

inglewood

ninth avenue SE



design guidelines

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■ acknowledgments

These design guidelines were prepared for the Inglewood Main Street Project and Business Revitalization Zone (BRZ) based on a template document developed by the Alberta Main Street Programme and the community's building revitalization program active from 1992 to 2001.

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■ the main street initiative

The Alberta Main Street Programme is a program of the Alberta Historical Resources Foundation, an agency of the Crown in right of Alberta created in 1976 under the provincial Historical Resources Act. Supported by the Alberta Lottery Fund, the Foundation promotes and assists the preservation of Alberta's heritage.

The Alberta Main Street Programme was formed in April 1987 through an agreement between the Alberta Historical Resources Foundation, Alberta Community Development and Heritage Canada. The objectives of the Alberta Main Street Programme are to: (1) assist in the rehabilitation and ongoing preservation of Alberta's historic main streets; (2) aid in the orderly development of these areas in order to enhance their heritage character; (3) improve the public's appreciation and understanding of the historic interest evident in such areas; and (4) promote the commercial revitalization of the main street area.

Although the Alberta Main Street Programme no longer receives financial support or coordinator training services from Heritage Canada, the program's philosophy and approach still follow that of Heritage Canada and of the Main Street Program of the U.S. National Trust for Historic Preservation. In May 1994, Inglewood entered into a partnership with the Alberta Main Street Programme after two years as a Heritage Canada Main Street initiative and is now one of twenty-three Alberta Main Street Program partner communities.

Inglewood became a participant on the strength of its historic building stock and commitment to maintaining and preserving the community's heritage resources while strengthening the financial viability and vitality of its historic commercial district. Part of this commitment is the development and implementation of design guidelines for the historic area.

The purpose of design guidelines

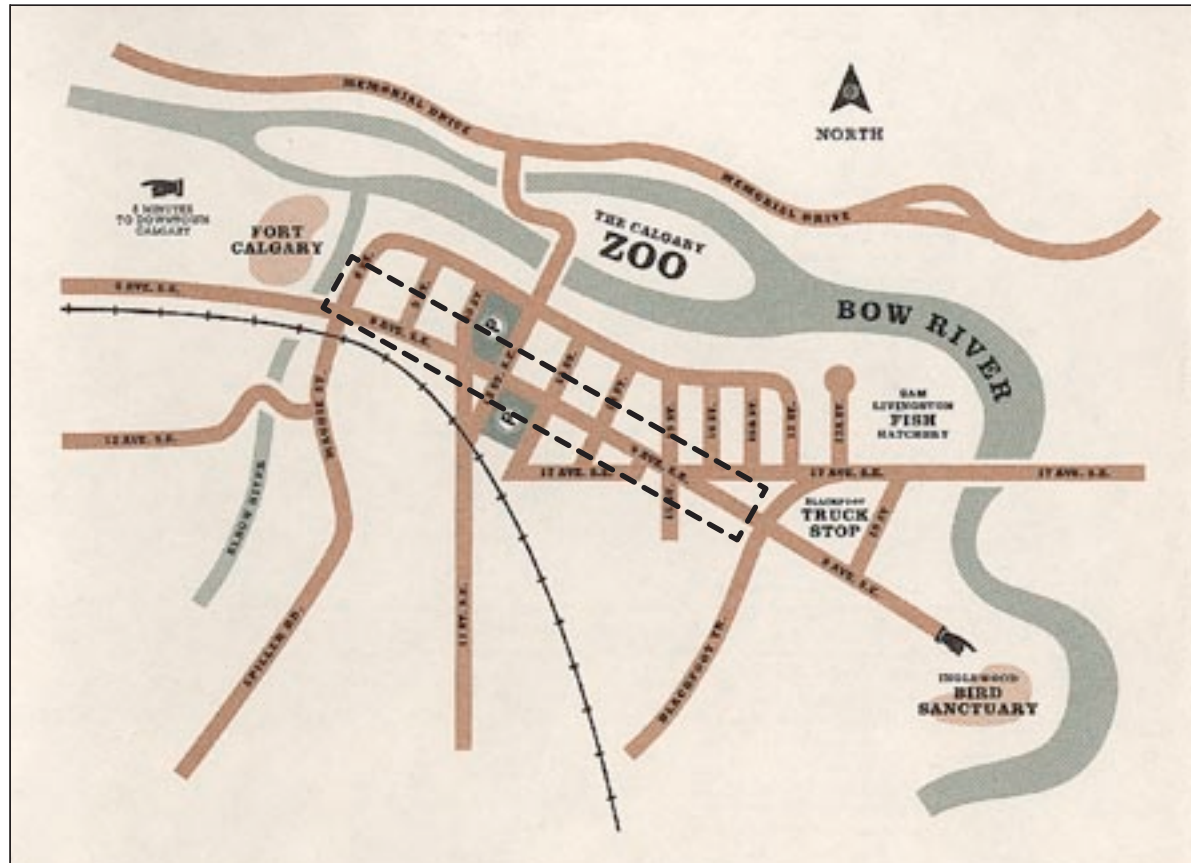
The accomplishments of Inglewood's nine-year Main Street initiative attest to the community's recognition of the historic and architectural legacy of its commercial area, and a strong commitment to safeguarding this legacy for the Inglewood's long-term visual appeal, quality of life, and economic well-being.



Brick facades and large building masses lend unique character and continuity to Inglewood's Ninth Avenue streetscape.



Sprawling commercial development and expanses of open space along the Elbow River reinforce the distinctness of Inglewood's commercial area from downtown Calgary.



The dotted outline indicates Inglewood's historic commercial area on Ninth Avenue SE, Calgary.

Communities adopt design guidelines as a tool to enhance their main street area and safeguard significant investment by the community and individual building and business owners in physical improvements. Design guidelines serve four main purposes:

- (1) They provide a document of building projects and a snapshot of the historic area after nearly a decade of sustained physical and economic renewal.
- (2) They offer valuable, practical advice on methods of maintaining and repairing historic and more recent buildings that have been put into practice in Inglewood and elsewhere.
- (3) They formulate design and preservation principles and illustrate these through the local examples and completed building rehabilitation projects.
- (4) Design guidelines identify opportunities for continued enhancement and enrichment of the main street area.

Preservation standards

These guidelines are based upon accepted international preservation charters and, in particular, the U.S. Secretary of the Interior's manual, *Standards for Rehabilitation*, which outline accepted principles and practices for the preservation of heritage buildings. In addition, the *Guidelines for the Rehabilitation of Designated Historic Resources*, jointly prepared by Alberta Community Development and the Alberta Association of Architects, sets standards for the rehabilitation of buildings within historic areas in Alberta. This document includes a discussion of the importance of planning and rehabilitation, the approval process for provincially designated buildings, general criteria for the protection of historic buildings, and illustrated guidelines of rehabilitation practices and techniques.

By articulating these basic principles, main street building owners and designers, together with local planning and development authorities and a design review committee, may proceed with shared understanding and expectations for the area. The guidelines attempt to explain in practical terms the general standards for heritage preservation and to link these standards with specialized construction techniques required for the renovation and preservation of heritage buildings. When applied, preservation standards often entail no greater effort or cost than common inappropriate approaches to building rehabilitation.



Guidelines attempt to provide a compilation of craft and expertise gained from years of building rehabilitation in Alberta's main streets.



■ additional assistance

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■ origins of inglewood's historic area

The residential community known today as Inglewood includes the oldest continuously settled part of the city of Calgary. In 1875, the Hudson's Bay Company closed its long-established post at Rocky Mountain House when the arrival of the North West Mounted Police made it possible to conduct trade safely in Blackfoot territory. A few small log buildings on the east bank of the Elbow River constituted the beginnings of the HBC association with Calgary and became the nucleus of a new town. Across the Elbow stood Fort Calgary and a trading post operated by the Bay's old rival, I.G. Baker and Company of Montana. The remaining land to the west was reserved by the Mounted Police as a grazing area for their horses.

During the next few years Fort Calgary was a sleepy little place, connected to the outside world through Fort Benton, Montana, the head of navigation on the Missouri River. Business was dull, and the HBC was near to closing its establishment when an electrifying rumour began to circulate. At the first meeting of its board of directors in 1881, the newly formed Canadian Pacific Railway Company decided to build its main line toward the Rocky Mountains by way of the valley of the Bow River. Somehow this news found its way west and, without a thought for whether or not it was true, speculators made a grab for large pieces of what they were sure would become a metropolis. As railway construction brought the new bonanza closer and closer, more settlers and businessmen swelled the population east of the Elbow.

While the rumour of a railway turned out to be true, its actual arrival brought a nasty surprise. The CPR did not care to deal with land speculators, and exercised its charter right to select townsite lands by choosing the Police grazing reserve. So, in August 1883, Calgary station was located west of the Elbow River, and many in the old settlement decided to follow it. When the new Town of Calgary was incorporated in 1884 it encompassed part of what is now Inglewood, but this area had clearly become a backwater and larger landholders worked diligently over the next two decades to attract industry.

Their efforts paid off. In 1890 the building of the C&E Railway to Edmonton, connecting to the CPR at Alyth Junction, spurred development. Stockyards, packing houses, a brewery and a sash and door factory followed. Housing tracts for workers, the East Ward School and a few churches filled out what became known as East Calgary.



View from Inglewood's west edge across the Elbow River to Fort Calgary and downtown Calgary.



A rare early photograph of Inglewood showing log and frame buildings accompanied by numerous tents. (Glenbow Archives photo NA-1315-9)



The last remaining example of a livery barn adjacent to a hotel, the former East End Livery reflects the community's early days. Built in 1908, it became a feed store and, from 1930–1998, was the home of weekly livestock auctions. It is an ordinary country barn with an urban touch—a modified Boomtown front.



Original Hudson's Bay Company Store, Inglewood. (Glenbow Archives photo NA-2074-2)

■ historic and architectural character

The old commercial districts of East Calgary developed along Spiller Road (then known as Macleod Trail) to the south in what is now the community of Ramsay, and along Ninth Avenue (originally Atlantic Avenue) roughly parallel to the CPR main line in what is now Inglewood. When the Calgary Municipal Railway laid out its Red Line along Ninth Avenue in 1909, new possibilities led to speculative building. After World War I, Ninth Avenue became the City's connector route to the automobile highway to the east.

Early photographs show that the first buildings in the commercial area were of the smallest and crudest character. Two of these survive today in Inglewood: the Hunt House at its original site near the Elbow River (the early HBC complex there), and a companion structure moved in 1931 to form part of the new Brewery Gardens. Both are small cabins, built of short cottonwood timbers. Later commercial buildings were built of milled lumber, probably in the turn-of-the-century "Boomtown" fashion, but any known survivors have been severely altered. The group of buildings which stamps its character on the avenue today consists of largely brick-built blocks constructed between 1908 and the beginning of the First World War. These buildings, except for the Edwardian Classical Revival bank, all exhibit facades in the Late Commercial style with their elaborate cornices, signbands and recessed-entry storefronts.

Building in the interwar years focused on the automobile. By the mid-1930s, numerous service stations and semi-industrial structures housing other auto-related businesses had appeared along the avenue. A few of these were built in the Moderne style, but the best examples, such as Webster's Garage and the tire shop located kitty-corner to it, have been demolished. Fortunately, two modest examples survive. After World War II, an abundance of low-cost vacant lots on Ninth Avenue attracted builders and resulted in the construction of many utilitarian blocks of minimal architectural interest, along with some neatly-finished buildings which reflect the International Style.

The unique history of Inglewood's commercial area creates its character and appeal and is expressed through the architectural qualities of its buildings. Architecture has been described as a kind of language. It is possible to interpret the architectural character of a place, through the application of a special vocabulary that speaks of the following general characteristics: variety of architectural styles, character-defining features and materials, compatibility of scale, arrangement of architectural details, and distinctive individual buildings or landmarks.

■ stylistic variety

Until the early 1960s, Inglewood's commercial area played a role similar to that of downtown areas in small to medium-sized communities in western Canada. The nearby residents relied on Ninth Avenue shops for goods and services. However, unlike these other places, Inglewood has always been part of a larger urban centre, and its changing role within Calgary has left its mark on the main street. The effect on merchants along Ninth Avenue was twofold: specialization to enable businesses to compete with larger concerns elsewhere in the city; and other forms of specialization intended to attract business from outside Inglewood. The proliferation of service stations and other auto-related businesses along the Avenue is an example of the second strategy, which depended on the flow of traffic eastward from downtown Calgary and the availability of low-cost land. Combined with the accumulated impacts of Calgary's boom-bust cycles, changing business strategies and needs have created a diverse architectural legacy.

Both old and new buildings are an important record of Inglewood's history. Many early storefronts were renovated extensively over the years to reflect changing fashion, technology, consumer needs and the ever-growing influence of the automobile. Merchants often updated their building fronts by simply adding new materials, leaving many of the original elements hidden but intact. Some of the new designs and materials were of high quality and are today of historical interest themselves. Others, although initially fashionable, have stood the test of time badly and relate poorly to both their older and newer neighbours. Some original designs and materials also failed to withstand the ravages of Calgary's climate and, without sympathetic and careful maintenance, have suffered from poorly-executed modifications.

