



HARTNEY HISTORIC BUILDING OWNERS' HANDBOOK





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This document is a design reference guide for the Town of Hartney

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Introduction

The Inheritance: A Brief History of Hartney

Hartney may claim to be one of the few settlement-era railway towns whose location was not arbitrarily chosen by the railway company. Sometime in 1889 it became apparent that the long-anticipated Souris Branch, that eventually was to connect Brandon with Melita and beyond, was to become a reality. Word circulated that a town was planned on a site somewhat northeast of present-day Hartney (35-6-23) but settlers protested and petitioned the C.P.R., insisting that the new town should be near where James Hartney had established a post office and store on his farm in 1882. He had thus established a recognized centre for the surrounding

district. When the surveyors did appear they selected a spot within a mile of the Hartney farm and, the settlers, seeing this as, no doubt close enough, were satisfied. Upon learning that the C.P.R had chosen the name Airdrie for the new station settlers made an additional request that the name Hartney, already applied to the post office serving the community, be the name of the new town. Once again the C.P.R made the change.



James Hartney

So, although the town was new in 1890, the region itself had a long and interesting history. The wooded valley of the Souris has long been a place of shelter, a gathering place for various aboriginal peoples. Ongoing archeological explorations, especially those in the sand hills to the west continue to uncover the buried secrets of these first people.

In early of 1881 Samuel Long and John Fee came from Ontario to Manitoba, and traveling south from Brandon, left the established trail and proceeded westward into what was then unsurveyed territory. They chose land, later identified as 32-5-23 when it was surveyed the next summer, in the district soon known as Meglund, a few kilometres southwest of present-day Hartney. The sod shack they erected that first season, soon known as “The Shanty” or “The Orphan’s Home”, was to serve as a stopping place and temporary home to a succession of newcomers in the next two years and the nucleus of a prosperous agricultural settlement. It was the first crucial step in the establishment of the farming economy and social/cultural network for a district that waited patiently for a rail link that would trigger the almost overnight appearance of the town of Hartney.



After the visit of the surveyors in 1889, the building began. When the train whistle sounded for the first train on Christmas Day 1890, The Lake of the Woods Milling Company had a grain elevator ready, as had David Leckie and H. Hammond. A boarding house erected by W.H. Hotham was in place. James Hartney and his brother-in-law S.H. Dickenson had erected store and post office, and Dr. Frank McEown had set up a practice and started work on a drug store.

William Hopkins had built his three-story brick building housing his store, a residence, and a meeting hall. Seemingly overnight all the services and goods one would expect in a thriving town were available to settlers who had waited for the better part of a decade.



As the town grew two brickyards, a flour mill and a sash & door factory contributed to the economy as the consolidation era was signaled by renewed and more permanent building, often in brick and with sometimes a more pretentious aspect. In 1902 A.E. Hill build the two-story brick block that still stands on the corner of Poplar and East Railway.

Along with the A.E. Hill family and James Hartney several other notable early citizens have left their mark on Hartney. Some, like Festus Chapin and William Callendar contributed to the commercial growth, others like Irene Hill, Dr. Frank McEown, and Walpole Murdoch served in other ways.



In the early years of the twentieth century Hartney consolidated its position as a trading centre for the region while additional rail lines created the nearby smaller villages of Underhill and Lauder.

As Hartney looks forward to the next century it has taken steps to preserved important aspects of its past, including the expansion of the Museum in the A.E. Hill Building. When that building and several others recently figured prominently as sets in two movies; “The Lookout” and “The Stone Angel” the accompanying publicity could only help in their efforts.

The Town of Hartney has undertaken over the past few years to identify the area’s heritage assets and to educate community members about them. Through a rigorous inventory process, a “short list”—a collection of the buildings and sites that most effectively sum up the town’s history—has been identified. The buildings are an especially important legacy, and a handful of them still clearly express the various distinct forms, materials and details that are reminders of those early days. Many of the selected buildings are the best remaining representative of a common type, selected because of high physical integrity. Each reminds us through its physicality of the very origins of this special place. Copies of the inventory and shortlist, called “Special Places”, are available at the town office.

A Resource for Owners

This handbook is intended to function as a guide for owners who value the character of Hartney, and who want their building to be part of that. Making historically-sensitive decisions about a building is often no more difficult or expensive than taking action that will compromise its heritage character and that of the streetscape. The goal with the handbook is to help provide some understanding of what makes a house or commercial property special as part of a unique community of buildings, and to impart information that helps to keep it that way.

Relatively little is known about the construction history of Hartney buildings. However, with its heritage site inventory, the town has made an excellent start at identifying types of residences and commercial buildings and of tracing their origins.

Much of the work that may need to be done in the course of regular maintenance or repair can be undertaken by almost any reasonably handy person with a basic set of tools. As well, a vast amount of information about historic building conservation and maintenance is available in books, magazines and on the internet (see the resources listed at the end of this guide as a start). Some of the available information is highly technical advice suitable for working on museum-quality buildings – overkill for most ordinary buildings that are still in use. Nonetheless, documents such as the *Standards and Guidelines for the Conservation of Historic Places in Canada*, (created under the Historic Places Program and easily found

online by searching the title, or available on CD from Manitoba's Historic Resources Branch) can help to explain the issues surrounding the conservation of heritage buildings, and will have many useful hints for any building work. Following are a few definitions of often-used terms (paraphrased from those available in the *Standards and Guidelines*) which may be helpful in considering how these ideas might apply to your building.

Although you may think of your building as having only personal value, chances are it has heritage value that is enjoyed by the wider community. Heritage value may be defined as aesthetic, historic, scientific, cultural, social or spiritual importance or significance for past, present or future generations. The value is embodied in the character-defining elements of a historic place: its forms, location, spatial configuration, uses and cultural associations or meanings. Think about what the character-defining elements are for your building; in a relatively-cohesive community such as Hartney, many will be common to most buildings.

