in height. A bright yellow variety has been grown for some time on the sides of farm buildings in Québec (sometimes erroneously referred to as “sunflowers”).

Sunflowers *Helianthus*: most of them are perennials.



↑
(top to bottom)
Black-eyed Susan (*Rudbeckia fulgida*),
Daylilies (*Hemerocallis*), Phlox,
Asian lily.
Photos: Jeanne Bergeron

Lexicon

- Bay:** a small decorative annex the height of a single storey. A bay usually, but not always, incorporates windows on all three of its sides.
- Bracket:** a triangular ornament placed the junction of a gallery column or post and the edge of an eave or gallery roof. A bracket is always fret sawn.
- Building of heritage interest:** building exhibiting value through its history, architecture, building methods and/or age. Its construction precedes 1950.
- Casement window:** a window made of two mobile components on a vertical rotational axis.
- Clapboard:** Tapered horizontal boards used as siding. Thickest on their bottom edge, each overlaps the board below.
- Coping:** a cement or masonry cap covering a chimney or the wall of a stone fence.
- Corner board:** A decorative board applied vertically to the perpendicular junction of two walls.
- Cornice:** a moulded ornament.
- Embossed tin:** fitted tin whose relief forms decorative designs.
- Flat arch:** an arch at the top of a window or door with little or no convexity and constructed of wedge-shaped voisoirs.
- Gable:** The triangular end of a roof above the eaves that closes the roof.
- Garden:** the area surrounding a house that incorporates pleasing combinations of trees, hedges and flower borders.
- Granular fill:** a layer of gravel.
- Rabbet:** a recess made in a door or window frame to accommodate an outer door or a storm sash.
- Hip roof:** composed of four triangles that cover a square or almost square building.
- Lintel:** the horizontal architectural member that spans an opening and supports the weight above it.
- Main building:** the most important part of a building. It can include one or more wings.
- Mulch:** a “carpet” of straw, dead leaves or other organic material deposited on the soil of a border.
- Oriel window:** small protruding annex extending the height of two stories. The oriel is fenestrated on all three sides.
- Patterned or decorative shingles:** wood shingles cut into shapes.
- Pediment:** the triangular shape under a gable at the top of a wall or dormer. Delineated by moulding that runs along the gable and horizontal moulding at the bottom of the triangle.
- Peg:** the cylindrical end of a bar or rail. Peg and mortise assembly requires a round hole in the receiving stile.
- Pilaster:** the representation of a column set against a wall, a casing.
- Portico:** an imposing gallery surrounded by an arcade (a series of arches) or a colonnade.
- Sash window:** a window made of a fixed sash and a mobile sash that slides from bottom to top with a system of cords and balanced weights hidden in the frame.
- Shed roof:** a roof with one slope of low or average pitch.
- Spandrel rail:** a hanging ornament under a gallery roof.
- Tongue and groove board:** siding made of grooved horizontal boards.
- Tower:** a small decorative wing or construction on the corner of a house and whose roof is higher than the main body of the house. A tower is circular or octagonal and rises from the foundations. An overhanging tower is known as a turret.
- Vegetable garden:** a place where vegetables and other edible plants are grown. It may be part of an ornamental garden.
- Wall dormer:** A dormer whose window pierces the eaves.
- Wing:** a volume that is enclosed on all sides and that projects from the main part of a building.

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Credits

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↖
Pope house, prestigious Victorian building.
Cookshire-Eaton, Cookshire sector.

←
Victorian house. East Angus.

↑
Unusual house of neo-Gothic inspiration. Bury.

↑
House inspired by the American vernacular style.
Dudswell, Bishopton sector.

↑
Oriental and pediment.
Dudswell, Marbleton sector.

Recent inventories and heritage characterization studies have made clear the wealth and diversity of heritage architecture in the Haut-Saint-François region. Distinctive materials, windows, doors, and other decorative elements make the region unique. Since this rich heritage is not widely known, its value has been underestimated and, as a result, is often threatened. All too frequently, a lack of awareness and means are what lead to unfortunate architectural interventions on heritage buildings and, on a wider scale, older neighbourhoods.

It is important to properly identify what distinguishes the built heritage of the Haut-Saint-François in order to illustrate the manner in which it can be protected. The second part of this guide outlines practical methods to preserve its distinctive elements. General principles of renovation and preservation are outlined, along with selected examples that emphasize proper maintenance and repair. The guide then examines ways to enhance buildings of heritage interest after their authenticity has been altered through inappropriate interventions. Finally, the guide offers advice regarding the integration of new buildings into older neighbourhoods, and closes with tips on how to landscape heritage settings.