Stylistic classification is one step toward identifying and preserving the best of Inglewood's historic fabric. Buildings can be classified through readily-identified attributes such as massing, rooflines, and details, but stylistic boundaries are often blurred, since each building is a unique response to the needs and financial resources of the original owners, the builder's skills, and regional influences. The following is a catalogue of styles that have been influential in the development of Inglewood's commercial area.



Automotive dealerships, light industrial developments and an impressive early-1900s streetscape coexist and contribute to Inglewood's diverse commercial environment.



These simple wood structures were typical of Inglewood's first Boomtown period. The frame building at left was a survey office, with "Wolff and McVittie" on a large sign. A.W. McVittie lived in the log shack at right, which is now on display in Heritage Park. (Glenbow Archives photo NA-659-17)



This former radiator shop is now an upscale furniture store. Built between the wars, the facade disguises the arch-roofed building behind. It is a direct descendent of the Boomtown style and an example of the many automobile-related structures once common in Inglewood.



Narrow upper-floor windows and a relatively simple bulkhead panel design relate the Aull Block to the Early Commercial style, even though buildings typical of the style were less elaborate, wood-clad buildings.

Boomtown (1883–1890)

The earliest commercial buildings in Alberta were modest wood frame buildings built in the Boomtown style. These buildings are characterized by a front facade or false front which extends upward past the end gable, hiding it and giving the appearance of a larger building. By presenting a larger and more impressive facade to the street, the false front increased the visibility of the business and the available sign area. Typical Boomtown buildings were simple one-storey wood structures with small windows intended to illuminate the interior rather than display goods. These structures were sometimes later adapted into larger two-storey forms which resembled Early Commercial storefronts.

There were several small shacks built of local timber in what is now the western end of Inglewood prior to the arrival of the Canadian Pacific Railway in August 1883. The arrival of the railway sparked a frenzy of construction on unsurveyed land. With the scarcity of milled lumber, these new buildings resembled their older neighbours. Later examples reflected the “Boomtown” style as pioneer sawmills and the railway supplied materials needed for frame construction. Many of these later buildings were skidded across the Elbow River in the winter of 1883–84 to the CPR townsite, where the Canada Northwest Land Company offered surveyed lots and a rebate for early builders. This migration was followed by a long period in which little new construction occurred. The buildings which remained have either since disappeared or been severely altered. Two examples of the earliest type were relocated in the 1930s as museum specimens and survive today, as does the Hunt House located behind the Deane House.

Early Commercial (1908–1914)

Early Commercial buildings are typically wood frame structures like their Boomtown predecessors but tend to be two rather than single-storey buildings. The storefront consists of display windows which often flank a central recessed entrance. The storefront is a spanned by a sign band, usually of painted pressed metal, and the upper facade generally features single or double-hung sliding windows. A parapet cap of wood, sometimes with decorative brackets, or a more elaborate pressed metal cornice delineates the top of the building front. Early Commercial buildings often incorporated prefabricated design elements that were available in pattern books, catalogues and through lumber yards.

Edwardian Classical Revival (1911)

Prevalent in Alberta during the Edwardian period, this style is characterized by the revival of classical Greek or Roman details such as applied columns, prominent cornices and entablatures. Monumental in effect and associated with antiquity and permanence, the Edwardian Classical Revival was popular with institutions such as banks and courthouses. Many old bank buildings are found on Alberta's main streets, usually of masonry construction, are examples of the style.

Late Commercial (1910–1960)

Although they share details such as cornices and storefront elements with their earlier counterpart, Late Commercial buildings are generally larger, of brick construction and, in many cases, feature the use of structural steel to facilitate larger window and storefront openings. This style is well represented on Ninth Avenue, with its large-scale buildings, elaborate, pressed-metal cornices, and wide, multi-part windows on both the storefront and upper levels.

Moderne or Streamlined Style (1930–1960)

The Moderne or Streamline style originated in the United States during the 1930s and is sometimes associated with the more decorative “big-city” Art Deco style. It was inspired by industrial design trends and a “machine aesthetic” which swept through architectural and consumer product design. The style was applied to a variety of main street or highway buildings such as service stations, restaurants and cinemas. With their emphatic horizontal masses and streamlined or flowing forms, Moderne buildings adapted well to open spaces and automobile-influenced landscapes, although there were also many successful examples of infill construction along crowded streets.

Moderne buildings are characterized by generally horizontal masses and streamlined or flowing building forms with an asymmetrical and often unconventional treatment of windows and other building elements. They feature non-traditional such as glass blocks, pigmented glass tiles, and stainless steel or chrome-plated elements and trims. Rounded corners and strip windows complement smooth stucco finishes and spare decoration, often in the form of narrow raised horizontal bands referred to as “speed lines.”



The Gresham Block's large scale, extensive glazed storefronts and broad upper window openings are made possible by structural steel supports and are characteristic of Late Commercial buildings.



The Bank of Commerce (now CIBC) building is a Classical Revival design adapted for a mid-block location with its cornice, heavy stone-clad base, quoins, and the ornamented windows and entrance. (CIBC Archives photo)



Bold octagonal windows and stucco exteriors were common and economical adaptations of the Moderne style to commercial buildings.



Located just off Ninth Avenue, the Stewart Barn is clad in painted wood siding similar to the exteriors of many early buildings Inglewood.

Post-1960 stylistic trends

The rapidly changing, diverse and relatively recent nature of post-World War II building designs makes it somewhat more challenging to distinguish architectural styles in this period. This later period can be broadly characterized by a simplicity of design, absence of decoration, and usually prefabricated materials such as anodized aluminum, prefinished sheet metal and vinyl siding. Inglewood's commercial area includes many examples of relatively recent construction like this—steel-frame and concrete-block cubes that, in their minimal design and assembly, are a modern-day counterpart to the easily and economically-built shacks of the Boomtown period. Interspersed with Inglewood's new construction are many older structures that have been radically altered with the addition of fashionable forms, such as narrow sloping canopies, or inexpensive exterior finishes such as corrugated, prefinished sheet metal panels.

■ character-defining materials and features

In Inglewood's early years, the selection of building materials was limited to native timber and sod. Even the most skilled early builders used only axes and other simple hand tools and, consequently, the buildings from this period resembled each other very closely. A distinctive vernacular style grew out of the experience of the Métis buffalo hunters and others that built and lived in these simple dwellings. Even had a trained architect found him or herself at the junction of the Bow and the Elbow Rivers in the 1870s, this restricted palette of materials would have greatly constrained his or her professional abilities. These limitations, as much as fashion, continued to influence the appearance of Inglewood's main street in later decades.

Sandstone, once the hallmark of the builder's art in Calgary, is a later example of the influence of building materials on Inglewood's character. As the 1908–1914 building boom hit its stride, good quality sandstone became increasingly scarce and expensive as speculative builders along Ninth Avenue competed with an extensive, City-sponsored institutional building program which produced the first city hall, library and a series of grand sandstone schools, including Inglewood's own Alexandra and Colonel Walker schools. As a result, the use of sandstone on Ninth Avenue is mostly restricted to lintels, sills, and decorative elements such as pilaster bases on otherwise red brick facades. The many brickyards in the Calgary area assured an abundant supply of this material. The city's role as a warehousing and distribution centre also contributed ample quantities of plate glass, galvanized and tin-plated sheet metal, door and

window hardware, and the popular paint colours of the day. These historical and economical factors account for the strong family resemblance of Inglewood's building stock.

Painted wood

Painted wood has been used in storefront construction in all of Alberta's stylistic periods. Two of Inglewood's oldest surviving commercial buildings had mostly wooden storefronts, although these have since been concealed beneath stucco. The exterior cladding on earlier buildings, particularly on the side and rear elevations, sometimes consisted of bevelled or cove siding. More elaborate buildings were sometimes decorated with intricate wood mouldings, brackets and trims which were readily available through catalogues and local lumber yards. Even later buildings of brick construction had wood mouldings, trim and other decorative elements, as well as door and window frames. Although wood was sometimes left unfinished in the early years, linseed oil paint was also applied for protection against the elements. As the quality and availability of oil-based paints improved, they became a standard finish for wood storefront elements. Since the 1960s, materials such as vinyl, anodized aluminum and PVC have competed with paint as options claiming to provide a long lasting, low-maintenance finish.

Masonry

The great fire of 1886 in Calgary amply demonstrated the vulnerability of densely-clustered wooden buildings to destruction by fire. Subsequent building in commercial areas was carried out in sandstone or brick. In Inglewood, nearly all of the older Ninth Avenue buildings are brick-clad. Other buildings feature structural frames of poured concrete. Exterior detailing in sandstone is limited in most cases to window sills and lintels, extending rarely to the bases and capitals of pilasters. The notable exception, the Alexandra Centre (formerly the Alexandra School) was built in three phases, the first two (1906, 1908) of which were entirely in sandstone, with the final phase consisting of a concrete block gymnasium addition completed in the early 1960s. The former Oddfellows Hall (1958) is built of concrete block, as are a number of rather plain commercial buildings from the same era. The Silver Threads Building, dating from 1909, appears to have "cast stone" window sills in the 1912 extension. Cast stone, concrete cast in moulds to resemble stone, is an otherwise rare material in Inglewood. Tyndall stone, a distinctive mottled limestone from Manitoba, is used extensively on the Edwardian Classical Revival facade of the CIBC bank building.



The CIBC building combines an all-brick exterior with details in pressed metal (cornice), brick (quoins and piers) and sumptuous, decorative Tyndall stone window and entryway surrounds.



The Alexandra Centre represents several, radically different, phases of masonry construction. The original school at the rear of the complex, distinguished by its quarry-faced sandstone exterior, is obscured by much later, post-World War II concrete block addition nearest the street.



The elaborate cornice of Fire Station No. 3 is an excellent example of the prefabricated and customized pressed metal facade elements popular in the early 1900s.



A smoothly curving stucco exterior, speed lines (upper right) and “*brise soleil*” canopies above the windows make a dramatic Moderne building.

Sheet metal

Tin-plated and galvanized sheet metal were an early exterior cladding and served as a rudimentary form of fire protection. Pressed metal, shaped to resemble rock-faced stone masonry, gave the appearance of solidity to an otherwise plain wooden wall. It could also be used as a decorative element, as in the upper window lintels on the 1908 Aull Block, where it resembles sandstone. Similarly, sheet metal formed to resemble classical stone details such as a cornice, are found on most of the surviving Late Commercial buildings in Inglewood. A coating of paint and sand could then be applied to allow pressed metal to imitate sandstone. Pressed metal sheets with raised floral or geometric patterns, most commonly found on interior ceilings, also appears outside as the finish on the soffits of several recessed entries. Other uses include formed and soldered details such as raised lettering on architectural signs, decorative urns and cornice brackets. Some much more recent buildings have been clad in prefabricated ribbed sheet steel with enamel finishes, similar to those of industrial structures.

Glass

Commercial buildings occupied on the main floor by merchants are designed to capture the attention of prospective customers and to display goods or advertise services. Large glass windows have been an important means of achieving these aims and continue to make up a large part of commercial facades to this day. Early Commercial and some Late Commercial shopfronts featured clerestory or transom windows in a band above the main display windows. Interiors with high ceilings could then be illuminated by natural light, which was often dispersed inward by the use of special prism glass in the clerestory. Apart from its role as a transmitter of light, glass in later years could be used to clad parts of building exteriors and as a structural component. Pigmented glass (sometimes known as Carrara glass) was used rarely in Inglewood to modernize older facades, and such examples as there were have disappeared. Glass block was more commonly used and several older examples survive. This material has recently become popular in renovations and new construction.

Rolled and extruded metal

The use of rolled steel pipe as storefront support columns is quite common among the Early Commercial style shopfronts on Ninth Avenue. In earlier times and more affluent areas these

columns would have been more ornate and made of cast iron. In some cases, shopfront window mullions and trim have been made of extruded or rolled metal. The fine examples on the Carson Block have been given a bronze finish. Steel support beams are also common, but are almost all hidden within the building's cladding or decoration.

Stucco

The widespread use of stucco as a material for exterior finishing emerged with the Moderne style in the 1930s. Stucco is well suited to this style's emphasis on bold geometry, smooth and often curved surfaces, and spare ornamentation. In Alberta a smooth finish in white was the norm, but local variations exist. The surviving Inglewood examples fit the usual pattern. Stucco was also used to renovate the exteriors of older structures, sometimes with mixed results, and could be useful in applying a smooth or decorative finish and colour to an otherwise utilitarian concrete block building.

■ scale and repetition of features

A visual survey of Inglewood's Late Commercial buildings reveals several underlying considerations in the traditional design process: appropriate scale in height and width, and the repetition of facade details such as storefront layout, decoration and upper window patterns. A cohesive and harmonious visual character was the objective. Although some of the surviving examples are dispersed along Ninth Avenue, these buildings were designed to stand side-by-side in compact groups. The history of Inglewood's built environment, however, has militated against these intentions. The boom-bust cycle, together with demands for new building types, new materials and new designs, has long since disrupted the traditional pattern. Ninth Avenue's streetscape is linear, dispersed and characterized by open spaces and the varying scales and designs of its buildings.

Horizontal and vertical alignments

The horizontal lines and patterns in the facades of Early Commercial and Edwardian Classical Revival buildings helped to relate one building to the next. Where clusters of these buildings survive today these elements represent an important heritage value. Later buildings which filled spaces amid these clusters often lacked traditional details, yet they usually reinforced the



Large display windows, a clerestory of textured glass and large upper-floor windows on the Dougall Block contribute to a facade which substantially consists of glazed surfaces for a traditional brick structure. Other Ninth Avenue storefronts include glass bulkhead panels, an unusual feature intended to admit light into the basement storage areas.