What characteristics does your building share with its neighbours that make it a part of a whole? Perhaps there is something different or special about it – maybe an unusual floor plan, rooms relatively unchanged from when it was built, or extra detailing. These character-defining elements are the features you should particularly preserve if you want to protect your property's and your neighbourhood's heritage value.

Conservation

The processes aimed at preserving heritage value can be grouped together under the heading of conservation: all actions or processes aimed at safeguarding the character-defining elements of a cultural resource so as to retain its heritage value and extend its physical life. This starts with maintenance, which you are presumably practicing already. For building conservation purposes, maintenance is described as routine, cyclical, non-destructive actions necessary to slow deterioration. It includes periodic inspection, routine cleaning, minor repair and refinishing, and replacement of damaged or deteriorated materials that are not practical to save. During regular maintenance, it is a good idea to keep in mind your building's character-defining elements; often just a little more time or effort can save a historic detail for a building owner who knows it is worth preserving.

Beyond routine maintenance, there are three major categories of treatment: preservation, rehabilitation, and restoration. Restoration is generally kept for museum-quality buildings, and entails returning the appearance of a site to match its original appearance or another specific moment (often referred to as its period of significance). Few homeowners would be interested in taking this approach; indeed, it could involve stripping away layers of history that potentially form part of the heritage value of a cottage. More useful for our purposes are preservation – protecting, maintaining, and/or stabilizing the existing materials, form, and integrity of a historic place while protecting its heritage value – and rehabilitation – making possible a continuing or

compatible contemporary use of a historic place through repair, alterations, and/or additions, while protecting its heritage value. In each case, any work is done with continual reference to the character-defining elements. Rehabilitation is often the approach to take with a building that is in very poor repair or is no longer functional for some other reason (e.g. its original purpose is obsolete). Depending on the state of the building, preservation could closely resemble maintenance and repair carried out with an eye to heritage value, while rehabilitation might involve bigger changes such as adding a carefully-designed, historically-sensitive addition.

Generally, you should think about whether the changes you are making are reversible, or whether you may be destroying forever some aspect of your building that you or your descendants may come to regret. The history of your community and maybe even your family is written in the walls of your building. Always document your work with photographs taken before, during and after the process.

Priorities

In general, heritage professionals worldwide agree that work on historic buildings should be undertaken according to the following order:

1. Repair rather than replace character-defining elements. It is better to retain original materials and forms wherever possible. They are not only authentic, but there is an excellent chance that they are of a quality or workmanship that is no longer available (e.g. old growth

wood, which is close-grained and much longer lasting than the plantation-grown wood we can buy today).

2. If you must replace character-defining elements, do so “in kind”. That is, if the original is truly beyond saving, but sufficient physical evidence exists, copy it using the same materials, forms and details.

3. If replacement in kind is impossible owing to insufficient physical evidence for a copy, make your replacement compatible with the character of the building, basing the form, details and materials on similar cottages in the district.

Following is a guide to historically-sensitive care for each aspect of your building, with helpful hints based specifically on the types of issues that Hartney building owners are likely to experience. Each section is illustrated with photographs and sometimes drawings, showing typical local examples to help you understand how your building fits in.

Always exercise caution when making any kind of major change; remember that any building is a system of components that interact with one another, and changing one aspect can have negative repercussions on others. Make sure you consider the consequences of any changes you undertake, and plan ahead to avoid or deal with them. The more you understand your building – its character and its mechanics – the better you can preserve its value for generations to come.

Districts of Heritage Interest

The Hartney Special Places Project (2009) documented the existing heritage sites in Hartney and identified sites of notable heritage value.

<http://www.hartneyheritage.ca/specialplaces/index.html>

The East Railway Commercial Strip

Hartney's main commercial thoroughfare (East Railway) has an important concentration of buildings that made this area of particular heritage value. The business street has an impressively intact number of buildings defining the typical styles, forms and details that once graced nearly all small-town Manitoba commercial thoroughfares.

The following images are used to highlight this important area in Hartney.



View of East Railway, from the west looking south.



*View of Hartney main business street—East Railway—
from the west looking across the old railway right-of-
way.*

Souris Street

A stretch of large houses on Souris Street has an important concentration of buildings that make this area of particular heritage value. The set of Queen Anne-style houses along Souris is exceptional for a community of our size, and a real tribute to the ambitions and taste that defined Hartney even at an early stage.

It is suggested that this area be noted for special attention when opportunities for heritage promotion and education arise. The following images are used to highlight this important area in Hartney. The “tour” starts at the north end of Souris and continues to the south, it is quite amazing to see impressive house after house in just one row.



404 Souris Street.



402 Souris Street.



400 Souris Street.



408 Souris Street.



406 Souris Street.

Buildings of Heritage Interest:

The Hartney Short List

The Hartney Heritage Group, with direction and assistance from the Historic Resources Branch, developed this list of notable buildings that will form the basis for the current conservation guidelines project.

A.E. Hill & Co. Store
310 Poplar



Merchant's Bank
221 E. Railway



Irene Hill House
207 King



Agnew House
402 Souris



Galbraith House
600 River



A Reference Guide and Tools for Conservation

Purpose of Design Guidelines

These Design Guidelines are primarily for local government, building owners, tenants and business owners. Other interested parties may include builders, tradespeople, and volunteers.

This document will help the community better understand characteristics that have cultural, historical and architectural significance, which when considered holistically, give character to the community as a whole. Good design decisions can follow from this understanding. Understanding leads to better maintenance and conservation decisions over the long haul.

Design guidelines are not meant to be prescriptive; rather, they are meant as a description of good design choices.

The Town of Hartney Heritage website (www.hartneyheritage.ca) has information about local heritage resources and activities, and links to other sites of interest.

