



The Livyer's Log

A Newsletter from The Heritage Foundation of
Newfoundland and Labrador to Owners and
Managers of Registered Heritage Structures

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Livyer (n):

A permanent settler on the
coast of Newfoundland or
Labrador

- Dictionary of Newfoundland
English

Butler Property,
Cupids

A Warm Welcome to all Heritage Property Owners!

Welcome to the Second Edition of The Livyer's Log, a twice-yearly electronic newsletter for owners of heritage structures. This newsletter is intended to provide useful information to the 331 (and counting) owners of designated Registered Heritage Structures in Newfoundland and Labrador. Our goal is to build a "community of heritage property owners" that will collectively create a forum of shared experiences and information about their heritage properties. As individuals and groups who have been living with and maintaining heritage buildings, you have a lot of insight and experience to share!

We are interested in learning the stories of your heritage property: the people, events and traditions that may be associated with it. These associations are as important to the owners of heritage properties as the architectural value of a building.

In this edition of The Livyer's Log, there are articles on: how to approach the hiring of a contractor for heritage preservation work; how to carry out a maintenance check on your building; and why traditional windows are the right choice for historic buildings. As well, new building restoration projects and designations are highlighted along with tips for recording the stories of your heritage building.

If you have stories to share about your property, useful tips for maintenance or questions about your building, please share them with us. We can include them in future newsletters or on the Heritage Foundation NL website.

As always, we love to get your feedback! If you have any suggestions regarding The Livyer's Log, please email or call us.

Editor - Andrea O'Brien

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Success Stories

Highlighting successful restorations and new designations from around the province.

If you would like to contribute an account of your own restoration project please get in touch with michael@heritagefoundation.ca.

New Restorations and Designations

by Michael Philpott

Martin McNamara House,
St. John's



Martin McNamara House Registered Heritage Structure was restored this summer in St. John's, or more precisely in the once predominantly Irish neighbourhood known as Riverhead. With its signature steep-pitch hip roof, it is decidedly unlike its rowhouse neighbours – a sign of a time when this area was mostly farmland. Project highlights include a new wood door and a freshly shingled roof.

Harding House,
Greenspond



Harding House Registered Heritage Structure, Greenspond, is nearly through a refresh both structural and aesthetic, using a necessary repair project to also update its paint colour. Harding House is an excellent example of the application of the Queen Anne style in an outpost setting. Currently dated to 1890, the home's owners are investigating claims that it may have been built even earlier.

Moravian Church,
Nain



Nain Moravian Church Registered Heritage Structure, Nain, has just been through a major project that will ensure its usability for years to come. Due to thawing ground, water runoff, and resultant settling, this unique church's tower had begun to lean to the point of danger. Correction and reinforcement was completed just in time as part of a project that also encompassed restoration of its wood windows.

Two structures designated the past Fall and yet to be restored are, coincidentally, both railroad-related.



Railway Station,
Harbour Grace

Harbour Grace Railway Station Registered Heritage Structure, Harbour Grace, is actually our sixth railway station, but is by no means a repeat. In fact, it may be one of the earliest to adopt this typical early-20th-century station style. We know that it is on the province's oldest branch line and is nearly identical to Carbonear's earlier station which was replaced in 1917-18. Plans are in the works to restore the Harbour Grace Railway Station as part of a larger community infrastructure project.

4 Taverner's Path Registered Heritage Structure, Trinity, is a type unlike any we have recognized before - a hospitality building. The structure was originally built by the Reid Newfoundland Company around 1910 as a railway hotel, but when the line was rerouted it lost its utility and was listed for sale soon after completion. Over the years it has served as a single- and multi-unit residence as well as an inn, the use for which it was built. 4 Taverner's Path is a good example of the extent to which a building can change throughout its life while still maintaining heritage character - its upper floors have changed several times, but its details and obvious multi-tenant configuration remain the same.



4 Taverner's Path,
Trinity

Voice Your Support

Federal Incentives for the Rehabilitation of Historic Places

On December 1, 2016, a Private Member's Bill to create tax credits for historic places was tabled in the House of Commons. Bill C-323 – An Act to Amend the Income Tax Act (Rehabilitation of Historic Property) would see the introduction of a significant tax credit to the heritage preservation of both commercial and residential properties. This Bill presents an historic opportunity to tell elected officials from every political party that Canada's historic places matter, and that federal actions can help save and renew them.