Despite significant alterations, their lack of detailing and stylistic diversity, these buildings are clearly related in overall height, width as well as in the loose alignment and rhythm of prominent facade features such as windows and doorways.



Repetition of details such as the leaded clerestory windows, bulkhead panels, recessed entrances, and brick piers maintains relationship and balance between these traditional storefronts.

unity of the streetscape when they were constructed on or near the property lines. Building heights on Ninth Avenue vary considerably, but within a defined range, which again provides some visual continuity. Newer structures on large open spaces along the street have often been set back on the lot, but do not disrupt the traditional pattern when they are well separated from the blocks of clustered buildings.

Shopfronts and entrances

Although their form and configuration have evolved dramatically, storefront displays have always been a basic method of merchandising. In traditional buildings, primary entrances were usually symmetrically located and were often recessed into the building front to provide weather protection and to maximize exposure of the window displays. Large display windows were supported by painted ornamental wooden bulkheads, while clerestory windows above them allowed natural light to reach deep into the store. Since about 1930 there has been a steady trend toward larger windows, and more direct street exposure through wider and shallower recessed entrances, or no recess at all. New structural techniques and materials have allowed this trend to progress to the point that only glazing appears to separate the street from the interior. In Inglewood this trend also appears on buildings which have been set back from the street, on large open lots, in imitation of strip malls and shopping plazas.

Awnings and canopies

Traditional awnings were made of heavy canvas over a metal frame, were retractable, and served to shelter pedestrians and to control bright sunlight entering display windows, particularly those that faced south. On dull days and during inclement weather these awnings could be folded against the building. Few traditional awnings survive in Inglewood, but some of the south-facing Early Commercial style buildings bear visible marks where awnings had been: bolt holes for mounting brackets, and scars in the brick made by years of hand-cranking the retraction mechanisms. An architectural canopy is usually a fixed part of a building which projects over a shopfront or entryway, providing shelter from the weather. They are often associated with Moderne style buildings or post-World War II structures influenced by the International style. Although canopies in these cases reinforce a desired horizontal effect, they also serve a practical purpose when fashionably large windows face into the sun. Fixed canopies became a popular addition to older, usually plain, buildings during post-1960

renovations. Sloping wooden or metal canopies offered some minimal protection to flat-fronted buildings, but were more often used to provide a sense of unity to a facade as well as new profile and colour scheme. The advent of the metal-framed vinyl awning (a fixed feature rather more like a canopy) offered a relatively quick and low-cost way to brighten up an old building. Back-lit translucent awnings also function as signs, which can serve a useful purpose in isolated strip-malls and highway truck-stops, but detract from densely-clustered main streets, and have no place on heritage buildings. On Ninth Avenue in Inglewood, carefully placed vinyl awnings have been used to enhance otherwise utilitarian shopfronts, and to provide extra ground lighting and a sense of entrance for buildings set back from the street on large lots.

Signs

Signs have traditionally been an important component of business development in Alberta communities. The variety of signs and sign types has added to the visual character of commercial districts. The earliest forms of signage were:

Fascia signs were usually located above the shopfront, and below the second floor windows, where they could be easily read from the street.

Projecting signs helped identify businesses to pedestrians on the sidewalks, and to viewers at a distance. An early variant was the rooftop projecting sign, such as a cutout of a trotting horse signifying a livery stable. In small communities such signs were readily seen as customers approached the town or business district. Before World War I such a sign appeared in Inglewood on 10th Avenue, advertising a tinsmith shop. In the 1920s and 1930s projecting signs began to sprout from shopfronts, particularly after the introduction of electricity, making illuminated and animated signs possible.

Wall signs and large advertisements painted on building walls took advantage of exposed sidewalls and differing building heights. Painted signs on the front facades of early buildings were probably the first type to appear.

Window signs appeared on both lower and upper floor windows, advertising products and services.

Architectural signs usually display a date, building name or symbol which are an integral part of the building.



An elaborately detailed projecting sign and an accompanying fascia sign in the form of signband lettering (upper right). Layers of mural-sized wall signs are still legible (below) and were common in commercial areas. Restoration of these “ghost signs” has become popular.





An inconspicuous but interesting architectural sign identifies Blyth Hall and its date of construction, 1923.

Flagpoles

Courthouses, schools and other institutional buildings were nearly always topped by an ornamental flagpole, usually flying a flag. Similar structures such as banks and other buildings with monumental pretensions also incorporated tall flagpoles, where flags were flown on national occasions and to salute visiting dignitaries.

This archival photograph of Inglewood's Bank of Commerce building provided evidence for a flagpole, which was reintroduced in as part of the facade restoration program (right). (Photo below courtesy of CIBC Archives)



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■ standards for preserving historic buildings

The following standards for heritage preservation are based on international preservation charters and the U.S. Secretary of the Interior's *Standards for Rehabilitation* manual.

Compatible Use. Encourage compatible (re)uses of historic structures that require minimal exterior alterations and which do not adversely affect the buildings' character.

Original Character. Preserve the original character of historic resources and avoid the removal or alteration of historic materials or distinctive features.

Style and Craftsmanship. Treat distinctive stylistic features and examples of skilled craftsmanship with sensitivity.

Historic Period. Recognize all historic resources as products of their own time. Discourage interventions that seek to recreate an earlier appearance without a historical basis.

Layering. Alterations and layers reflect the evolution of historic resources and may themselves be valid contributions to buildings' character. Remove these layers only when they are established to have little interest and the underlying fabric has demonstrated historical value.

Methods and Materials. Repair rather than replace deteriorated architectural features. If replacement is necessary, match the substitute material to the composition, design, texture, and colour of the original. Duplicate missing features accurately, if at all, based upon historic, physical or pictorial evidence rather than on conjectural design or the mere availability of surplus elements from other buildings or structures.

Environmental Control. Upgrade insulation and environmental controls in ways that respect the historic building fabric, maintain the equilibrium of traditional building systems, and that do not set processes of deterioration in motion.

Surface Cleaning. Clean surfaces with the gentlest means available, and only if the exterior indeed requires cleaning. Many common cleaning methods damage historic fabric and should not be considered without thorough testing. Sandblasting is strongly discouraged for brick, stone or wood.



Jointly prepared by Alberta Community Development and the Alberta Association of Architects, *Guidelines for the Rehabilitation of Designated Historic Resources* provides standards for the rehabilitation of historic buildings.



Alberta Community Development's *Heritage Notes* series provides detailed information on the technical aspects of building preservation and maintenance.

Contemporary Design. Contemporary designs for alterations and additions to existing properties should not destroy significant historic or architectural fabric. These designs should be compatible with the size, scale, colour, material and character of the building and its environment, while respecting and enhancing the spirit of the existing building.

Reversibility of Work. Add to or alter historic resources only as necessary and in such a way that these can be removed, leaving the essential form and integrity of the resource intact.

Relocation. Dismantle or relocate historic resources only as a last-resort means of protection.

Reconstruction. Restrict reconstruction to specific missing details based upon sound documentary evidence. Avoid replicating entire historic resources.

Recording. Before undertaking any alterations, take measured drawings and photographs of major features that could be damaged or lost during construction.

Changing Details. Deterioration of building components may be due to poor original design or construction methods. Since accurate reconstruction of the detail would reproduce the problem, replication should preserve its appearance with better design and materials.

Building Codes. It is more important to safeguard the lives and safety of building occupants than historic fabric. Design safety standards are specified by the Alberta Building Code. Where Code compliance jeopardizes the essential character of the resource, consult with municipal and provincial authorities to find alternative ways of achieving an equivalent safety standard while minimizing the impact on the historic fabric.

■ know your building

Successful building rehabilitation projects result from careful research, planning and design. Project planning is an incremental decision-making process that relies on an understanding of architectural features and the contexts in which they are appropriate. The preceding sections showed how styles are expressed through distinctive combinations of architectural features. Most buildings are, in fact, embodiments of a mix of historical influences rather than textbook examples of architectural styles. Visual assessment and historical research reveal each building's unique combination of history, uses and design elements that guides rehabilitation strategy, whether that be a preservation, restoration, reconstruction or an enhancement project.

Visual assessment

Use the style guide on pages 7 to 10, the glossary of architectural terms in Appendix A, and archival research below to identify original or important building features as well as later additions and missing elements. Be aware that elements of any date may be valuable and even irreplaceable pieces of the building's history and architectural character.

In Inglewood, very few historic photographs were available and, as a result, much information on building history and architectural character depended on careful investigation of the layers of materials on the facades themselves.

Photograph the building in its “as-found” condition before probing and removing elements from the facade. A clear, straight-on (elevation) photograph taken from across the street, and photographs of construction details, are valuable references for the design and rehabilitation process. Study the building for clues such as images of missing features in built-up paint layers. Photographically document the progress of exploratory and construction work, since uncovering evidence is often a destructive process. The advice of a qualified professional can help your research and the implementation of your plans.

Historical research

You may need to do additional, off-site research if parts of your building are missing or have been changed. Gather historic photographs from newspapers, local residents, and heritage organizations such as the Glenbow Museum, Provincial Archives of Alberta, City of Calgary Archives, the Old Town Calgary Society, and archival collections of individual companies such as banks. Try to contact people who have been associated with the building. Parade snapshots and family photographs that show buildings in the background can give valuable information.

Extent of alterations

Alterations occur for many reasons: old or inferior materials deteriorate and are replaced with newer products which may cost less and perform better. In the past, piecemeal replacement of failing building material or “fabric” typically led to more extensive facade renovations as owners opted to combine routine maintenance with an update of their building's image. Buildings were often influenced by contemporary architectural trends.



Architects inspect original brick and Tyndall stone details beneath a “slip cover” on the CIBC building as part of preliminary planning for the building rehabilitation project. The stone details had been hacked away by renovators and were costly to replace.

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Minimal Alteration Blyth Hall (top) and the Carson Block (lower example) have experienced only superficial exterior alteration over the years. Each building's historic character is apparent and can be restored through minimal intervention such as the removal of paint and inappropriate awnings and signage.

Moderate Alteration The Befus Block (top) and Faces building (below) facades are more extensively altered, but they retain enough original design elements to determine their historic character. The Befus Block's brick facade was restored from beneath the stucco, and the upper windows and cornice were reinstated. Among other changes, a wood mansard roof was removed from the Faces building to reveal a curved Moderne facade and entranceway.

Significant Alteration The Black Block (top) and Alexandra School (below) are somewhat differing examples of significant facade alteration. The Black Block's early character is completely obscured by newer claddings, doors and windows. The original facade may in fact no longer exist. The original Alexandra School is clearly distinguishable, but the concrete block addition has radically affected the building's street aspect. Restoration of either facade's historic character would require extensive research and design intervention.

Clearly, alterations to a historic building need not degrade its significance; indeed, they may contribute to it. Traces of varied building styles and alterations are valuable indicators of the passage of time. They tell a story both of the building and the community in which it played, a continues to play, a part.

Three “degrees of alteration” are a convenient way of characterizing the extent of change undergone by a building. They do not appraise its historic or architectural value; rather, they are tools for identifying architectural assets and design options.

Minimally altered buildings retain most of the original facade details and materials. The original building character is clearly evident and the structure is said to have a strong historical integrity. **Moderately altered** buildings have undergone some changes, but enough original fabric and detail remains to discern the original building character. **Significantly altered** buildings exhibit little of their historic character because the original construction and details have been removed or covered up with more recent additions.

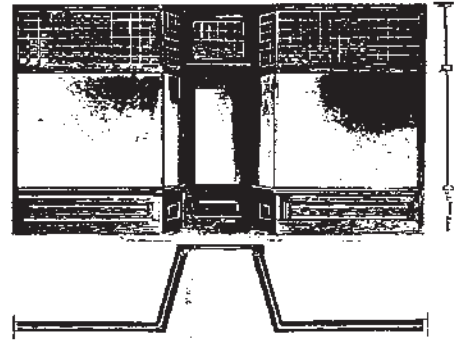
■ design options

With the background research and building analysis complete, your design solution will follow one or perhaps a combination of several approaches illustrated on the following pages. The building’s present condition, the nature and extent of alterations to it and the design approach you choose will dictate the type of rehabilitation work required.

Maintenance and repair

“An ounce of prevention is worth a pound of cure.” Timely and appropriate maintenance prevents undue deterioration and saves money in the long term. This is especially true of historic buildings that have survived with minimal alteration. Regular maintenance addresses minor deterioration of painted surfaces and repair of broken or deteriorated components.

When inspecting buildings, remember that it is vital that water removal systems such as roof slopes, grades around footings and foundations, and flashings and eavestroughs all function properly. Maintenance should seek to treat the cause and not merely the symptom. The underlying design problem must be identified before a good remedy can be found. The solution must fit the problem. Look for the simplest solution.



Design No. 3

This is one of our most handsome fronts with metal corner bars. The prismatic glass--set in metal--in transoms gives it a very attractive appearance. It also throws the light well back into the building.