Manitoba's Historic Resources Branch hosts several useful publications for heritage building owners, including the branch's Maintenance Manual, Windows Guide and Green Guide. The site also links to other publications such as the Standards and Guidelines for the Conservation of Historic Places in Canada.

Check the website of "Canada's Historic Places" (www.historicplaces.ca) to learn about the range of historic sites in Canada.

The Heritage Canada Foundation is an advocacy organization whose mission is to encourage Canadians to "protect and promote their built, historic and cultural heritage." You can browse the HCF website:

(www.heritagecanada.org) to find many useful articles about building conservation that have appeared in its magazine, Heritage.

EXTERIORS

Windows

One of the biggest challenges historic building owners may face is the treatment of old windows. Deferred maintenance and careless painting over the years can result in rotting wood, missing hardware, and draughty window that don't open. Fortunately, repair is easier than you may think.

Resources listed at the end of this section will help in that regard.



The unique window configuration, wide wooden surrounds and distinctive fish scale shingles work together to add important elements of character to this fine brick home.

Frames

Retain and restore original window frames wherever

possible. If parts of a window are deteriorated, but other parts can be salvaged, consider replacing only those elements that are damaged. This type of “selective replacement” should be done with pieces milled to match the original as closely as possible.

Replacement window frames for wooden windows should be of wooden construction and dimensions should match the original windows. Any decorative detailing on the original windows should be accurately duplicated.



A little gentle scraping and a careful re-painting is all it will take to maintain the look and authenticity of this window.

Sashes

Replacement sashes for wooden windows should be of wooden construction and dimensions should match the original windows. Any decorative detailing on the original sashes (such as muntins, mullions, and sash frames) should be accurately duplicated. Similarly, replacements for metal windows should be of metal construction.

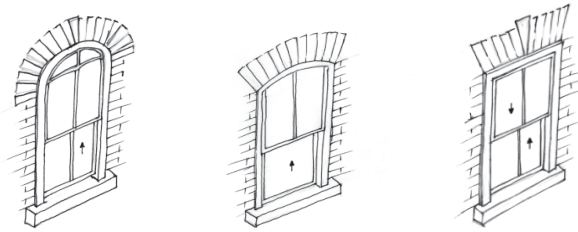


Fig 1. Square single or double hung window Fig 2. Segmented arch single hung window Fig 3. Arched single hung window

Hardware

Window type should match the original window. For example, original double hung units should only be replaced with new double-hung window units. The sizes of sashes and location of meeting rails should match the original windows. Replacement windows should incorporate any special features of the original windows, such as transom windows.

Window locks, latches, hinges, and cranks are made differently today than in the past. The patina that develops on old hardware, or the shine on a well-used door knob, is irreplaceable once lost. Consider the heritage value of these holders of memory before discarding them.

Try the following resources to help you:

Working Windows: A Guide to the Repair and Restoration of Wood Windows, by Terrance Meany, is an excellent, easy-to-follow guide aimed at helping ordinary people with basic skills and no special tools to bring even the most deteriorated, abused window back to beauty and utility.

Various editions are available, and the Winnipeg Public Library has several copies.

If you wonder why you should keep your original windows instead of replacing them with new ones, there are lots of sources that do the math for you and explain the environmental and economic implications. A good example is “What Replacement Windows Can’t Replace: The Real Cost of Removing Historic Windows,” by Walter Sedovic and Jill H. Gotthelf, which was published in the *Journal of Preservation Technology* in 2005 and is easily found online by entering the title into a search engine. The following articles are similarly available online and, though perhaps not quite as down-to-earth as *Working Windows*, will give you the information you need to fix your windows.

“Windows in Historic Buildings: Sustainable, Repairable,” by Susan D. Turner (available on the Heritage Canada Foundation website).

“Maintenance and Repair of Historic Wood Windows” by Craig Sims and Andrew Powter (also available from Heritage Canada).

Finally The U.S. National Park Service has produced an excellent series of guides to the care of historic sites, which you can find by entering the term “National Park Service Preservation Briefs” into an online search engine.

Number 9 covers “The Repair of Historic Wooden Windows”, but don’t hesitate to browse through the list for other topics of interest.

Most important to the character of the window is the size of the opening and the materials of which it is made. Keep these two primary concerns in mind when deciding upon windows for your historic building.

Doors

Wood is the material of choice for an exterior door. Look to archival photographs for design information when restoring or replacing doors.

A wood door is a good insulator, better than a metal door, but may require work done to improve the weather stripping. Good metal weather stripping lasts much longer than plastic, foam or rubber. Check to ensure that there is weather stripping along the bottom of the door, and a piece attached to the outside of the door called a door sweep. All sides of the door should have weather stripping.

Fir, pine and oak were likely the species most readily available for use in construction at the time Hartney was built.

Although there are materials that imitates a wood finish in a variety of styles may seem appropriate for your home, they are not recommended. A lot of the character that is found in the specific features heritage homes comes from the aging of materials. Although other materials may be able to imitate a new wood door, they will not age in the same way. For this reason, imitations are not recommended.



This weathered old door is well worth re-finishing.



A transom window has been filled in substantially altering the appearance and functionality of this entranceway.



A reclaimed wooden entrance way.

Roof Features

Shingles

Originally, most homes would have been roofed with cedar shingles. As these have become prohibitively expensive and the quality of available cedar has deteriorated, asphalt or fiberglass shakes, which are available in many styles, are the preferred roofing material for historic cottages. Try to choose laminated shingles, which most resemble the texture of the cedar originals. Metal roofs are not recommended because they will greatly alter the character and appearance of the building

Chimneys



An original brick chimney with its attractive silhouette.

Brick chimneys were once a common feature. They often had one or more projecting rows of brick at or near the top that provided a more interesting silhouette. Inside, these chimneys often had two openings: one to connect to a wood stove in the kitchen, and another on the other side, that was connected to a wood or coal furnace in the basement, and in some cases to a fireplace.