As a property owner you can have your say by writing to:

- your Member of Parliament
- the Minister of Environment who is responsible for historic places in Canada (ec.ministre-minister.ec@canada.ca)
- and by CCing your letters to (1) the Minister of Finance, the Hon. William Morneau (bill.morneau@canada.ca);
(2) C-323 Sponsor, the Hon. Peter Van Loan (peter.vanloan@parl.gc.ca);
(3) and National Trust (info@nationaltrustcanada.ca).

Go to www.nationaltrustcanada.ca and click "Get Involved" to find out more.

Your Heritage Restoration or Maintenance Project

Hiring and Working with a Contractor—Part 2

by Jerry Dick

In order to ensure that your contractor does all of the work you need and that you avoid cost overruns, it is critical that you clearly define the scope of work you need and reflect this in a contract. By the way, always have a contract!

But identifying a clear scope of work isn't always easy with a heritage building as you don't know what conditions you may find when you remove the shingles or old clapboard. There may be rotten sheathing and even structural members that need replacement.

Undertaking a thorough building inspection yourself will help to identify problem areas (see "Inspection Guide" in this issue). Even better, bring in someone with expertise on historic buildings to undertake an inspection and develop a detailed scope of work for you who is independent of your contractor. These costs can be included in your grant application to the Heritage Foundation. In some cases, you may need to bring in heritage specialists to help you identify a scope of work. Masonry buildings may require a specialist and certainly you will want an engineer to look at any serious structural issues. The Heritage Foundation NL hopes to have a list

developed shortly of individuals with expertise in heritage building assessment that can be provided to heritage structure owners.

When prospective contractors have a complete scope of work they can provide good price bids. If they have a lot of questions they may pad certain components to cover the possibility of unforeseen work. If possible, approach at least three different contractors as price quotes can vary considerably. Ask for fully itemized bids so that you know exactly what you are paying for and can more easily compare quotes. For example, ask for a break-out of individual building elements (e.g., windows, siding, roof, foundation, etc.) and a separate listing of materials and labour. Suggest that a contingency be included if you anticipate unknowns in your project and ask for detailed descriptions on any cost overruns before paying then. Also ask the contractor you select to keep you apprised of any unforeseen work as it arises so that you can approve additional expenses in advance.

Don't necessarily go with the low bid, especially if there is a big gap between it and the other quotes. Some contractors bid low and then add in cost overruns. Or they may not have fully understood the scope of work. If the roof is stripped and you have to pay another \$3,000 for new roofing to be installed, what choice do you have but to pay? This is where it is important to follow up on references to see if other clients have experienced serious cost overruns with particular contractors.



Heyfield Memorial
United Church,
Heart's Content

If Those Walls Could Talk

Learning the Stories of Your Heritage Building

by Terra Barrett

Learning the stories of your heritage building can greatly enrich your understanding and appreciation of it. Things like who owned it over time, how it was used, the lifestyles of the people who inhabited it and interesting accounts associated with a structure can be as significant as its age and style of architecture. There are a wide range of sources for historical information.

Start with the Basics:

When conducting any research it is good to get an idea of what material already exists. You can draw on this material for your own project and it is work you do not need to duplicate. The first thing to do is a quick Google search on the building's address, year built, architects or builders, and any significant events or individuals associated with the building.



Local historical societies can be good sources of information.

Where to Look:

Next thing to consider is what other repositories exist. While some archives offer online collections many are unable to place material online. In many cases you will have to reach out by phone, email, or in person to find out if an archives or other institution has information pertaining to your heritage building.

Great sources include:

Association of Newfoundland and Labrador Archives (ANLA) – Can provide a listing of archives found across the province with contact information. You can search by region or by subject to find more information.

Centre for Newfoundland Studies, MUN – Contains published materials including books, government documents, periodicals, newspapers, maps, theses, and sound recordings related to Newfoundland and Labrador.