The lower lights are glazed with best polished plate glass. All material and workmanship are first-class. In furnishing this front we include the following items--

1 Door, Glazed Plate Glass	2 Front Panels
1 Transom, Glazed Prismatic	7 Side Panels
1 Transom Bar	4 Lights, Prismatic Glass "Set in Metal"
4 Sills	4 Lights, Plate Glass, Beveled
2 Metal Corners	4 Lights, Plate Glass, Beveled

Stops are supplied instead of sash for this front.

SIZE OF WINDOW	SIZE OF DOOR	PRICE
42 IN. FT. IN.	12 IN. FT. IN.	
18-0 x 10-0	3-0 x 7-0	\$610.00
20-0 x 11-0	3-0 x 7-0	728.00
24-0 x 12-0	3-0 x 7-0	866.00

For design and price of store fronts see pages 45, 46 and 59.

The vocabulary of traditional buildings was standardized so that entire ready-to-order storefronts were available through catalogues. Planning for Inglewood’s building projects relies on physical evidence from the buildings themselves, documents such as these, and the expertise of builders and architects.

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Enhancement Transforming one of Ninth Avenue's few remaining houses into a bistro and coffee shop required relatively little design intervention. Enhancements included the removal of redundant signage and unnecessary wires, windows repairs, and repainting of the building and deck.

Restoration and Repair Most rehabilitation work on the Carson Block occurred at the lower storefront level. It included restoration of the entryways, installation of new storefront glass, replication of missing brass details around the windows, and repair of all the original door hardware. The entire brick facade was repointed where necessary and cleaned.

Reconstruction An intensive rehabilitation program was needed to restore the Befus Block. Work included stucco removal from the entire facade, and the subsequent removal, cleaning and reinstallation of the bricks. New upper floor windows were built to fit the original openings and an upper cornice was assembled and installed to replicate the missing original feature. Extensive reconstruction of the lower storefront contributed to the restoration of this building's historical character.

Removal of applied surfaces and materials

Original building materials that have deteriorated through inadequate maintenance or that are simply perceived to be outdated are often covered by more recent products. This sometimes occurs in the form of a “slip cover” that conceals much or even all of the original facade. These additions tend to be undesirable from a historic and aesthetic point of view because they mask important building features and result in a disjointed, patchwork appearance. They may also be unsatisfactory from a functional point of view because of poor compatibility with earlier building systems.

Buildings are moderately altered if the original building fabric and features exist intact below more recent materials. By carefully removing these later materials, it is possible to unveil and restore the complete original design.

Replacement of missing historic features

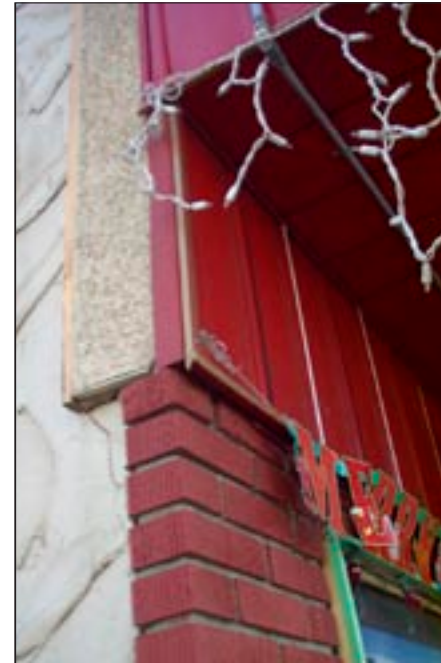
Minimally and moderately altered buildings may lend themselves to a preservation or restoration approach. In this strategy, missing historic features such as windows, decorative details, or exterior finishes are reconstructed to recapture historic character.

Reconstruction of a facade to a specific period

Reconstruction of a facade to a certain period is an option for owners of significantly altered buildings that are missing most or all of the original facade. This approach is recommended only if there is sufficient documentary evidence of the original facade materials and detailing. Historic photographs and existing building clues are the best guide for reconstruction work.

Facade enhancement

It may not be possible to restore moderately or significantly altered facades because of a lack of documentary evidence, shortage of funds, or because the original building design is unsuited to its current use. An alternative to restoration in such cases is an enhancement approach that (a) develops the architectural (as distinct from historic) character of the building, and that (b) is sympathetic and complementary to the character of the historic streetscape. This approach is also useful for the design of new “infill” buildings discussed later in the this document.



Layered finishes on this facade include a heavily textured stucco, brick veneer, and prefinished sheet metal, reflecting successive programs to update the building's appearance in low-maintenance materials.

Address causes, not symptoms

A wood window sill is losing paint and beginning to rot. A close examination shows that gradual building movement has tilted the window sill slightly inward, creating a dip where water can pool. Repairing or replacing the sill without correcting the slope would, clearly, be a temporary fix only. And replacing the entire window unit with an off-the-shelf, on-size-fits-all product would be an unnecessarily costly drastic and expensive strategy. Careful assessment of building issues contributes to more effective and appropriate solutions.

■ development permit process

The following is intended only as an informational overview. It is recommended that any prospective development permit applicants contact the City of Calgary directly for a more comprehensive review of the process.

A development permit is considered necessary for the creation of an excavation or stockpile; construction of a new building; addition to, repair, or replacement of an existing building; or a change in the intensity of the use of land or a building. Although a development permit is required for most new construction or changes of use, exemptions do exist and it is best to check the City of Calgary Planning Department. For example, even though a proposed development may not normally require a permit, failure to meet one or more bylaw requirements may necessitate a development permit. In addition to your development permit, a building permit may need to be issued prior to undertaking any construction work.

Development permit applications are submitted to the City. Application processing times vary based on the type of proposed development. Most applications are processed within six weeks, provided that the submission is complete and no supplementary information is needed. Larger, more extensive developments or applications requiring community input may take longer to process. The application is typically reviewed by several City departments, the Design Review Committee of the Inglewood BRZ, and the Redevelopment Committee of the Inglewood Community Association.

The application is also reviewed to ensure compliance with the Land Use Bylaw and any policy plans, including the Inglewood Area Redevelopment Plan and these design guidelines. When any issues that arise from the review have been resolved to the satisfaction of the City's Development staff, a decision will be rendered by either the Development Officer or the Planning Commission. The applicant is then informed of the decision and of any specific concerns that were identified by the reviewing bodies.

For more details on the Development Permit process please contact the Planning and Building Department of the City of Calgary.

design guidelines **rehabilitation procedures**

■ bulkheads

Bulkheads are the area beneath the main storefront windows which provides a raised display space for merchandise and provides a solid surface in a location vulnerable to damage by pedestrians, bicycles and snow shovels. Traditionally constructed of wood, bulkheads were often accented with recessed panels, decorative mouldings and distinctive colour schemes that created a unique building signature readily perceived by pedestrians. Vertical divisions in the panels also gave rhythm and continuity to the lower storefront. Panels were sometimes fitted with vents or windows to admit light into basement areas. Ceramic tile or Carrara glass also appear as original bulkhead finishes in later storefronts or as veneers added to earlier fabric. Masonry structures sometimes included brick and stucco treatments in bulkhead areas.

Inappropriate bulkhead alterations

Display window upgrades and the susceptibility of bulkheads to deterioration often resulted in the replacement of the original materials and loss of these decorative features. Bulkheads were removed or covered with newer aluminum and vinyl cladding or quick, affordable substitutes of rough-sawn wood and low-grade plywood. Lacking the texture, colour and detailing of the original elements, these materials typically weaken buildings' architectural character.

Bulkhead preservation and restoration

- Carefully inspect bulkheads for deterioration. Recessed entryways are usually better preserved than sidewalk areas.
- Protect, maintain and repair all existing historic bulkhead components. Seal open joints before painting and ensure flashings direct water away from the base of the storefront.
- Remove unsympathetic or obvious recent additions and use historic photographs to identify original features such as coal chutes, windows or vents.
- Preserve bulkhead alterations of Carrara glass, ceramic tile or other materials that are stylistically interesting and important aspects of the building's history or overall design.



The alignment and detailing of bulkhead panels on the Dougall Block match the rhythm of the clerestory windows above, lending continuity to the outward-facing and recessed portions of the storefront and drawing the pedestrian's eye inward from the sidewalk.

Bulkhead replacement

- Surviving original bulkheads that are too deteriorated to repair can be reproduced using a design and materials that match the original as closely as possible. Photograph and measure the existing bulkhead as a guide for reconstruction.
- Reproduce missing details only if warranted by historic photographs or physical evidence.

Bulkhead adaptation for enhancement projects

- New bulkheads designed to replace missing fabric should be appropriate to the scale and construction of the building and enhance the building's character.

Below, from left to right: sequential reconstruction of fir bulkhead panels for the Aull Block: framing the bulkhead; sheathing and paper; treating cut panel cladding with preservative; installing the vertical tongue-and-groove panelling; and the completed bulkhead.



Above, investigative work on the bulkhead panels for the Fraser and Seabloom Block uncovers wood shavings used as insulation. Original details included wood profiles and unique glass bulkhead panels reinforced with embedded wire mesh. The completed storefront is shown below, right.



Bulkhead panels for Junktiques are assembled on the basis of research and the experience of a restoration architect. No evidence of the original design survived on the significantly altered storefront.



■ piers

Piers are vertical masses of masonry which are traditionally located at either side of the lower storefront. In masonry structures, they are crucial load-bearing components that transfer the weight of the upper facade past the storefront windows downward into the foundation. Piers' secondary but important aesthetic function is to emphasize the edges of individual storefronts, thereby distinguishing each building from its neighbours and contributing to rhythm and scale in the streetscape. They sometimes extend upward to establish visual continuity between the lower and upper regions of the facade and divide the building front into bays.

Inappropriate pier alterations

It is generally inappropriate to cover or obscure the original masonry piers of a historic building. This sometimes occurred during renovations, when masonry buildings were clad entirely with slip covers of vinyl or sheet metal and storefront windows were reduced in size or removed altogether. Valuable historic features were sometimes defaced in the process (please see CIBC example, page 19), vertical relationships in the storefront sacrificed and, occasionally, structural problems evident in the piers were obscured.

Pier preservation and restoration

- Retain and repair the original piers if possible. The original piers likely exist because they serve an important structural function. However, it is possible that the exterior surface has been damaged. All original pier components should be retained and repaired. Consult a structural engineer if the structural integrity of the piers is uncertain.

Pier repair

- If original piers exist but have been covered with an unsympathetic material, consider exposing the original material and repairing the masonry.
- Consider preserving veneers such as Carrara glass which represent unique and interesting additions to the building's design character if these materials are in good condition.



Masonry piers link the Carson Block's upper and lower facades and define bays at either end of the building (see below). But the piers' transition from sandstone to brick also serves to keep the building's upper and lower levels distinct.



Pier reconstruction

- If reconstruction is necessary, reproduce the original details and materials as closely as possible. Base the design on physical evidence or historic photographs. Take care to match the dimensions and colours of both the masonry units and mortar joints. Consult an engineer if structural problems are evident.

Pier rehabilitation or enhancement

- If the original pier material is deteriorated beyond repair, use an alternative material which matches or is compatible with the exterior surface material of the entire building.

The Bottle Depot owes its distinct streamlined appearance to the absence of vertical features such as piers. With its wide, rounded corners, it lacks even the most definitive of vertical elements, the facade edges themselves. Its uninterrupted curves make it unique among Inglewood's commercial buildings.



Preliminary investigation revealed physical evidence of piers as an integral part of the building's original design.



Piers on the restored Burn Block are easily identified by their raised profiles and reddish brick. They divide the massive facade into seven tall bays which correspond to the storefronts and main entrance below and contribute to the building's grand character.



■ display windows

Display windows extend horizontally across the storefront and vertically from the bulkheads to the transoms or cornice. In a traditional storefront design, the transom windows may be an integral part of the display window unit or a separate detail. The obvious purpose of display windows is the presentation of merchandise to pedestrians on the sidewalks and vehicular traffic along Ninth Avenue SE.

The availability and versatility of wood made it the preferred material for display windows in a wide range of building styles during the 1900–1940 period. Units were both custom-made and available prefabricated in lumber yards. The early part of the twentieth century saw a gradual shift from the exclusive use of wood windows to a combination of wood sashes with metal channel corners. Metal gradually replaced wood for display window construction, and many of the handsome anodized aluminum trims of the 1940s and 50s are irreplaceable today. Extruded aluminum was used in display window construction from the 1960s onward and, since the 1970s, moulded PVC has sometimes been used to replace historic windows, particularly on upper storeys.

While many synthetic materials introduced in the post-war period made poor substitutes for historic fabric, window manufacturers have become increasingly attentive to the requirements of historic building rehabilitation. High quality products are now available that combine excellent performance, durability, and design compatibility with historic building styles.

Inappropriate alterations

In the course of storefront remodelling schemes, display windows were often reduced in size or filled in completely with stucco, sheet metal or other materials. These alterations often spoiled the storefront's original layout and impaired or eliminated altogether the visual communication between the store interior and the street.

Window preservation and restoration

- Retain and repair original display windows where possible.



Installation of plate glass windows on the Carson Block.



Brass window frames are a distinct feature of the Carson Block storefronts. Repairing these elements and replicating missing pieces was accomplished with the expertise of a local sheet metal shop.

Display window repair

- Carefully examine all window components and compare findings with historic photographs to identify the original form.
- Protect, maintain and repair existing historic window components by treating the materials sensitively. Repair putty or window stops and caulk all joints to prevent air infiltration.