When using an original brick chimney, care should be taken to ensure that it is in good working order and that it meets current fire codes. Insurance and fire regulations have changed for the historic wood stoves that are still in

use in some buildings. Please contact the municipality and your insurer for more information about their use.



Most homes had two chimneys, but few remain in Hartney today.

Chimneys are particularly vulnerable to the weather, and many have now been removed or replaced. If you still have your chimney and wish to warm your space with an efficient, modern woodstove, a professional can install a stainless steel liner that will render your chimney safe and fireproof.

Even in homes where chimneys are no longer in use, their presence lend character and provides a visual reference to the original design and function of a building. These seemingly minor details, if preserved intact, contribute greatly to the heritage character of the community as a whole.

Eaves, Brackets & Trim

Decorative Wood trim such as the brackets on eaves, “gingerbread” trim on gable ends can be preserved with a bit of care. Replacing them with custom milled pieces is also an option when necessary.



Dormers

Dormers add character to a roofline. Some of the more decorative styles require additional care when re-painting, and when re-shingling.



Rounded roof



Gable roofed wall dormer – window flush to wall, not set into the angle of the roof.



Hip roofed Dormer



A well-crafted dormer

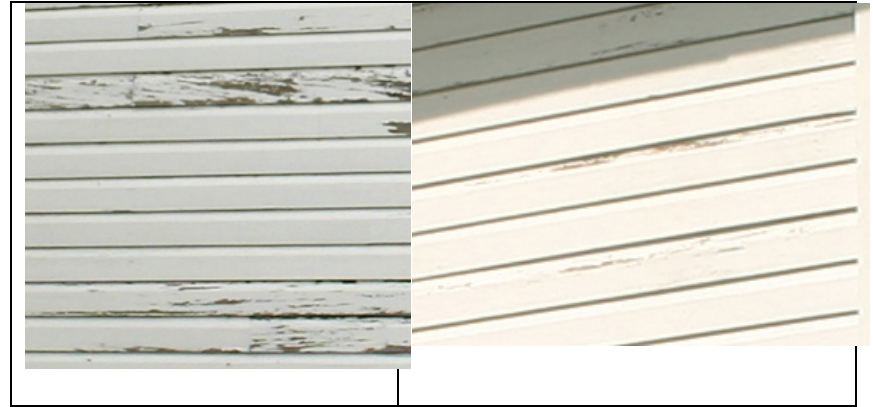
Siding

Homes in Hartney area are typically clad with wooden siding or brick. The exterior wall surfaces are important expressions of the buildings' character – a character defining element – and every effort should be made to protect and maintain them.

Wood

Replacing the wooden siding with materials such as vinyl or stucco is not recommended and will compromise the building's heritage value as well as, in the case of vinyl siding, replacing a repairable, maintainable material with one that cannot be repaired when it fails.

Wood siding in good condition can be maintained almost indefinitely with regular care, and areas of rot can be cut out and replaced. New boards can be milled to match (have a few extras made while you're at it), or matching siding may be salvaged from a building that is being torn down.



The siding is over 100 years old. Even though it has been allow to deteriorate, it can be salvaged quite easily some careful scraping and paint.

Brick

Hartney's two brickyards provided the materials for many of Hartney's heritage homes, giving added historical significance.



This 105 year old home features well preserved brick.

Brick should not be painted unless it already has been and is in need of maintenance.



If a brick building has been painted it is generally advisable that the paint not be removed. Although the intention to go back to the original brick finish is good, removing paint from old brick is not recommended. Bricks from the early 20th century were hard on the outside surface, but softer on the inside. If paint removal is undertaken with severe methods such as sand blasting, the bricks will be damaged, the soft interior exposed, and deterioration of the brick will be quick and inevitable. If it is the paint colour that does not suit the character of the building and streetscape, the brick could be painted a similar colour to the natural brick under it. Paint can be removed chemically, but this is a costly invasive process.

Maintaining Bricks

The following is adapted from one of the many online resources available:

<http://www.home-wizard.com/how-to-guide/home-outdoors/brick-siding/articles-videos/brick-siding-care.aspx>

For most homes, brick siding requires significantly less maintenance than wood siding. Proper care for your brick requires routine cleaning, protection, and timely repairs.

Routine Cleaning

For general cleaning use a mild detergent, a hose and a brush. Using a power washer will risk damaging your mortar and caulking, and if your brick is painted, power washing painted brick will likely cause the paint to peel or fade.

If lawn or garden sprinklers have left hard-water spots on your home's brick exterior, these can be removed with an acid-based brick cleaner.



To remove stains from vegetation that is growing near or on your brick siding, use oxygen bleach or fungicide solutions.

If your bricks appear to have a white crystal-looking powder on them, you likely have "efflorescence" which is caused by moisture getting into your bricks and then the dissolved salts evaporating on the surface. Efflorescence can be removed with a stiff bristled broom.

A good cleaner for mold and mildew is a 50/50 mix of oxygen bleach and water. Be sure to use protection for your eyes, hands and skin, cover nearby plantings, and apply with a stiff-bristled nylon brush on an extension handle. And be sure to rinse thoroughly when done.

Rust stains on brick can be caused by ironwork adjacent to your siding, or by particles of ironstone in the mortar leeching out. Rust stains on the brick can usually be cleaned by hard scrubbing with a damp stiff-bristled brush. If the source of the rust is ironwork, then it will need to be cleaned primed and re-sealed. And if it is due

to ironstone in the mortar, then the affected mortar areas will need to be repaired in a process called "re-pointing."

Cleaning algae can be done with a mixture of 1 gallon of water and 1 cup of oxygen bleach. Take necessary precautions.