City of St. John's Archives – Contains directories, building and renovation applications, municipal plans, council minutes, and St. John's building inventory as well as photograph and map collections.

Family History Society of Newfoundland and Labrador – Collection of genealogical and historical material relating to the province.

Memorial University's Digital Archives Initiative – Online listing of images, pdfs, audio, and video files from across the province. Collections include theses, books, maps, photographs, periodicals and audio and video interviews.

Newfoundland and Labrador Heritage Website – Contains information on the province's history, culture, and geography including significant people and events.

Newfoundland Historical Society – Contains published material and files pertaining to the province.

The Rooms Provincial Archives – Can search some listings online but full collection is available at The Rooms. Collection includes still images, manuscripts, government materials, cartographic and architectural records, genealogical material, etc.

Where to Search in the Archives:

Wills	Voter's lists
Newspapers	Crown land grants
Manuscripts	Aerial photographs
Nominal census	Cartographic collections
Directories and phone books	

Excellent places to search in municipal archives and records are the assessment books/tax rolls, plan books for building and renovation applications, municipal plans found in planning department, and council minutes.

The province's Registry of Deeds has a collection of land deeds by surname of buyer and seller from 1825 to present while the Crown Lands Administration has records on land leases and grants as well as cadastral maps.

What Now?

Once you have an overview of the history of your



June 24, 2016 - former members of the staff of Markland Cottage Hospital gather at a reunion organized by Rodrigues Winery and Distillery, present-day owners of the hospital.

heritage building through background research you can start to research some of the intangible cultural heritage or the stories associated with your building. If you want to learn more about how and when it was built, what the building was used for, or would like to see old photographs you can reach out to the architect, builder, or the families that lived in the building or used the space before you. In many cases you will not be able to talk directly with the architect, builder, or family but you can gather information from their family members or friends.

It is good to start with a press release or public service announcement stating that you are looking for

to scan or photograph, and if they have suggestions of people to talk to.

Compile and Document It:

The combination of oral history interviews, archival research, and older photographs will give you an overview of your building's history and show you how the building's architecture and use may have changed throughout the years. You can use this information to develop the history of and story behind your heritage building. If you plan on publishing your information make sure to obtain the correct permissions from the people who you talk with, the photos you use and that you cite your sources.

For an example of an article that combined oral history interviews and background research see "It's Like a Living Thing to Me: An oral history of the Jenkins House, Durrell, Twillingate." by Dale Jarvis and Alanna Wicks at www.mun.ca/ich/resources or listen to the Jenkins House interviews at www.collections.mun.ca

Sources:

<http://research.sculpin.ca/?p=130>
<http://www.heritagetrust.on.ca/CorporateSite/media/oht/PDFs/HIS-012-How-to-research-a-heritage-property-ENG.pdf>



Oral histories are an important component in tracing the story of a building.

memories, stories, or photographs related to your heritage building. This release can be sent to local media including radio (CBC, VOXM, etc.), local newspapers, and Eastlink TV's community bulletin. Other groups to contact include the local 50+ clubs, social groups, and church groups. Let people know who you are, what you are researching, and why you want to learn more about the heritage building. Or just start asking around the community or neighbourhood.

Once you find someone connected to your heritage building set a date and record an oral history interview. Recording the interview means the material will be preserved for future use and allows you to review the material at a later date. Be sure to ask people you talk with if they have any old photographs you would be able

Share the Story of Your Heritage Building

What's the story of your Registered Heritage Building? We would love to hear it and share it with your fellow heritage building owners. Check out the "Property Search" feature on our webpage www.heritagefoundation.ca to see what we already know about your property - and contact Andrea at 739-1892 extension 4 or by email at andrea@heritagefoundation.ca to tell us more.

Building Tips



Visually Inspecting Your Historic Building (or: How to Avoid Big Projects and Save Money)

by Michael Philpott

There is no doubt that historic buildings require maintenance – paint peels, shingles wear, and foundations settle. The good news is that historic buildings were built to be repaired. Instead of replacing your siding, windows, and roof every 20 years, existing wood elements like clapboard and windows can be painted and glazed again and again (and, as Jerry's article on wood windows says, at a lower lifetime cost).