Display window replacement

- If the historic window is beyond repair, a reproduction window that duplicates its size, details and material (in that order of priority) is appropriate. Reproduction sashes may be thicker to accommodate sealed thermal pane glazing.
- Reproduce missing historic windows only with physical or photographic evidence of the original arrangement of muntins and mullions. Otherwise, an enhancement approach is appropriate.
- If the installation of a true transparent window is impossible due to functional interior changes, then a simulated transparent window (page 32) is appropriate if it maintains the dimensions and the configuration of the original unit.

Display window enhancement

- Alternative and possibly simplified versions of the original display windows in wood or metal are appropriate for enhancement as long as the original openings are maintained (i.e., not reduced in size). The materials, dimensions and design of the new windows should be compatible with the rest of the facade.

■ clerestory windows

Clerestory, also called transom, windows are located above the display windows and doors. They admit natural light into shop interiors, an important function in the early years when electric lighting was scarce or nonexistent. The clerestory could be fitted with clear, leaded, or “prism” glass designed to capture light and direct it inward. Door transom windows were often hinged for ventilation.

Inappropriate clerestory alterations

Shop ceilings in historic buildings are often lowered with drop or panel ceilings to hide retrofitted mechanical and electrical systems. As a result, the clerestory windows are often obstructed or covered completely by inappropriate cladding material or oversized signs.

Clerestory preservation and restoration

- Retain and repair original clerestory where possible. It is especially important to retain irreplaceable leaded stained glass windows and prism glass units set in metal frames.

Clerestory repair

- Remove any unsympathetic material or paint that may cover the clerestory windows.
- Examine existing clerestory components to determine their original form and identify any replacement glass units. Compare findings with historic photographs to determine whether the existing fabric is original or a sympathetic replacement.
- Protect, maintain and repair all the existing historic components by treating the materials sensitively.
- Save and reuse all historic window hardware that is in working or repairable condition.

Clerestory replacement

- If the historic clerestory is beyond repair, a reproduction window that duplicates the size, details and materials of the original is most appropriate. Plate glass or thermal glass should be installed into the window units.



A continuous band of clerestory windows unifies the Dougall Block storefront. The textured glass lights, or individual panes of glass, appear to be fitted with a backing material that reduces interior heat buildup in the absence of a retractable awning. The patterning of the recessed entry's pressed metal ceiling complements the texture of the clerestory windows.

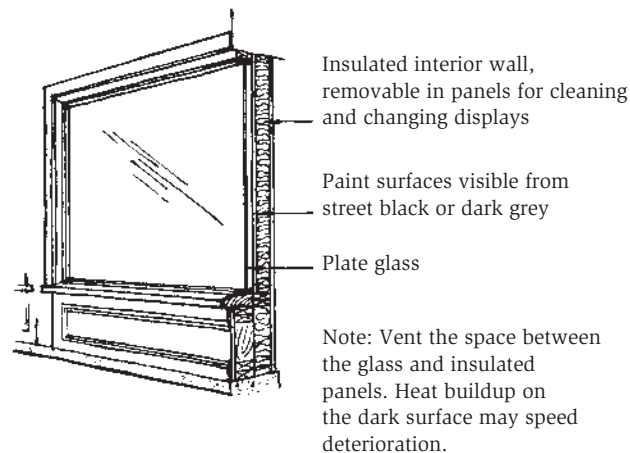


Photographs of the Dougall Block before and after facade rehabilitation illustrate the impact of exposing and reinstating the clerestory windows. The display and upper floor windows have also been restored to their original dimensions.

- Where the interior shop ceiling has been lowered, a simple sloping T-bar ceiling (see illustration, below right) allows the clerestory to be truly transparent and admit more natural light to the interior.
- If the functional interior changes prevent installation of a true transparent window, a simulated clerestory window treatment (see below left) is suitable if it maintains the original's size and configuration.

Appropriate clerestory rehabilitation

- A compatibly-designed wood or metal version of the original clerestory is suitable as part of an enhancement project provided that it maintains the original window openings.



Simulated windows, as above, are a helpful compromise if interior alterations prevent the restoration of historic window openings. Use of a dark-coloured backing material is an alternative to back-painting the glass itself.



Section of a storefront showing modification of a T-bar or drop ceiling found in many shop interiors to accommodate original, full-height windows.

■ lower storefront cornices

The storefront cornice is the decorative horizontal band on the lower facade normally located just above the storefront windows. It provides a drip edge for rain water above the display windows and visually delineates the upper extent of the lower facade. Storefront cornices are usually made up of a series of projecting mouldings and brackets, although construction details vary with the building's materials, style and construction date.

Inappropriate cornice alterations

Historic commercial buildings in Alberta were often covered with veneers of metal, vinyl or other cladding after the 1950s in an effort to modernize buildings' appearances or conceal deterioration. Often the projecting cornices were removed or sheared off in order to accommodate these new finishes or oversized signs targeted at a automobile-oriented clientele.

Cornice preservation and restoration

- If the original cornice is intact, it should be retained and repaired if possible.

Cornice repair

- Carefully inspect all cornice material for signs of material degradation. Ensure that all flashings are intact and well maintained.
- Compare the existing fabric with historic photographs and physical evidence to determine whether features are missing.
- Protect, maintain and repair existing material sensitively.
- Ensure that the cornice is securely attached to the wall. If in doubt, contact a structural engineer.

Cornice replacement

- If the historic cornice is beyond repair, a reproduction that duplicates the size, details and materials of the original is most appropriate. Details should be based on existing evidence or historic photographs.



The lower cornice of the Fraser and Seabloom Block features a distinctive moulding profile, decorative “dentils,” and a sand-paint finish. The continuous lower cornice balances this building’s unusual split upper cornice.



An overall view of the Blow and Dougall Block facades. These lower cornices are noticeably less detailed than their upper counterparts, but they create an important horizontal division between the main and upper floors. This division traditionally corresponded to a distinction between commercial and residential functions. On the Blow Block (left), the division repeats in a series of belt courses that define the rows of large windows.

Cornice rehabilitation or enhancement

- For enhancement treatments, a sensitively designed or simplified version of the original cornice is appropriate as long as the overall dimensions of this important lower storefront feature are preserved.

More information

- See “Upper Cornices and Parapets” for more information on cornice restoration and rehabilitation.

Workers on the Fraser Block examine the wood framework that will support the sheet metal lower cornice. The junction between the wall and the upper cornice edge is carefully flashed and sealed to prevent water penetration. The strip of plywood panels covers the clerestory window openings.



The rehabilitated lower cornice of the Burn Block, showing the textured sand-paint treatment and letters mounted into the signband. This simplified detailing of this lower cornice is appropriate in situations where there is insufficient archival information or physical evidence to attempt a reconstruction.



■ entrances and doors

Entrances to historic buildings were often recessed into an angled alcove. This increased the visibility of the display window area from the vantage point of a pedestrian on the sidewalk, provided shelter for window shoppers in inclement weather, and allowed space for the door to swing open without encroaching on the sidewalk. After the Second World War, the configuration of the recessed entrance evolved, sometimes forming, in effect, a deep glazed tunnel into the facade or, more commonly in the 1950s and 60s, becoming a shallow recess with windows raked gently toward a centre or offset doorway.

Inappropriate entry and door alterations

As historic storefronts were modernized with various covering materials, the original recessed entrances were often removed and the doors shifted forward to the storefront plane. At the same time, metal doors almost always replaced the original wood units.

Entry and door restoration

- Retain and repair the original recessed entrance and door if these can be restored.

Entrance and door repair

- Inspect all entrance details and determine if the existing fabric is the original arrangement of windows, steps, ramp and door. Refer to historic photographs for additional evidence.
- Protect, maintain and repair all existing historic components by treating the materials and entrance systems sensitively.
- Save and reuse all historic door hardware that is in working or reparable condition.
- Look for signs of water penetration, especially at steps or ramps leading to the door. Ensure that the systems in place to repel and direct water away from the recessed entrance are functioning.
- Repair doors and add weatherstripping to improve thermal efficiency. Caulk non-movable joints to prevent air infiltration.



A steel column helps support the wide recessed entrance needed for these twin doorways on the Burn Block.



Patterned hexagonal tile flooring in the entryways to the Carson Block (above). Unique to this building is the embedded glass blocks which admitted light into the basement. The entrance doors (far right) were repaired and varnished. The original brass door hardware was also repaired and reinstalled in an effort to retain as much original historic fabric as possible. Another unique entrance, on the Aull Block (right), features a terrazzo floor with inlaid brass lettering.

Entrance and door replacement

- If the historic recessed entrance and door are missing or beyond repair, then a reproduced configuration that duplicates the details and materials of the originals is appropriate. Details should be based on physical evidence or historic photographs.
- If the glazed areas of the recessed entrance are impossible to retain, consider using a simulated transparent window treatment (shown on page 32).
- If the original door is beyond repair, then a reproduction door is most appropriate. Reproduction doors can be constructed by starting with a solid lumber core door and plunge-cutting rectangular areas for glass and wood panels (see below right).

Entrance and door enhancement

- Recessed storefront entrances are functionally important and contribute to the visual continuity of the street. If possible, do not alter recessed entries. A sympathetic contemporary enhancement should adapt to the original recessed entry configuration.
- For a building enhancement, a compatible version of a historic wood door is acceptable, as is a metal door with a single large light or glazed area. The door should be visually compatible with the rest of the storefront in scale and colour.



■ upper storey windows

Historic commercial buildings of two or more storeys usually featured wood double-hung windows to provide light and ventilation to upstairs living spaces. Like eyes in a face, the size, configuration and placement of these windows are an important determinant of a building's character.

Common inappropriate alterations

Unlike storefront windows, upper storey windows were generally less vulnerable to stylistic changes. This is partly because these windows were less accessible and therefore less easily altered. More importantly, upper floor living spaces were under less pressure to “keep up with the times,” particularly with the post-1945 popularity of suburban living and the resulting segregation of commercial and residential zones. Neglected upstairs suites are sometimes concealed behind covered-over upper-storey windows.

When alterations did occur, upper floor windows were modified or entirely removed to permit interior functional changes or to improve thermal efficiency. Most inappropriate alterations use poorly fitting, “off-the-shelf” replacement windows which require that the original opening be reduced in size and filled in to accommodate the new unit.

Preservation and restoration

- Retain and repair original windows if possible. Avoid replacing windows for thermal efficiency when proper weatherstripping and a storm window would address the problem.

Window repair

- Carefully inspect all window components.
- Compare the existing building fabric with historic photographs and other existing historic windows. Identify the original form and ensure that all wood is free of rot and that the glazing putty is intact and flexible.
- Protect and maintain window components by making putty repairs, connection repairs, limited removal of paint buildup and reapplication of paint.



The upper windows on the Befus Block are restored to their original size and configuration with high-performance thermal pane units. The bracketed cornice detailing is visible above.



Individual storm windows are removed from the Fraser Block for restoration.

- Retain and conserve existing glazing and window hardware.
- Repair or add weatherstripping for increased thermal efficiency. Caulk all non-movable joints to prevent air infiltration.

Window replacement

- Replace windows only when necessary. If the historic windows are beyond repair, install reproduction windows that duplicate the size, details and materials of the originals.
- Details should be based on existing evidence or historic photographs. Replacement windows should not be smaller or larger than the original(s).
- Replace inappropriate modern window units that have no regard for the dimensions of the original sash openings and building character.
- If interior ceilings have been lowered, ensure that the lowered ceiling is set back to allow full ceiling height immediately behind the windows (see page 34).
- Where historic windows are missing and no evidence of their design is available, operating windows of a simple design (e.g., one-over-one units) may be used if they properly fill the original window openings.

Storm window guidelines

- Consider installing a simple storm window, either on the interior or exterior, for thermal efficiency. Ensure that the storm window fills the entire opening and complements the original window design by matching the glass separation rails.

Upper window enhancements

Building enhancements may use simplified window designs that consider the following:

- Window size, design and placement should be in keeping with the overall building design.
- Avoid using a single, uninterrupted span of glass since this gives the building an appearance of abandonment.

- Avoid using bare (anodized) aluminium finishes if most other facade features are of wood. Aluminum may be appropriate, however, on post-World War II and moderne buildings.
- Avoid using hopper or casement windows. These configurations were not used in historic commercial areas.
- Avoid using generic replacement windows that would require resizing of the original window openings.

The Befus Block as it appeared before rehabilitation. The original dimensions of the upper-floor windows were revealed by cracks in the stucco. The storefront's clerestory windows had also been covered during efforts to modernize the facade.



The Befus Block after rehabilitation, with new high-performance windows custom made to the original size and configuration. Keystones above each window were uncovered and repaired, while the clerestory windows below were reopened to illuminate the store interior.



The Fraser and Seabloom Block's three bays terminate in an arched window accented by curved hood mouldings and brick arches with keystones.

Sill deterioration of the Burn Block's upper floor windows, before rehabilitation.





This end pavilion of the Carson Block illustrates the relationship of upper and lower cornices, in which the latter is less detailed, lower-profile and clearly subordinate to the upper cornice. Original design details such as the decorative “swags” immediately below the cornice were restored as part of the facade rehabilitation program.

■ upper cornices and parapets

The parapet is a short wall, usually of the same materials as the rest of the facade, that extends slightly above the roof. The parapet often incorporates a projecting horizontal band called a cornice that is the principal decorative feature at the top of the building facade.