Protecting

Applying a silane-based or siloxane-based sealer to your brick will help prevent moisture-related problems such as efflorescence and spalling. Your brick should be thoroughly cleaned before applying a sealer.

If you have brick sills, ensure that they properly sealed and there are no cracks in the mortar that could allow moisture to seep behind the brick below the sill.

Routinely inspections should consider: signs of water penetrations; that all "weep" holes at the bottoms of the walls are open; that flashing is in place; no cracks forming in mortar; no bulges in the walls; no signs of spalling (face of brick flaking off); no vines creeping up; that caulking is in place and good condition; and there no signs of efflorescence, mildew, or other stains.

Vines and ivy look beautiful on brick walls, but their roots can work their way into loose mortar, and cause it to loosen it further. In addition, they can climb onto nearby woodwork, and bring insects and moisture which will cause rotting and other problems.

Repairing / Repointing

If sections of your brick wall have begun to bow outward, it is likely that moisture has gotten behind the wall and caused the mortar to deteriorate around the wall ties that hold the brick onto the side walls.

If the mortar between your bricks has begun to crack and deteriorate, then it will need to be repaired in a process called "re-pointing."

Spalling is when the face of the bricks begins to crack off. This is typically caused by moisture getting into the brick, freezing, and then 1/8 to 1/4 inch of the surface separates and falls off. Affected bricks will need to be replaced (or sometimes they can be turned around), and the source of the moisture needs to be remedied.



A well-designed window is enhanced by the brick siding and trim.

INTERIORS

Wood Flooring and Trim



Most heritage homes feature wood flooring and trim. Many feature panelling, wainscoting, and elaborate staircases. Almost all wood was finished in a stain and varnish combination that allowed the grain of the wood to show through.

Over decades styles changed. Wall-to-wall carpet covered many an oak floor. Trim and staircases were painted over often to “brighten up” a room, and to cover a worn or damaged finish.

As always, when original finishes have been kept, proper maintenance can help avoid the cost of re-finishing.

Re-claiming or restoring wood finishes can be expensive if done professionally, and very time-consuming for a do-it-yourself project.

The results, however are both rewarding and long-lasting.

For those who want to do the work, many resources are available, online and at building supply stores.

<http://www.bobvila.com/articles/2222-wood-flooring-101/#.VktOUludL8s>

<http://www.bobvila.com/articles/how-to-refinish-hardwood-floors/#.VktN9oudL8s>



WALL COVERINGS

Lath & plaster walls covered with wallpaper were the standard in most well-built homes a century ago.

Many owners over the years have opted to “modernize” walls with gyproc and finish with paint.

Working with original lath and plaster however wall is still an option for those who want to maintain maximum historical integrity. As always, many online resources are available for the do-it-yourselfer, and there are still craftsmen out there who specialize in restoring and re-creating original walls.

<http://www.nps.gov/tps/how-to-preserve/briefs/21-flat-plaster.htm>

Should one want to duplicate the wallpaper in a heritage home, there are businesses that specialize in that as well. As with many aspects of restoration, archival photos are valuable. When removing old wallpaper, saving a sample will help recreate a look with authenticity.

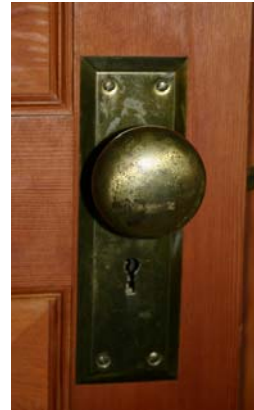
http://www.nps.gov/parkhistory/online_books/tpsd/wallpaper/sec3.htm

HARDWARE

Hardware may seem the smallest of details, but it is essential to the overall character of heritage buildings. If you are fortunate enough to have original hardware pieces in your home, make your best effort to keep and maintain them. If you need to replace missing or broken pieces, you might locate them from an architectural salvage operation, or from cottages being demolished. Alternatively, there are good contemporary reproductions available. If you are not sure what to look for, neighbours' homes are likely to have similar pieces.



An antique door handle like this would be much-missed if it were replaced.



Commercial Buildings

HERITAGE VALUE

Hartney's downtown business district contains elements of a streetscape that defined small-town commercial cores from the turn of the 20th century.

CHARACTER-DEFINING ELEMENTS

The heritage value of the Hartney's business district is embodied in elements which include:

- *The organization of commercial activity on one side of East Railway Street, facing the tracks where the station, elevators and mill once stood.*
- *The ongoing functional variety that defines the district.*
- *The A.E. Hill building and Lewis Block on the corner of East Railway Street and Poplar Street*

AUTHENTICITY OF MATERIALS

Wood, brick and glass make up the majority of exterior materials used in the construction of Hartney's downtown.

Today there are still some surviving features that should be saved: original wood windows and doors, and exterior brickwork. As these materials age they provide the

character people speak of when they refer to an older building's character.

When repairing these materials, keep in mind the heritage value of the original material used, and think about how your intervention (preservation, restoration or rehabilitation) can add to the character of the place. This includes both a specific action to a building or feature, and to the street as a whole.



East Railway Street in the early 1900's

With the arrival of the CPR in Hartney, and the building of the station and the banks, public offices, and businesses that inevitably followed, a distinct rhythm to Main Street Hartney was born. All storefronts are still pushed up to the property lines with zero setbacks. Several of the brick two-story buildings remain.

STOREFRONT ASSEMBLIES

The commercial establishments of downtown Hartney were located in buildings at the ground floor along East Railway Street. Shops often sought different ways to separate themselves from their neighbours. Awnings of canvas and signs over the sidewalk or on the signboard above the storefront were common design features seen on some of Hartney's commercial buildings.

Storefronts should be considered as more than just the sum of their parts. Wherever possible, significant storefronts (be they original or later alterations), including windows, sash, doors, transoms, signs and decorative features, should be repaired in order to retain the historic character of the building.