Glazing putty seals glass inside a sash. Windows should be re-glazed if putty is brittle or damaged. Putty can be reapplied even by homeowners. Caulk should be avoided.

The danger of not maintaining a structure is real. Unremedied weathering and rot can permeate building elements and compromise their reparability, paving the way for costly restoration or "re-restoration" during which large portions of historic fabric must be replaced. The key, then, is simple, inexpensive, and regular maintenance that addresses wear and tear while it is still at the surface.

So, how do you get into the habit of maintaining your heritage building, and how do you know what needs doing? The first step is a simple visual inspection of your structure that can be performed by a property-owner or building staff. There are several guides to inspections available, but they often include jargon without explanation. As an aid, the

following checklist asks questions in plain language that anyone can answer as they walk around a heritage building. A "yes" to any one is an indication that there may be maintenance to perform in the near future. When in doubt, it is best to have a contractor take a closer look.



Wood rot is easily chipped away by hand or tool. Signs of rot include visible cavities, exposed, damp-looking wood, and irregular surfaces.



Mortar fills the joints between masonry units and should be repaired when it loosens or falls out. Choosing the right replacement mix is important.



The shingles on this roof are badly worn. Replacing them would be a good opportunity to reinstate a traditional wood roof.



This slate roof can easily last 100 years, but should occasionally be cleaned of moss buildup. Broken or missing slates can be replaced.

It is common sense that any building will treat you best if issues are corrected as they arise. Leaks are obvious signs, but through regular inspections you can catch many problems before they cause structural or interior damage. In the long run, maintenance will save you money, keep historic materials out of the landfill, and eliminate the need for inappropriate modern retrofits.

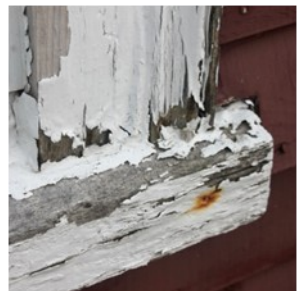
As an added incentive, HFNL offers renewable Maintenance Grants to owners of Registered Heritage Structures that have been previously restored (and Restoration Grants to structures that have not). If you have any questions about these grants or would like to request application forms, please get in touch with Michael Philpott at 1-888-739-1892 ext. 3 or michael@heritagefoundation.ca.

Tips:

- A small knife or other tool can be used to test for rot by prodding suspected areas. Damaged wood can even be felt by hand. Good wood should not "give."
- The roof can be inspected from a distance using binoculars or photos (using a zoom lens or looking closely at high resolution digitals). Up-close inspections should be performed periodically.
- Certain sides of buildings – often the south-facing side – may require more frequent maintenance due to its exposure to the harshest weather.
- Consider inspecting after rain when leaks or water buildup will be most apparent.



***Spalling** occurs in concrete, brick, and stone when the surface fractures and breaks away. It can be caused by freeze-thaw cycles or inappropriate mortar.*



The paint on this trim is flaking away and the wood underneath is darkened by rot or moisture. It should be scraped, any rot found repaired, and repainted.





Visual Inspection Guide for Historic Buildings

An inspection should be performed two or more times per year – in the spring, fall, and after major storms. If the answer is “yes” to any question, check the box and add a fix to your maintenance plan.

Remember: Registered Heritage Structures that have received Restoration Grants are eligible to apply for Maintenance Grants after five (5) years. If you meet these criteria and identify maintenance items below, contact Michael Philpott at 739-1892 ext. 3 or michael@heritagefoundation.ca.