Parapets are decorated in various ways. Boomtown buildings with false fronts were topped by a plain built-up wood cap. This simple detail was elaborated in later buildings with decorative cornices incorporating corbelled brick, sheet metal or wood with brick or cast concrete capping stones. Inglewood’s Ninth Avenue streetscape features the largest collection of well-preserved pressed metal cornices in the city.

Inappropriate alterations

Over the years, commercial buildings were sometimes covered with metal or vinyl cladding in an attempt to reduce maintenance requirements and occasionally to mask superficial and even structural deterioration. Parapets and decorative details were covered and often removed to ease installation. Cornices were particularly vulnerable because lack of periodic maintenance had often allowed that exposed feature to deteriorate irreparably.

Parapet and cornice preservation or restoration

- If the parapets and cornices are intact, they should be retained and repaired where possible.

Parapet and cornice repair

- Carefully inspect all parapet and cornice components for deterioration. These relatively inaccessible components are often neglected and are especially susceptible to water penetration through deteriorated flashings, copings and mortar joints.
- Remove any unsympathetic materials, especially those that have covered up the original character features and detailing.
- Protect, maintain and carefully repair all existing historic components.
- Ensure that all flashings and wall caps effectively direct water away from the building.

Parapet and cornice replacement

- Replace historic elements only when necessary. If the parapets and cornices are beyond repair or are missing, replace them with reproduction components that duplicate the size, details and materials of the original features.
- Reproduction details should be based on existing evidence or historic photographs. Do not include details that are not original to the building.

Parapet and cornice enhancement

- Simplified parapet and cornice treatments are appropriate for enhancements if original details are missing or cannot be repaired.

A segment of the original galvanized metal cornice found on the Befus Block. Although too deteriorated to restore, the remnant provided a template for the reconstructed version.



The upper facade of the Fraser Block with the cornice removed. Pressed metal cornices are generally lightweight structures supported on brackets or wood outriggers.



Application of sealer to the parapet of the Fraser Block.



Although they are seldom visible from the street, cornice and parapet flashings are details that are crucial to the long-term preservation of building fabric. The flashing below is affixed and sealed into a groove, or reglet, in the masonry to provide a durable water barrier.



inglewood

design guidelines

The letters of the Burn Block are repainted with “Hammerite” gold paint to resemble the original gold leaf finish from street level.



Missing architectural details rebuilt from new, more weather-resistant materials are prepared for installation on the cornice of the Befus Block.



The reconstructed name block of the Aull Block is installed on the footprint of the original.



■ roofs

Roofs' overall shape, construction materials, and decorative details are important character and style-defining features. Of course, roofs also shelter the entire structure beneath from the destructive effects of the weather.

Alberta's early boomtown buildings were usually covered with roofs of sawed cedar shingles which gave these buildings a unique colour and rustic texture. The masonry buildings that gradually replaced them had flat roofs covered with a continuous layer of tar or bitumen on a membrane of felt paper. Since the 1980s, "torched-on" SBS roofs comprised of inorganic membranes have contributed greatly to the performance of flat-roof systems. Nearly all of the commercial buildings on Ninth Avenue have flat roofs that, historically, used tar-and-gravel membranes.

Common inappropriate roof alterations

Historic roof forms generally survived without alteration other than the occasional repair or replacement of failing roofing materials. The most visible alterations occurred on early Boomtown buildings where a deteriorated wood shingle roof was replaced with asphalt shingles or sheet metal. Gable roofs enabled these superficial alterations to be visible from the street.

Flat roofs are problematic in climates with heavy rainfall or snow accumulation. Occasionally, building owners would install a gable roof over a flat roof, addressing problems of runoff and creating additional building capacity. The result is a radical change in the character and design integrity of the historic facade as well as the scale and continuity of the building in the context of the streetscape. With the predominance of flat roofs on Ninth Avenue's commercial buildings, most roof alterations have had minimal, if any, impact on the streetscape.

Roof preservation and repair

- Because they are the most exposed parts of buildings, roofs must be inspected regularly to ensure that they are functioning properly.
- Inspect all roof surfaces to identify original components and subsequent replacement materials. Use historic photographs to identify missing original features.



The unusual character of the Haskins (Victory) Block is owing in part to the exposed mansard roof of the building's third storey. The visible roofline of the neighbouring Carson Block is modulated by a varied treatment of the cornice which articulates the building's three main bays.



Cedar shingles and cresting on the hipped roof of the Deane House are character defining features. One of the few buildings on Ninth Avenue with a roof visible from the street, this historic residence-turned-restaurant is a gateway to historic Inglewood as one enters the community from downtown.

- Assess the remaining life expectancy of the exposed roofing material. Look for obvious signs of water penetration such as rot or staining of wood decking and other components.
- Repair rather than replace original materials. Decorative elements such as dormers, cresting, and chimneys will likely outlive the original roofing material. Identify and preserve these details.
- Maintain the roof system on a regular basis. Clean and caulk gutters and downspouts. Ensure that metal flashings are in good condition and repair them if necessary.
- Repair deteriorated sections of roofing materials if most of the roof is in good condition.

Roof replacement

- Where the appearance of the roof contributes to the building's design character, replace severely deteriorated roofs with historically appropriate materials where possible.
- When replacing roofing, ensure that roof structure, sheathing and flashings are sound. Repair or replace material where necessary.
- Strip the deteriorated roofing material and repair deteriorated sheathing and structural components before installing new materials. The lifespan of new roofing materials will be significantly reduced if they are laid over existing deteriorated materials.

Roof treatments for enhancement projects

- For building enhancements, it may be appropriate and practical to substitute the original roofing with asphalt shingles on gable roofs. For flat roofs, use up-to-date systems and building technology since these roofs are not visible from the street and therefore have no impact on the historic facade's visual integrity. Qualified roofing contractors (e.g., those certified through the Alberta Roofing Contractors Association, or ARCA) will help ensure a satisfactory result.

ingewood

design guidelines facade accessories

■ awnings and canopies

The bright sunshine of an Alberta summer streaming through the large windows of south-facing shopfronts can create problems. The light may affect the quality of the merchandise on display, and the interior of the store can become uncomfortably warm. Retractable fabric awnings are a traditional solution: they can be adjusted according to weather conditions and, when fully extended over the sidewalk, they offer shelter to shoppers.

In addition to these functional advantages, awnings add colour and texture to what may be an otherwise plain facade. Their strong horizontal alignment and familiar shape can enhance a traditional commercial streetscape. Extended awnings create a transitional space between the open street and the enclosed interior of a store, and make the shopfront more welcoming.

A canopy performs similar functions but, unlike an awning, it is not retractable. An early historic example in Alberta is the marquee, a decorative wood or metal horizontal projection suspended over a shopfront or entrance by posts, brackets or guy wires. Marquees were common additions to theatres and hotels. Their strong horizontal effect made them an important design feature during the 1930s when they served to reinforce the streamlined appearance of Moderne buildings. Inglewood's surviving examples are of a later date.

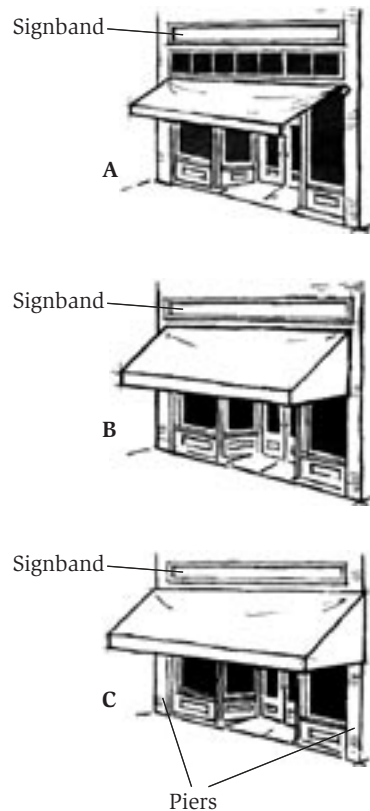
Much of the postwar building in Inglewood, however, was done in a plain utilitarian style. The box-like facades of some corrugated sheet steel or concrete block structures on Ninth Avenue were softened by the addition of canopies, frequently made of wood or wood shingles. Few of these cosmetic additions functioned well as a means of controlling light or providing shelter. In the 1960s and 1970s, similar canopies were added to older buildings to give them a more fashionable appearance, which has unfortunately become outdated and a rustic cliché.

Another more recent type of canopy is the modern adaptation of the fixed-frame awning, a light non-retractable metal frame covered with a brightly-coloured synthetic membrane, usually translucent vinyl. This type has the advantage of being more resistant to decay than canvas awnings, has no moving parts, and serves as a sign when backlit. Ninth Avenue has some successful examples where these canopies provide light and shelter in front of buildings with large set-backs, control the proliferation of signs and help to indicate the building entrance.



A retractable awning can adapt to a wide range of lighting conditions. The striped fabric enlivens the storefront and coordinates well with the facade and signage colour schemes. The daily ritual of extending the awning indicates that the business is open and becomes part of the rhythm of life on the Avenue.

Install traditional awnings above the display windows and, if space allows, just below the clerestory (A) or just below the signband (B). Awnings should reinforce the frame of the storefront (A & B) and should never extend onto the building piers (C).



On the other hand, there is no escaping the fact that these “bubble” canopies are a mass-produced product that is often difficult to adapt to buildings with any kind of heritage character. As a result they can overwhelm the existing facade. Although they may shelter an entrance from inclement weather, these fixed canopies must be carefully designed and situated to avoid creating a hazard to pedestrians, particularly in winter when melting snow drips onto the sidewalk below and freezes.

The streetscape of a long-established commercial district can easily be made to resemble a highway strip-mall with the proliferation of large backlit bubble canopies. They are a widely-used formula that can quickly become stale. Nor are they maintenance-free. Colours fade, and the canopies accumulate dust. Backlit bubble canopies and awnings less than a metre in depth function primarily as oversized signs.

Preservation and restoration guidelines

Surviving historic canopies and awnings should be retained and repaired wherever possible. The metal framework of retractable awnings often survives even though the fabric covering has deteriorated. Marquees and other original canopies are more heavily built permanent projections that can be hazardous unless they are structurally sound. Professional guidance should be sought to determine the degree of intervention necessary.

- Carefully inspect the framework of retractable awnings to determine the condition of fasteners, joints and moving parts. Repair or replace as required and give metal components an appropriate protective coating.
- Awnings must be securely fastened to a sturdy backboard that is properly attached to the building. A flashing or awning cap should be in place to protect the backboard from the weather and prevent premature soiling or deterioration of the rolled fabric cover. An awning supplier can help with these details.
- If the structural integrity of a canopy is at all in doubt an assessment should be carried out by a structural engineer. Replacement of supporting chains, posts or guy wires should definitely be done only with professional advice.
- Remove unsympathetic alterations or additions.

Reconstruction and replacement guidelines

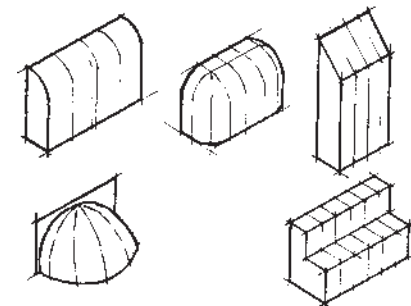
There may be evidence of former awnings or canopies in the form of historic photographs and drawings, or scars and other marks on building facades. Awnings and canopies were common elements of building facades in certain architectural styles, and may have been removed or altered. Early and Late Commercial buildings, for example, would have been equipped with standard retractable awnings if they faced south.

- The reconstruction of any missing element of an historic building, particularly a heritage character-defining element such as an awning or canopy, must be based on sound evidence.
- The design, construction and positioning of replacement awnings and canopies should be guided by the architectural style of a particular building and its character-defining elements. Special care should be taken to avoid obscuring important facade components, such as the vertical piers or primary sign panels found on traditional storefronts, by ensuring that awnings and canopies have the proper dimensions.
- Multiple awnings or canopies on a single facade should share common design elements such as colour, shape, fabric or ornamentation to reinforce the unity of the building's appearance.
- Where replacement by an exact reconstruction may not be feasible, an appropriate substitute form can be considered. Two or more retractable awnings may be more practical than one large one on a wide building facade. A canvas-covered shed awning with a projection of 1.5 m or more can be an appropriate alternative to a retractable design.
- The replacement of a missing awning or canopy will require a development permit (see project planning, page 23). It is a new addition to an existing building. It will encroach on a public right-of-way, and its design must satisfy structural requirements as well as specified sidewalk and curb clearances.



Vinyl “bubble” awnings are popular as combined sun-shades and signage. Despite this functionality, these awnings’ materials and standardized dimensions make them unsuitable for historic buildings.

These common canopy designs are generally inappropriate for historic buildings.





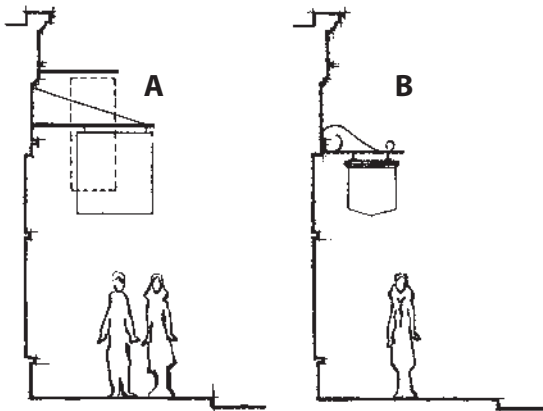
Instead of traditional retractable awnings, this moderne building incorporates louvred canopies, known as *brise-soleils*, which provide some shade and cast dramatic shadows across the stucco facade.