East Railway Street 2009





A close look at Hartney's business district in bygone days reveals a variety of approaches to storefront design. The thoughtful use of windows, entranceways, awnings and signage contribute to the streetscape.

ENTRANCES AND DOORS

Entrances are an integral component of storefront design. A typical 19th century storefront consists of single or double doors flanked by display windows. Entrances were frequently recessed, not only to protect the customer from inclement weather but to increase the amount of space in which to display merchandise. Thin structural members of cast iron or wood, rather than masonry piers, usually framed the storefront.



The best entranceways were distinctive and functional.

WINDOWS

Windows were raised off the ground by wood, cast iron or pressed metal panels or bulkheads; frequently, a transom or series of transoms (consisting of single or multiple panes of glass) were placed above each window and door. The storefront generally should be as transparent as possible. Use of glass in doors, transoms, and display areas allowed for visibility into the store.



Display Windows



Distinctive window design on an office building.

SIGNBOARDS



The signboards above the storefronts became a prominent feature.



Archival photos enable one to duplicate signage concepts. Wood was the material generally used.



GENERAL GUIDELINES FOR REHABILITATING EXISTING HISTORIC STOREFRONTS

When possible review archival photos of your building. Don't "early up" your building front. Avoid purchasing off the shelf "old world" representations such as lanterns, wood shakes, nonoperable shutters and small paned windows, unless they existed historically.

Preserve the storefront's character defining elements even when there is a new use on the interior. If less exposed window area is desirable, consider the use of interior blinds rather than altering the building.

Avoid use of materials that were unavailable when the storefront was constructed; this includes vinyl and aluminum siding, anodized aluminum, mirrored or tinted glass, artificial stone, and brick veneer.

Choose historical paint colors. In general do not coat surfaces that have never been painted.

AN INTRODUCTION TO PAINT

Although now most colours are made using synthetics that give us every colour in the rainbow, it is helpful to revisit the evolution of paint colours in order to help guide colour choices. Synthetic manufacturing of colours had already started prior to the construction of Hartney's Main Street, but paint colours were still more limited than today. Keep in mind, this was a railway town, built quickly

with readily available, common building materials. This includes paint colours.

PROTECTOR

Paint protects exterior finishes from sun, wind, rain and snow, and it is the first layer of defense for your building envelop. Often paint's aesthetic qualities are more highly valued than this first humble task. Without the protective, sealing qualities of paint, exterior wood and metal finishes would quickly deteriorate, causing repair or replacement costs to be very high.

PERSONALITY

The colour of paint is likely what draws your first emotional response. Is the colour an eye-catching red, or a subtle and sophisticated neutral? Colour can strategically draw attention to character-defining elements and cause other features to fall back into more of a supporting role.

COLOUR

The number of colours on the building, what they reveal or conceal, and how these colours fit with neighbouring buildings are the key factors to consider when repainting your building. Look to archival photos for colour clues (in black and white photographs, look at the contrast with a known colour, such as the brick).

Typically, a neutral colour was used on storefront windows so as not to detract from the merchandise displayed. To be sure of this generality, one could take paint scraping samples.

FINISH

A traditional protective coating for most exterior finishes such as wood and metal is required as protection from sun, wind, and water. Without it, wood would rot and metal would oxidize very quickly. For durability, high gloss finishes are used on sashes, while trim has a glossy finish. The higher the gloss, the harder and more durable the paint. For this reason, places that experience the most wear and tear from the elements or because of more frequent cleaning should have a higher gloss finishes.

WHAT PARTS OF MY BUILDING SHOULD BE PAINTED?

Paint is applied to exterior finishes, and because it acts in a supporting role to the more dominant features of a building like the cornice, storefront, windows and doors, it

must be considered in conjunction with these more dominant features. Using archival photographs and clues from the building itself, determine which parts of your building originally had painted finishes. Which of these parts give most of the overall character to your building?

Which of these parts play a role on the streetscape and the larger social scene in the historic district? If, by reading the other sections of the Design Guidelines, these prominent characters can be picked out, then deciding what to paint with an eye catching colour, what to downplay with neutrals.

Wood and metal need to be painted to be protected from rot and rust.

Brick should not be painted unless it already has been and is in need of maintenance.

Stone should not be painted.

PAINT: QUESTIONS TO ASK

Many storefronts will use a trim colour and perhaps another colour on the door.

THE BRICK ON MY BUILDING HAS BEEN PAINTED.
CAN I REMOVE THE PAINT?

Although the intention to go back to the original brick finish is good, removing paint from old brick is not recommended. Bricks from the early 20th century were hard on the outside surface, but softer on the inside. If paint removal is undertaken with severe methods such as sand blasting, the bricks will be damaged, the soft interior exposed, and deterioration of the brick will be quick and inevitable. If it is the paint colour that does not suit the character of the building and streetscape, the brick could be painted a similar colour to the natural brick under it. Paint can be removed chemically, but this is a costly invasive process.

IS THERE A HERITAGE PALETTE FROM WHICH I
CAN MAKE
COLOUR CHOICES?

Yes. Your local hardware store's paint line has colours based on those available in the early 20th century.

I THINK I ONLY NEED ONE COLOUR FOR MY
STOREFRONT, IS
THAT ACCEPTABLE TOO?

Yes. Often three colours are used on houses for trim, siding and gables, but storefronts usually have only trim.

WINDOWS

EYES TO THE STREET

Storefronts use large windows for display and advertising. Small openings are more private and well suited for professional offices.

TRANSMITTERS OF AIR AND LIGHT

Operable windows allow for the passage of air and light. The glass used in historic windows was clearer than the glass made today, allowing more light to pass through the same size aperture. For this reason, among others, it is recommended that repairs to existing windows are considered rather than replacement.