Date:
Inspected by:

	Component	Questions	Notes
Floor	Grounds	<input type="checkbox"/> Does the ground slope toward the structure? <input type="checkbox"/> Does water collect around the foundation? <input type="checkbox"/> Especially for wood foundations, is there debris or vegetation nearby that could hold moisture against it?	
	Foundation and Sills	<input type="checkbox"/> If masonry, is brick, stone, or <i>mortar</i> deteriorating or missing? <input type="checkbox"/> If concrete, is it cracking or <i>spalling</i> ? <input type="checkbox"/> If wood, is there rot or other damage? <input type="checkbox"/> Is the foundation noticeably settling? <input type="checkbox"/> Is there water buildup in the basement or crawlspace? <input type="checkbox"/> Do sills (wood elements atop the foundation) show signs of rot?	
	Floors	<input type="checkbox"/> Is there rot or cracks visible in the floor structure? <input type="checkbox"/> Are floors sagging or excessively bouncy?	
Wall	Siding and Trim	<input type="checkbox"/> Is paint peeling or alligatoring? <input type="checkbox"/> Is clapboard or trim cracking or cupping? <input type="checkbox"/> Are there signs of rot? <input type="checkbox"/> Are joints at trim and wall openings caulked? <input type="checkbox"/> Are any decorative elements loose or missing?	
	Structure	<input type="checkbox"/> Do any walls visibly lean or bulge? <input type="checkbox"/> Does visible wall structure show signs of rot? <input type="checkbox"/> Are masonry walls cracking or crumbling? <input type="checkbox"/> On the interior, does moisture collect on windows or walls?	
	Windows and Doors	<input type="checkbox"/> Is there visible rot (especially at sills and lower rails)? <input type="checkbox"/> Is <i>glazing putty</i> brittle or deteriorating? <input type="checkbox"/> Is weather stripping (if installed) loose or impeding operation? <input type="checkbox"/> Is any glass broken or missing? <input type="checkbox"/> Is paint peeling or chipping? <input type="checkbox"/> Are doors or windows difficult to open or close? <input type="checkbox"/> Are doors or windows sagging or distorting? <input type="checkbox"/> On the interior, are there signs of leaks around wall openings (ex. damp plaster or peeling paint)?	
	Covering	<input type="checkbox"/> Are there missing slates or shingles? <input type="checkbox"/> Are slates or shingles broken or curling? <input type="checkbox"/> Are there signs of rust from nails or fasteners? <input type="checkbox"/> Is there moss or plant buildup? <input type="checkbox"/> Is there standing water on flat roof sections? <input type="checkbox"/> On the interior, are there signs of water damage in the attic (ex. rot in rafters or moldy insulation)?	
Roof	Structure	<input type="checkbox"/> Is the roof visibly sagging? <input type="checkbox"/> In the attic, are there rotten or sagging rafters, broken or missing collar ties (wood members or metal rods tying rafters together), or other apparent structural issues?	
	Chimney	<input type="checkbox"/> Is masonry cracking or crumbling? <input type="checkbox"/> Is the chimney leaning? <input type="checkbox"/> Is <i>flashing</i> loose or separating from the roof? <input type="checkbox"/> Are interior sections of chimney deteriorating?	
	Eaves	<input type="checkbox"/> Are leaves or other debris in gutters or downspouts? <input type="checkbox"/> Are gutters and downspouts intact and secure? <input type="checkbox"/> Are they directing water away from the structure? <input type="checkbox"/> Is there damage to cornices, fascias, or soffits?	

Building Tips

The Case for Traditional Windows

by Jerry Dick

We sometimes get the question: "is it okay to replace the windows of my designated heritage building with vinyl windows?" On the surface, vinyl windows seem like they are low maintenance, less expensive, better to operate and have better insulation value compared to traditional wooden windows. But is this really the case? Research suggests that wooden windows actually out-perform vinyl in a number of ways.

Heritage Preservation Case for Wooden Windows

The *National Standards and Guidelines for the Conservation of Historic Places in Canada* is the bible for heritage preservation work. One of its key principles is that, wherever possible, the historic fabric of a building should be maintained as a valuable record that shows: how it was built and detailed; the materials used to create it; and the skilled craftsmanship that fabricated it. Just as the objects we hold in our museums are meant to be preserved as an important historical record, so too are our designated buildings. Preserving an historic building is about more than just maintaining a facsimile of its exterior appearance. Windows, with their various patterns of fenestration (e.g., 6/6, 2/2, 1/1 sashes, gothic arches) are some of the most important character-defining features of an historic building, so getting the windows "right" is very important.

That being said, heritage buildings must suit the needs of the people that inhabit them and things like insulation value, cost and ease of use and maintenance matter. This article provides a comparison of wooden and vinyl windows and sheds light on some of the myths about the benefits of vinyl.