Enhancement guidelines

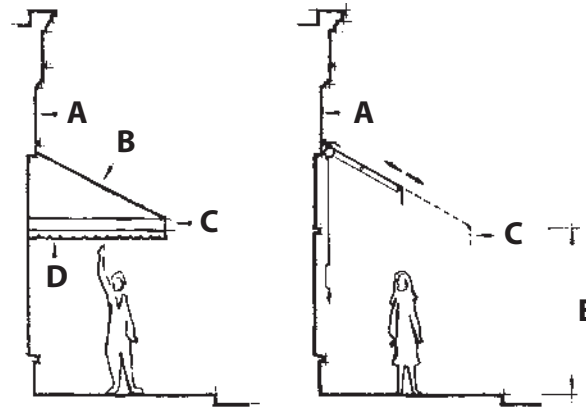
Inglewood's Ninth Avenue is an eclectic assemblage of building styles, with wide variations in how buildings relate to the street and to each other. This environment calls for a degree of flexibility in the treatment of individual structures, yet any changes that are made must respect their heritage character and be compatible with the overall streetscape.

It is also important to recognize the value of the “ugly duckling” and to work with what you have, not against it. A corrugated steel facade is appropriate for a long-established welding shop, to which the addition of fashionable building accessories may be a mistake. In other situations a carefully chosen canopy or awning can do much to improve a plain facade which is poorly lighted at night, and has an exposed or hard-to-find entrance.

- The decision to use an awning or canopy in a building enhancement project should not be based just on a desire to change the appearance of the facade, but should also address needed functional improvements.
- Attempts to use building accessories such as awnings and canopies to create mock-historic or faux building styles should be avoided. On Ninth Avenue, the use of carefully-chosen fixed-frame opaque vinyl canopies is sometimes appropriate when they improve a building's appearance and functional qualities, and respect its heritage character.
- Awnings should be located between but should not cover the outer piers of individual storefronts.
- Where facades are wider than about 9 meters or 30 feet, consider using two or more smaller awnings.
- Mount awnings so that the lower edge or valance clears the sidewalk by at least 2 metres or 7 feet. Fully extended awnings should allow at least one foot of clearance between the outer awning edge and the curb. Check the bylaws to confirm required clearances.
- Awnings and canopies may require building permits.



Typical projecting signs (A) with generic supporting hardware and a specialty sign with a unique mounting bracket (B). Successful projecting sign design depends on good sign design in the context of the host building as well as sensitivity to the location and visibility requirements of nearby signs (A).



Appropriate awning shapes for historic buildings and buildings which are modeled after traditional storefronts.

- A. Keep signband exposed
- B. Use a single-slope awning design
- C. Narrow fascia or valance
- D. A decorative bottom fringe
- E. Sufficient sidewalk clearance



Spolumbo's is a late-1990s design that adopts many elements of historic facades. These include the size, repetition, spacing and location of the windows, the extensive use of brick, a simplified upper cornice detail and a combination of awnings and period-style lights that contribute to the pedestrian scale of the sidewalk.



A unique, symbolic projecting sign was an integral part of the Carson Block rehabilitation program.

■ signs

Signs have been part of urban commercial areas since people began living in towns. The first signs were symbolic. The most familiar symbols still in use today are the three gold balls of the pawnbroker, and the barber pole. Before literacy was widespread written signs still incorporated symbols. Early pharmacies in Alberta, for example, would advertise their services with a stylized mortar and pestle in addition to the name of the business. Today's specially-designed logo is a direct descendant of these trade symbols.

Changing patterns of urban living and doing business have affected the development and well-being of our commercial areas. Businesses have responded to these changes, leaving a physical legacy that reflects the evolution of building technology and architectural styles as well as Alberta's roller-coaster economic history. A parallel evolution in the world of commercial signs is part of that legacy, one that is intimately related to the history of each commercial area.

Inglewood's first business establishment, the Hudson's Bay Company store on the east bank of the Elbow River (page 6), did not appear to have a sign, nor did it need one in such a tiny settlement. With the advent of the railway, however, Inglewood's first boom resulted in a scattered proliferation of hastily-built wood and canvas structures, many housing businesses. Signs became necessary, and various parts of these buildings were pressed into service. Front and side wall spaces bore painted signs, and even rooftops could be used to support large cut-outs or silhouettes (many of them symbolic) that could be seen from a distance. Building and sign became indistinguishable.

During the development boom between 1908 and World War I, the earlier wooden streetscape of Ninth Avenue was replaced with larger, more permanent structures. Conventional commercial building design of this period integrated space for signs into the facade. Principal signs simply identified the business name and were placed above the shopfront, usually on a signband. Other smaller, secondary signs were sometimes used to identify street addresses, products or services.

Occupants of space on the upper floors, such as photographers or dentists, would announce their location on small projecting signs or window signs. Large exposed wall spaces continued to be used for advertising signs, and Inglewood has several examples of "ghost signs" or lingering traces of painted messages from the past.

Like other urban settings in Alberta, Inglewood was transformed by the advent of the automobile. As a major connector between downtown Calgary and the provincial highway to the east, Ninth Avenue in the 1930s was dotted with new auto-related businesses, such as service stations and tire shops, some of them in the current Moderne style. Electric signs became common, and older signs were replaced with larger forms designed to be readily visible from passing cars in the street. This trend was reinforced in the 1950s and 1960s with the emergence of the backlit panel sign, a form which is still prevalent because of its relative low cost, flexibility and durability.

Ninth Avenue's high traffic volume has long made it a favourite location for "third party" advertising, promoting goods and services available everywhere, not just in local businesses. Billboards, bus benches, illuminated streetside kiosks, and large pylon signs are part of the streetscape as much as the signs of Inglewood merchants. One possible effect has been the occasional use by local businesses of imaginative character signs as a means of separating their messages from mass advertising. In some ways this is a return to the days of symbolic signs and offers plenty of scope for future imaginative communication between an individual business and the public.

Effective signage

Simplicity of Content. Effective signage uses strong layout and colour to present a hierarchy of information in which the most important information reaches the viewer first. Indeed, this may be the only information that reaches the potential customer. The business name should be the primary message and, where secondary signs are used, the only message. Too much information creates illegible clutter. Sometimes a simple icon or symbol is sufficient to identify a business. Additional information can be displayed on secondary signs in less prominent locations such as front doors, bulkhead panels or display windows.

Appropriate Scale and Location. Tailor each sign design to fit the building context and character. Generic design character is an important disadvantage of prefabricated backlit box signs or standardized signs provided to franchises by parent companies.

Almost every building facade has at least one obvious location for a principal sign. The signband of traditional buildings was often purposely designed for signage and allowed facade continuity even as businesses within the space changed. Flat surfaces uninterrupted



Two signs, two functions: bold fascia lettering beneath the CIBC cornice is readable by motorists and recalls the bank's original sign (see photograph, page 16). A smaller projecting sign is mounted into the brick where it is visible to pedestrians without impinging upon the Tyndall stone door surround.

The Ninth Avenue streetscape is a legacy of decades of accumulated and sometimes conflicting signage that includes large, highway-scale billboards and smaller signs oriented to the pedestrian environment.

Traces of a ninety-year-old wall sign, shown in its heyday in the historic photograph, provides a backdrop to a modern billboard (below).



A rare and important historic circa 1912 photograph of the corner of Ninth Avenue at 12th street, below, showing the unpaved street and streetcar tracks (Provincial Archives of Alberta, P-5110). The haberdashers known as “The Boys” have just moved from the one-storey wood Early Commercial building in the foreground to the new, brick-built Block Block, so their wall signs appear on both. Lettering also appears on the barn behind, advertising Charles Riddock’s dray business.



by decoration or openings are obvious places for signs. If no such surface exists for a flush-mounted sign, a projecting sign may be an alternative.

Cues for appropriate sign size and proportions can also be found by stepping back and considering locations originally intended for signs within the building layout. Signs should generally be centred between architectural features with sufficient surrounding wall space to prevent the sign from appearing crowded or out of scale.

Legibility. Legibility is determined by letter size (physical size, boldness, and colour), type style, and overall layout. Choosing letter styles is a balancing act between using clear, easily readable type styles and more individualistic but sometimes less readable display faces. Letter size also affects sign legibility, and fascia signs placed above storefronts should use lettering at least six to ten inches in height. Just as a sign should be proportioned to its host building, so should sign lettering be in proportion to the dimensions of the sign. Generally, no more than sixty percent of the overall sign area should be used for lettering.

Colour and Contrast. In general, the greater the contrast between the sign letters and the their background, the more legible the message. Colours also provide an opportunity to coordinate with the building colour scheme and to use the combined image of sign and building to reinforce the business identity in the streetscape.

Stylistic Compatibility. Sign designs should always complement the host building's architectural character. For example, "Olde English-style" lettering is out of place on a 1940s Moderne building. Signs that create visual conflict may indeed attract attention, but not necessarily customers or clients! When in doubt, a simple, bold letter style is effective.

General guidelines for all sign types

Sign type, size and location are regulated by land use bylaws. Consult municipal authorities before building and installing a sign to avoid costly changes.

- A high-quality sign system that is integrated with the building design and sympathetic to neighbouring buildings is highly effective in drawing and keeping customers.
- Good-quality signs should be a well planned part of the business set-up budget. Signs often seem to be an afterthought, with the result that a hastily-chosen solution such as a

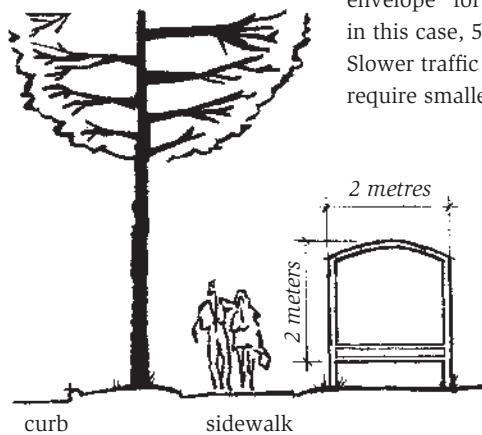


A well-coordinated series of individual projecting signs and banners, where the profile of each sign is clearly legible and visual conflict is minimized from the pedestrian's standpoint on the sidewalk.

The geometric sans-serif letter style of the Bottle Depot sign is appropriate for the building's Moderne character. Despite its relatively modest size, the lettering stands out as a rhythmic element against the streamlined white facade.

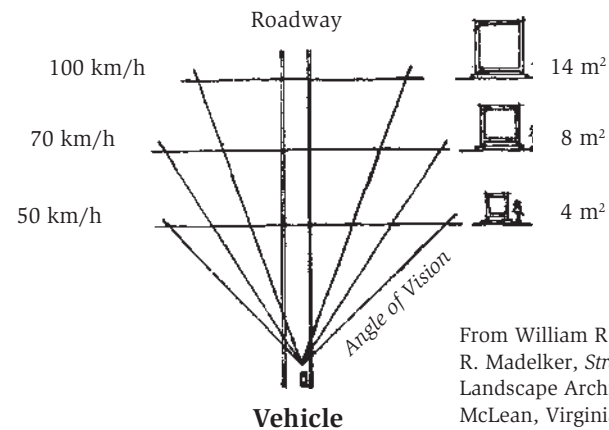


Sign Envelopes



An optimum “sign envelope” for historic areas, in this case, 50 km/h. Slower traffic speeds would require smaller envelopes.

Sign Sizes and Visibility



standard plastic-faced backlit unit which is generally poorly suited to the building or main street's character. Standard backlit signs can be more costly than well planned, imaginative alternatives.

- The illumination of signs is an important part of the sign planning process. In some cases, street lights or other nearby light sources cast sufficient light to allow signs to be easily read at night. If direct illumination is necessary, consider using exterior incandescent or halogen spotlights.
- Avoid installing backlit fluorescent signs in historic areas wherever possible, using instead an external lighting source such as halogen spotlights or, if appropriate, traditionally-styled gooseneck lights. If an internally illuminated design must be used, observe the guidelines for sign size and location that would apply to traditional signs (see below). For example, a maximum vertical height of about 50 centimetres or 20 inches approximates the width of a typical traditional signband. Light-coloured lettering against a dark opaque field helps blend the plastic sign face into the building's colour scheme.
- Mount signs securely and carefully, but keep support hardware and attachment points to a safe minimum and located where they will be reused in the future. This minimizes unnecessary and unsightly intrusions into the building fabric and street environment. Ensure that fasteners to masonry buildings have non-corrosive sleeves and are secured in mortar joints rather than the masonry units. This ensures that the installation is reversible since holes in mortar joints are easily repaired. Consult a structural engineer if there is any question of the stability of a sign installation.

Fascia signs

Fascia signs, or simply storefront signs, are traditionally located between the storefront and second floor windows in a horizontal signband area. Well integrated into the building design, fascia signs may become an architectural feature in their own right. These signs normally project less than one foot, or about 30 cm, beyond the face of the building and ideally convey a simple business identification message. Fascia signs may also face slightly downward to improve readability from the street.