WINDOW REPLACEMENT & ENERGY EFFICIENCY

A common concern with retaining original windows, even after repair, is that they will not be as efficient as newer windows. This myth has been refuted by conservation research which reveals:

“A double pane aluminum window performs much like a properly maintained single pane wood window that has an interior or exterior storm window in place.”

Wood windows require much less energy to produce, are often a character defining element of a historical building and can be repaired using simple methods by home or building owners. A *Windows Assessment Checklist*

available from the Historic Resources Branch can be of assistance in evaluating the condition of your windows.

Most important to the character of the window is the size of the opening and the materials of which it is made. Keep these two primary concerns in mind when deciding upon windows for your historic building.

SIZE

Investigating your building for clues as to the original size of windows is very important.

Archive photos help with deducing what the original size of opening was, and by comparing this with what you see now on your building, you can easily tell if these openings have been altered. Due to the cost of windows, it may benefit you to look at doing other storefront improvements at the same time.

If metal or vinyl siding or any other inappropriate finish has been added to your building that you want to remove, consider this at the same time as windows. If you have original windows in original openings, retain these with proper maintenance and repair.

WINDOW TYPE

Window type should match the original window. For example, original double hung units should only be replaced with new double-hung window units. The sizes of sashes and location of meeting rails should match the original windows. Replacement windows should

incorporate any special features of the original windows, such as transom windows.

WINDOW FRAMES

Retain and restore original window frames wherever possible.

If parts of a window are deteriorated, but other parts can be salvaged, consider replacing only those elements that are damaged. This type of “selective replacement” should be done with pieces milled to match the original as closely as possible.

Replacement window frames for wooden windows should be of wooden construction and dimensions should match the original windows. Any decorative detailing on the original windows should be accurately duplicated.

SASHES

Replacement sashes for wooden windows should be of wooden construction and dimensions should match the original windows. Any decorative detailing on the original sashes (such as muntins, mullions, and sash frames) should be accurately duplicated. Similarly, replacements for metal windows should be of metal construction.

GLAZING

Although low-e coatings are fine, other treatments such as mirrored or tinted glass are not recommended.

HARDWARE

Window locks, latches, hinges, and cranks are made differently today than in the past. The patina that develops on old hardware, or the shine on a well used door knob, is irreplaceable once lost. Consider the heritage value of these holders of memory before discarding them.

SHAPE

Storefront windows are as large as possible, which means they were often rectangular windows. The transoms above the large display panes were sometimes operable.

Upper storey and office windows are typically one of three shapes: squared, arched, or segmented arch. Upper storey windows that have an arch should keep this shape. Covering the arch with a solid finish is not recommended. Doing this would substantially change the character of the facade.

MATERIAL

The original windows were made of wood. Whenever possible, the originals should be retained and repaired. If the originals are not there, and other non - recommended windows were installed (such as pvc windows), look to archival photos to determine where muntins were, and how the window operated.

Second floor windows were likely hung windows, sometimes with a single vertical muntin bar. Wood

windows that are constructed from clues from the originals are the best replacements.

Aluminum windows can also be used, provided they are made with a dark exterior colour, and operate in the same way. If choosing an aluminum window, do not have internal muntin bars that imitate what they would do in a wood window (that is, provide a way for smaller panes of glass). Imitation muntin bars come across as exactly that: an imitation, and are therefore not recommended.

DOORS

The location of the door sets the tone for its character. Is it recessed? Is it flush with the rest of the storefront? Is it solid? Does it have a window in it? Ask these questions when assessing your entryway.

EASY TRANSITION FROM STREET TO STORE

A recessed door with windows that are in proportion to the rest of the storefront is welcoming. Standing in the entryway, you are surrounded by displays and are, in some ways, already inside. This makes the transition between in and out more gentle.

Glazing provides a more transparent and open relationship between the inside and outside. Recessing the entrance gives the store more viewable display area from the sidewalk, helping to entice pedestrians into the store.

ENTRANCES AND LOCATION

Recessed entrances were typical in commercial districts. This type of entrance helped to show off goods to pedestrian traffic outside, luring them into the store. Entrances flush with storefront were for privacy and security. These entrances were typically found at banks and professional or public offices. Often there is a transition space within the building, such as a foyer or waiting room, to make the transition from outside to inside less abrupt.

MATERIAL

Wood and clear glass are the materials of choice for an exterior door. For recessed entrances, wood doors often have clear glass panels which continue the storefront pattern of windows with transoms above. For doors flush with the facade, solid wood doors are recommended. Look to archival photographs for design (how many panels, flat or raised panels).

STYLE

Raised panel, flat panel, and glass panels are common styles. These vary in specific situations, and for this reason archival photographs should be consulted. Often the panel design on doors will play off the panel design of bulkheads (the section below storefront windows, between the window and the ground).

HARDWARE

Weight and material set the tone, as this is usually the first part of a building you touch. Whenever possible, use original hardware. If old hardware has been lost, look for something made of brass, i.e., use the same material as would have originally been used.

QUESTIONS ABOUT DOORS:

I WANT TO KEEP THE ORIGINAL DOOR I HAVE, BUT I'M WORRIED THAT IT WILL NOT SEAL AS WELL AS A NEW DOOR WOULD. IS THIS TRUE?

No.

A wood door is a good insulator, better than a metal door, but may require work done to improve the weather stripping. Good metal weather stripping lasts much longer than plastic, foam or rubber. Check to ensure that there is weather stripping along the bottom of the door, and a piece attached to the outside of the door called a door sweep. All sides of the door should have weather stripping.

WHAT SPECIES OF WOOD SHOULD I CHOOSE FOR MY NEW WOOD DOOR?

Fir, pine and oak were likely the species most readily available for use in construction at the time Hartney was built.