A Comparison of Traditional Wooden Windows with Vinyl

Appearance: Vinyl windows, even with grill inserts to simulate muntins, never look the same as historical windows. They are often chunkier, have different shadow lines, lack decorative detailing found on historical windows, and often come only in white. Imitation muntins are embedded within the glass so they don't "read" as well as the original windows (i.e., they get lost in the glare of the window pane).

Cost: On the surface, vinyl windows are less expensive to purchase and install if you need to replace yours windows. A typical 36"x 60" double-glazed vinyl window will cost about one-third to one-half the cost of a

reproduction 6/6 wooden window with a storm sash. One over one reproduction wooden windows will be considerably less costly. But considered over the longer term, wooden windows are comparable or even cheaper than vinyl given that they last 3-5 times longer. We have seen well-maintained historical windows last 170 years and more.

And wooden windows seldom need total replacement. Deteriorated wood can easily be repaired by cutting out rotten sections and replacing them with "dutchman" repairs (blocks of new wood). Repair, including total paint-stripping and reglazing (relaying glass with new putty), is likely going to be cheaper than a new vinyl window. One more strength of historical windows over even new wooden ones is that they are generally constructed of older growth heartwood that is harder and more durable than new wood.

While many people opt for insert vinyl windows that go within the existing window frame to save money on installation, this approach may be covering up structural problems. If water has seeped into the area around the window box there could be rot in the framing members or sill that is left to further deteriorate.

Thermal (U) Value: Double-glazed vinyl windows will have a higher thermal (insulative) value than single-glazed wooden windows, but there are several things than can be done (often in combination) to make single-glazed windows achieve or exceed double-glazed performance. These include:

- Exterior or interior storm windows
- Interior shutters
- Curtains or blinds

According to an American study, wooden windows with storm windows have an approximately 10% greater thermal value than double-glazed windows. Add curtains and the thermal improvement goes up to around 20% greater. Using foil-backed roller blinds alone with single-glazed windows will achieve nearly 80% of the thermal value of double-glazed windows.

Double-glazed wooden windows are generally not recommended (especially for multiple-paned windows) due to the fact that the sealed units often fail within a decade or less causing the gases inside to escape, thereby losing some of their insulative value. As well, chunkier mullions are generally required to accommodate thermal panes thereby taking away the elegance of historical thin mullions and making the sashes quite heavy.

Maintenance: There is no question that wooden windows require more effort to maintain than vinyl. They need to be painted from time to time; putty may need repairing; installing and taking down storm windows can be a chore. But there are ways to decrease maintenance requirements that include:

1. If you are stripping and reglazing your windows, consider applying a specialty linseed oil paint. Allback Paint, manufactured in Sweden, while more expensive than latex paints, claims to last up to 25 years compared to 5 years for other paints. As well, the linseed oil acts as a wood preservative. So, at the most you would likely only need to repaint your windows once or at most twice during the period in which you own your heritage building. Contact us for a Canadian supplier.

2. The old screw-on storm windows were often difficult to remove and, over time, the screws damaged the wood. But today there is hardware available that allows storm windows to be hinged at the top with a simple fastener at the bottom. They are relatively easy to remove or they can be left in place year-round and opened at the bottom in the summer (like an awning) to allow for air to flow. This may be particularly desirable on upper storeys where tall ladders are needed to remove storms.

Functionality: Over time historical windows can become difficult to open and close due to paint build up. They may become loose-fitting (and drafty) over time due to shrinkage or breakage of window fasteners. Some historical windows have weights and pulleys that greatly aid in raising and lowering large window sashes. Double-hung windows have two moveable sashes that allow the upper sash to be lowered so that warm air can be drawn outside from the building while cooler air is drawn in through the lower sash. This considerably aids in building cooling. These pulley systems can fail when ropes break or become covered in paint. In these instances, stripping off layers of paint and repainting, repairing weights and pulleys and rebuilding window boxes can greatly improve window functionality.

Another feature of historical windows is that they have a number of built-in systems (in the form of mouldings, drip caps, and drip edges) that keep out the weather. Vinyl windows are only as good as the caulking around them which usually has to be repaired every few years.