IF I FIND A DOOR WITH A MATERIAL THAT IMITATES A WOOD FINISH IN THE STYLE THAT IS APPROPRIATE TO MY BUILDING, CAN I USE THAT MATERIAL INSTEAD OF WOOD?

No.

A lot of the character that is found in the specific features of the heritage buildings comes from the aging of materials. Although other materials may be able to imitate a new wood door, they will not age in the same way. For this reason, imitations are not recommended.

TERMS

AWNING: a moveable, fabric-covered, sloped surface that projects from a wall - usually over a door, window or storefront - to provide shelter from the weather.

BASE PANEL (BULKHEAD): in this document it refers to the area between storefront windows and ground level, historically clad in wood.

BRACKET: a member, often triangular in form, that projects from a wall or other vertical surface and supports another component, such as an eave.

CAPITAL: the decorative head of a column, pilaster, pier or other vertical support.

CHARACTER-DEFINING ELEMENTS: the materials, forms, location, spatial configurations, uses and cultural associations or meanings that contribute to the heritage value of a historic place, and which must be retained in order to preserve its heritage value. In the Design Guidelines they are further explained in the 'Features' sections of the Storefront Design chapter.

CLADDING (ALSO CALLED EXTERIOR FINISHES): the external, non-structural material that protects the structural wall or frame from weather.

CORNICE: projecting horizontal element (to shed water and for decoration) at the top of a building or the top of a storefront, or a similar feature (often in plaster) at the top of a wall of a room.

COURSE: a single horizontal row of brick, stone or other wall material.

DENTIL: a small, tooth-like square block, used in a row as a decorative feature in a cornice.

DORMER: a window that projects from a sloping roof, with a small roof of its own.

EAVE: the projecting edge of a roof.

FACADE: the front face or elevation of a building; especially the principal front, having some architectural pretensions.

FASCIA: a finish element covering the face of eaves and roof projections.

FINIAL: an ornamental projection at the top of a gable, roof or other high component.

GABLE: the vertical triangular portion of the end of a building, from the level of the cornice or eaves to the ridge of the roof.

GLAZE: to fit, furnish, or secure with glass.

HERITAGE VALUE: the aesthetic, historic, scientific, cultural, social or spiritual importance or significance for past, present or future generations. The heritage value of a historic place is embodied in its character-defining materials, forms, location, spatial configurations, uses and cultural associations or meanings.

HISTORIC PLACE: a structure, building, group of buildings, district, landscape, archaeological site or other place in Canada that has been formally recognized for its heritage value.

LAMP: often referred to as a light bulb, the choice of lamp is important for light colour, energy efficiency, and length of light.

LINTEL: the horizontal supporting member at the top of a door or window.

LUMINAIRE: often referred to as a light fixture, this hardware holds the lamp.

MOULDING: a shaped decorative element, usually a horizontal band, that projects slightly from the surface of a wall.

MULLION: a major structural vertical or horizontal member between window units or sliding glass doors.

MUNTIN: a secondary framing member (horizontal, vertical, or diagonal) to hold the window panes in the sash. This term is often confused with mullion.

PARAPET: in a building, a portion of a wall that projects above a roof.

PIER: an upright support post of square or rectangular section, usually of masonry.

PILASTER: an upright shallow rectangular upright support post set into a wall and used mainly as decoration.

PRESERVATION: according to the Standards and Guidelines, “the action or process of protecting, maintaining, and/or stabilizing the existing materials, form, and integrity of a historic place or of an individual component, while protecting its heritage value.”

REHABILITATION: according to the *Standards and Guidelines for the Conservation of Historic Places in Canada*, “the action or process of making possible a continuing or compatible contemporary use of a historic place or an individual component, through repair, alterations, and/or additions, while protecting its heritage value.”

RESTORATION: according to the Standards and Guidelines, “the action or process of accurately revealing, recovering or representing the state of a historic place or of an individual component, as it appeared at a particular period in its history, while protecting its heritage value.”

SASH: in a window, the wood or metal frame that holds the glass.

SILL: a horizontal member at the bottom of a window, or of a wall (sometimes called a sill plate).

SOFFIT: the underside of an eave, beam or other component.

SPALLING: the spontaneous chipping, fragmentation, or separation of a surface or surface coating, in this document referring to the spalling of bricks.

STREETSCAPE: in this document, refers to the shared public spaces within the heritage district that lend an overall character to the district. This includes street lighting, transportation, parking, trees, plants, and street signs in addition to the facades of buildings.

TRANSOM: a small window over a door or another window, often hinged for opening.

More Information

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GENERAL RESOURCES

The Town of Hartney Heritage website (www.hartneyheritage.ca) has information about local heritage resources and activities, and links to other sites of interest.

Manitoba's Historic Resources Branch hosts several useful publications for heritage building owners, including the branch's Maintenance Manual, Windows Guide and Green Guide. The site also links to other publications such as the *Standards and Guidelines for the Conservation of Historic Places in Canada*.

Check the website of "Canada's Historic Places" (www.historicplaces.ca) to learn about the range of historic sites in Canada.

The Heritage Canada Foundation is an advocacy organization whose mission is to encourage Canadians to "protect and promote their built, historic and cultural heritage." You can browse the HCF website (www.heritagecanada.org) to find many useful articles about building conservation that have appeared in its magazine, *Heritage*.

Terminology found in these guidelines has been taken directly from other government publications, primarily the Standards and Guidelines for the Conservation of

Historic Places in Canada. The Standards and Guidelines for the Conservation of Historic Places

in Canada is the first-ever pan Canadian benchmark for heritage conservation practice in this country. It offers results-oriented guidance for sound decision making when planning for, intervening in and using historic places. The Standards and Guidelines for the Conservation of Historic Places in Canada is available online at:

www.historicplaces.ca.

* Unless otherwise noted, all images of Hartney are courtesy of R.M. of Grasslands Collection.