The Environmental Case: Wooden windows are made of natural, renewable materials in contrast to vinyl windows which are made using non-renewable petroleum. A vinyl window is, by its very nature, a throw away product with a limited life that usually gets disposed

of in a landfill site. While vinyl windows may be guaranteed for 30 years, many need replacement far earlier and end up as waste. Wooden windows, by contrast, can generally be repaired, supporting environmental responsibility.

Conclusion: Wooden windows, if properly cared for, are practical, beautiful, cost-effective and are superior to vinyl windows for heritage structures. For information or advice on preserving your historical windows, on new products for wooden windows and local fabricators of traditional windows contact the Heritage Foundation of Newfoundland and Labrador.

For further reading:

1. Thermal Performance of Traditional Windows (Historic Scotland): <http://ohp.parks.ca.gov/pages/1054/files/6%20hs%20technicalpaper%201.pdf>

2. Saving Windows, Saving Money: Evaluating the Energy Performance of Window Retrofit and Replacement: <http://ohp.parks.ca.gov/pages/1054/files/nthp%20saving%20windows.pdf>

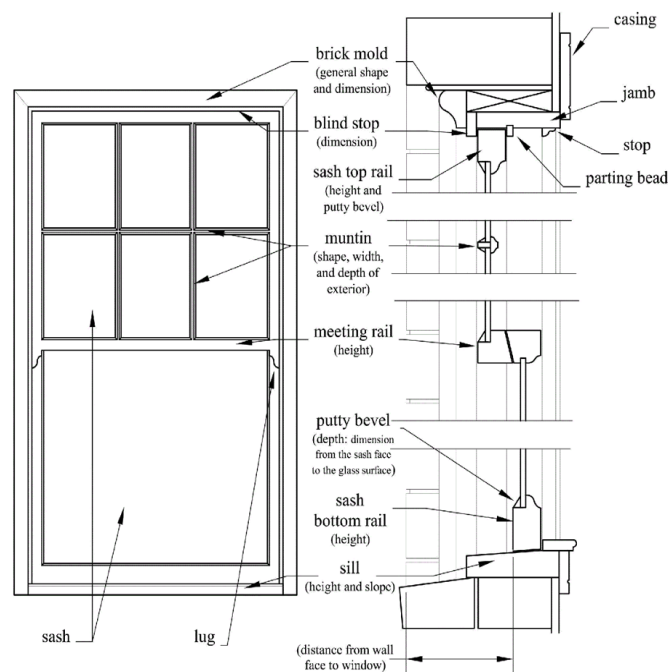


Figure: Elevation and Cross-section of a Six-paned Wooden Window – traditional wooden windows have several built-in features that help to shed water and protect the window box and sashes. The lugs are extensions of the side rails of window sashes that protect the joint where it connects with the meeting rail.

Easement FAQs

A Few Words About the Heritage Foundation's Easement

by Jerry Dick

Various questions and issues arise regarding the easement agreement that the Foundation (HFNL) places on all Registered Heritage Structures when a grant is provided for their restoration.

An easement is typically defined as "an interest in land owned by another that entitles its holder to a specific limited use or enjoyment" and is a legal agreement that is registered and runs along with the deed of a heritage property in perpetuity.

In the case of the Foundation this "interest" is not in using the property but in protecting the heritage values that comprise the heritage designation. While part of what is being protected is the public investment in the restoration of the building, the larger interest is in seeing a designated heritage building preserved in an appropriate manner for the greater public good.

While it is sometimes seen as a restriction on a property – and it is that – its purpose is to preserve its heritage values and integrity for future generations. In Ontario, easements are often entered into even in the absence of public funding for the sole purpose of protecting a heritage property.

We have encountered some misunderstanding of what an easement on a property means, particularly when it changes hands. As the easement is a legal measure, its existence should be passed on to prospective new owners but we are finding that this is not always the case.

Here are some facts about what easements do and don't do.

What an Easement Does Not Do:

- Mean that HFNL has any ownership of the building - that remains wholly in the hands of the title

holder.

- Prevent the owner from making changes to their building - sympathetic additions, in character with the historic qualities of a structure, are permitted after consulting with HFNL. We will gladly work with you to find an appropriate way to adapt your building to your current needs.

- Devalue your property. An Ontario study showed that heritage homes retain their value better than other properties, particularly in periods where the market turns downward.

What an Easement Requires:

- That a heritage property owner maintain their designated building in good repair and use historically-appropriate materials and detailing when making changes.

- That a property owner consult with HFNL when making any changes or repairs to the building.

- That the new owner of a Registered Heritage Structure be notified of the existence of the easement.

- That HFNL be notified of any damage that a structure may undergo.

- That the property be insured and that HFNL be listed as a payee similar to if there was a mortgage on the building.

- That HFNL is entitled to place a plaque recognizing the designation on the property. The Foundation is currently redesigning its plaquing system and will be replacing all existing plaques over the next few years.

We would encourage you to review the heritage easement on your property and let us know if you have any questions about it. If your property has received HFNL restoration funding and you don't have a copy let us know and we will send you one.



Are you in the process of selling your Registered Heritage Structure? If so, let us know and we can place a link to your real estate listing on our webpage and social media platforms. Our followers love heritage buildings. And who knows...one of them just might love your building enough to make an offer. So let us help you get the word out. Contact Andrea at andrea@heritagefoundation.ca to have your listing listed.

Our Staff

Jerry Dick
Executive Director

Jerry studied architectural history and preservation, and completed an MA in cultural geography at Memorial University. His passion for heritage precedes his current work, as he has also been the owner of a heritage inn, the executive director of the Association of Heritage Industries and Director of Heritage with the provincial government.

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Andrea O'Brien
Provincial Registrar
Municipal Outreach Officer

Along with municipal outreach, Andrea manages our Register of Historic Places, our website and our youth Poster Contest. A graduate of Memorial University - she completed a BA focusing on folklore, history, Newfoundland Studies and English, a Bachelor of Education and a Master of Arts in folklore. Andrea has been involved in the province's heritage sector academically and professionally for 20 years.

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Madonna Sullivan
Financial Manager

Madonna is the Financial Manager for HFNL. She attended the College of the North Atlantic for post-secondary school and graduated with a diploma of Secretarial Science. In 1989, Madonna began working for the Heritage Foundation and has been here ever since!

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Dale Jarvis
Intangible Cultural Heritage
Development Officer

Helping communities to safeguard their traditional culture, Dale has been working for HFNL since 1996. He holds a BSc in Anthropology/ Archaeology from Trent University, and a MA in Folklore from Memorial University. Dale has contributed as a board member and volunteer to many local arts and heritage organizations. Former newspaper columnist, and author of several books, he is a tireless promoter of local traditions.

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Michael Philpott
Built Heritage Officer

Michael is part of HFNL's built heritage office and oversees its designation and granting programs. He has a background in material culture and architecture with a BA (Hons.) from Memorial University, and a Bachelor of Environmental Design Studies from Dalhousie University. Michael also has an interest in documenting heritage structures and their stories.

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Terra Barrett
Historic Places Researcher Intern

Terra holds a BA in Folklore/ French and an MA in Public Folklore from Memorial University. She is researching the history, folklore and oral history of the province, and working on the Collective Memories project. Previously for HFNL, Terra conducted fieldwork in Petty Harbour including interviews with residents about their memories, stories and experiences while growing up there.

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Kelly Drover
Intangible Cultural Heritage Researcher

Kelly holds a BA in Folklore from Memorial University, with a background in a variety of heritage and archival work. Kelly is currently working on digitization and metadata of material from multiple community collections. Her interests include traditional arts and crafts, vernacular photography, and cemeteries.

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The Livyer's Log

The Heritage Foundation of Newfoundland and Labrador was established in 1984 as a non-profit government organization aimed at preserving the architectural heritage of the province. In 2008, the Foundation became involved with the intangible aspect of our heritage. Since then, the Heritage Foundation has played an active role in the preservation and restoration of built heritage, as well as the protection and promotion of the intangible knowledge, beliefs and practices of Newfoundland and Labrador.

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