Letter Visibility Chart

By Gemini Canada

Maximum readable distance	Readable distance for maximum impact	Letter height
100'	30'	3"
150'	40'	4"
200'	60'	6"
350'	80'	8"
400'	90'	9"
450'	100'	10"
525'	120'	12"
630'	150'	15"
750'	180'	18"
1000'	240'	24"

Note: These distances vary approximately ten percent with various colour combinations.
(5,280' = 1 mile)



This business sign uses eye-catching and unconventional lettering while it respects the scale, colours and alignments of the traditionally-inspired building design. Successful main street sign design is an artful balance between pushing the creative envelope and observing convention.

Fascia Signs for Restoration Projects

- Repair rather than replace original signbands if possible.
- If original signbands are missing or are beyond repair, look to historic photographs as a guide for appropriate signs for specific buildings. Ideas for lettering styles and material choices can often be found in the historic images.
- Ensure that all fascia signs are well planned and installed in flat wall areas so that they do not conceal decorative architectural features. Allow sufficient wall space around the sign to avoid conflict with the other building elements.
- Look critically at the streetscape and challenge your designer or sign maker to produce a design that is both unique for your business and fits into, rather than conflicts with, the streetscape. The sign should showcase the imaginativeness and variety you and neighbouring businesses offer customers.
- If there is insufficient wall space for a fascia sign, consider using individual letters mounted directly on the wall surface, or use a projecting or window sign.

Fascia signs for enhancement projects

- Signs for building enhancement projects should respond to the business, building age and style, and the character of the streetscape, in that order. The sign design should not contrive a historic style or theme that is not supported by its architectural context.
- Position principal fascia signs in the traditional signband area above the storefront windows. This guideline would apply to building designs that are clearly inspired by traditional styles or to structures that have a significant visual impact on neighbouring historic buildings.

Projecting signs

This type of sign projects at right angles from a building front and may be either fixed to the wall or hung from a bracket. Messages should be simple, but projecting signs provide good opportunities for eye-catching graphics.

- Retain and repair existing projecting signs, bracket hardware and distinctive ornamental pole finials. Consider refurbishing old projecting signs if they add to the character of the building and help tell the story of the building's or area's development.
- Projecting signs require several support points to withstand varied load conditions such as wind and ice. Ensure that the sign support pole or bracket is supported by upper and lateral guy wires. A small chain between the sign board and the building can also prevent excessive swinging of the sign. Consult a structural engineer if there is any doubt about the sign's stability.
- Ensure that sign supporting cables, brackets and electrical hardware are installed as neatly and unobtrusively as possible. Painted, powder-coated or aluminum hardware and stainless steel guy wires will resist the weather better and are less likely to leave corrosion stains on the facade. If possible, install anchors into mortar joints rather than into the less renewable building fabric. Supports should be carefully positioned with a view to the requirements of future signage.
- Where supporting cables are used (preferably of stainless steel), turnbuckles make initial installation and periodic adjustment much easier and cost-effective.
- As a rule of thumb, signs should project from the facade no more than 1.5 metres or 5 feet over the sidewalk. The bottom of the sign should hang at least 2 metres or 8 feet above the sidewalk. Check with local bylaw authorities for details. Encroachment agreements may be required for projecting signs.
- Projecting signs should be scaled appropriately to the building front. The actual size of a sign will therefore vary substantially from location to location. Consider sketching sign designs on a building photograph or, if the investment warrants, consider preparing a scale drawing to get an impression of a sign's dimensions before it is built.
- Sizes and positions of projecting signs should be coordinated with neighbouring signs to avoid visual conflicts.
- Three-dimensional symbolic signs are eye-catching character features on a building.



A signboard and support structure are elegantly integrated into the structure of the Dougall Block storefront. The sign is just large enough to be easily readable from the sidewalk without obstructing the storefront.



Neon lettering arranged asymmetrically on this moderne facade reinforces the building character and is effective under a wide range of lighting and weather conditions.

Architectural signs

Architectural signs are so called because they are permanent features of the building facade. They frequently include the builder's name and date of construction, or the original name of the building itself. Inglewood has many examples, most of which consist of metal letters fixed to an entablature beneath the upper cornice of Early Commercial buildings.

- Preserve original architectural signs and decorative details as important character features of the building that tell a part of the community's history.
- Consider the use of architectural signs for new infill buildings. When designing the signs, consider how they will be read by later generations.

Window signs

Window signs consist of letters or graphics applied to, or hung directly behind, the glass surfaces of display windows or doors. They provide secondary business information to customers and, like window displays, often add character to the shopping district.

Window signs may use a variety of application techniques and materials, including etching into the glass surface, painted lettering, gold leaf (and other metals), and adhesive vinyl letters.

- Keep the centre of window display areas clear so that the merchandise display is unobstructed. Affix window sign letters near the base or upper portion of the glass surface, preferably on the outside surface of the glass. Because window glazing generally appears dark grey in daylight, exterior-mounted lettering will be much more readable against glass surfaces, especially if the lettering is dark in colour.
- Use simple, easily readable letter styles that do not clash with, or compete for attention with the primary business sign. Light colours are more readable from a distance. For dark-coloured lettering, consider outlining each letter with white to provide contrast and visibility.
- For the convenience of customers and delivery companies, display street addresses on transoms or door windows.

Wall signs

Unlike fascia signs, which are a removable accessory installed onto a building facade, wall signs are painted directly onto wall surfaces. Faded wall signs on historic buildings are known as “ghost signs” and are often important relics or local landmarks.

- Preserve existing faded wall signs since they add visual interest to the main street and recall the history and historic character of the area.
- Plan new wall signs carefully to ensure that they do not overpower the building or streetscape. Colours, letter styles and graphics must be designed thoughtfully.
- Be aware that wall signs are integral to the storefront and therefore have implications for building maintenance. Paints and other materials should be checked for compatibility with the substrate material (wood, masonry, etc.). The sign maintenance schedule (e.g., periodic cleaning and repainting) should not impair the upkeep or preservation of historic building fabric.

Free-standing signs

Free-standing signs are physically separate from the building to which they refer. The most common sign of this type on main street is the popular display easel or “sandwich boards” set on the sidewalk in front of retail shops. As with projecting signs, sandwich boards provide an opportunity for imaginative eye-catching graphics. They can also help identify businesses in multiple-tenant buildings or in locations set back from the street.

Display easels or “sandwich boards”

- Sandwich boards should be well constructed with a means of securing the signs open to prevent them from folding and collapsing on windy days.
- Take care to position signs on the sidewalk so as not to block or impede pedestrian traffic.
- Check with local bylaws to ensure that free-standing signs are permitted on the pedestrian right-of-way.



The icon-like presence of this unique freestanding sign is a powerful advertisement that contributes to the street’s character and reflects high quality and craftsmanship. These signs are especially effective for businesses with smaller storefronts or limited sign space.



Layered “ghost” signs make an interesting mosaic of letter forms on this brick facade. Ghost signs give a building landmark distinctiveness and preserve a visible record of change on main street.

Ground-mounted and multiple-occupancy signs

- Ground-mounted and multiple occupancy signs should be well constructed and should follow the principles of effective sign design.
- Avoid using moveable, changeable letter signs in historic areas. These signs give an impression of impermanence, are unresponsive to the architectural environment, and are better suited to a drive-by environment than a pedestrian-oriented street.
- Install free-standing signs on a landscaped or decorative base. Complement the design, materials and colours of nearby buildings.
- The size of free-standing signs should be determined by the permitted driving speed and should be no larger than is necessary for visibility.
- For buildings set back from the street, consolidate signs for multiple businesses in a single sign with one principle sign for each business. Secondary information should be located in smaller signs on the building.

inglewood

design guidelines materials and techniques

■ masonry

Brick, stone, cast concrete

In Alberta, most wood Boomtown buildings were gradually replaced with masonry buildings as businesses prospered and sought larger, more permanent premises. The use of fire-resistant masonry construction was also encouraged by stricter fire codes in an era when devastating fires would sweep through town centres.

Masonry buildings are constructed of load-bearing units of brick, cut stone, concrete blocks laid in a bed of mortar. Mortars of varying proportions of sand, lime and cement consolidate the masonry units into a monolithic whole that resists compression forces. Historic masonry construction was a system that relied on relatively soft mortars of a high proportion of slaked lime to bind bricks that were also relatively soft by modern standards. These flexible historic mortars were used to absorb minor stresses caused by thermal expansions and contractions. By contrast, modern mortars use a high proportion of Portland cement to produce a rigid mortar that binds the stronger, harder bricks yielded by modern high-temperature kilns. Wall movement in new construction is accommodated in control joints in the masonry.

Inappropriate repair and cleaning methods

Unlike modern brick, historic brick consists of a hard baked outer layer protecting a relatively soft interior. The older, low-temperature firing process produced soft bricks of inconsistent quality. Soft, flexible mortars extended the lifespan of these bricks by allowing moisture to migrate through the mortar joints and letting the wall expand and contract as a unit.

Aggressive cleaning methods such as sandblasting are the leading cause of deterioration to historic masonry. These methods are difficult to control at best and almost always result in the permanent removal of the bricks' protective outer surface. Rapid deterioration of historic masonry is also often the result of repairs with inappropriately hard mortars containing a high percentage of Portland cement. Hard mortars transmit stresses to the soft older bricks, causing cracks and eventual spalling of the hard-baked exterior surface. This exposes the soft, porous brick interior to the elements and promotes further deterioration.



The original parapet wall on the Carson Block was dismantled, repairs were made, and the wall was reconstructed using the original bricks.



The masonry and sandstone elements of the Fraser and Seabloom Block underwent an extensive cleaning program.

General masonry repair techniques

These guidelines apply to both preservation and enhancement programs for older buildings.

- Inspect all masonry surfaces for obvious signs of deterioration. The most common form of deterioration will likely be the loss of mortar due to water penetration, especially at wall parapets, horizontal surfaces and flashings. Identify sources of water penetration and repair building systems (wall capping stones, flashings and mortar beds) designed to direct water away from the wall surface.
- If structural movement is indicated by obvious vertical, diagonal or horizontal cracks, ensure that the structural problem is addressed prior to proceeding with any repointing. A structural engineer will likely be required to analyze and provide solutions for masonry movement problems.
- If bricks or cast stone details have been removed or damaged, they should be replaced in kind by matching the original pieces' colour, size and texture. If the original details do not exist, historic photographs may reveal the nature of the missing component.

Repointing masonry

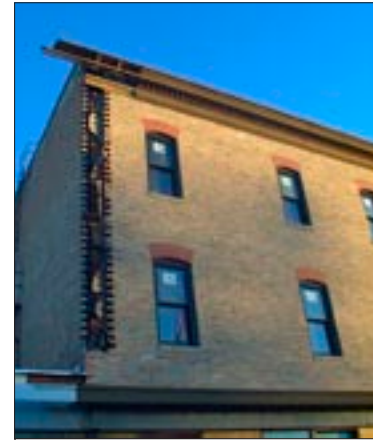
Pointing, the mortar filling the joints between the bricks or masonry units, may need to be replaced for various reasons. This work should be performed by a skilled mason

- Inspect the entire wall surface, including the back side of parapet walls, and look for crumbling mortar joints. Deterioration often occurs where water penetrates faulty flashings or capping stones and as a result of rising damp at the bottom of walls.
- Repoint only areas where mortar is loose or missing.
- Remove deteriorated mortar by carefully hand-raking the joints with a chisel. The depth of the cleaned-out joint should be about twice the width of the joint. Power tools are difficult to control and may damage the surrounding brick edges.
- Thoroughly wet all surrounding masonry to keep the new mortar joints from drying too quickly before proper curing can occur.

- Repoint the joints with a soft mortar, similar in strength, colour and texture to the original. As described earlier, historic mortars contained a high proportion of slaked lime to increase the flexibility of the joint. Using a pre-mixed mortar with a high Portland cement content is sure to shorten the lifespan of the material.
- If unsure about an exact mortar mixture to use, a sample of the original mortar can be sent to the Alberta Masonry Institute for analysis.
- Do not repoint in below-freezing conditions.
- The final tooling should match the profile of the original. Tooling is the process of finishing the newly installed mortar joint with a flat, concave or decorative tool that provides both a neater, more attractive detail and also compresses the outer mortar into a stronger, more watertight layer. Successful replication of finely tooled joints may require the services of a skilled mason.
- Despite continuing refinements in synthetic protective surface coatings, these materials may trap moisture and promote premature deterioration. Wax, silicone, and other treatments also have a track record of discolouring or peeling, resulting in a more severe aesthetic problem than the grime they were intended to repel.
- Check painted masonry surfaces to determine whether the wall may have been painted. Some masonry was originally intended to be painted. If repainting is the only feasible course of action, apply a vapour permeable (not oil or alkyd-based) paint following the manufacturer's application instructions.

Cleaning masonry surfaces

- Clean masonry only when necessary and then only by the gentlest means possible. Do not sandblast historic masonry under any circumstances, since this abrasive technique removes the outer hard surface of brick or stone. An alternative technique, (baking) soda blasting, is also highly abrasive and is strongly discouraged. High pressure water washes (above 600 psi) are not recommended because of the risk of driving water and salts deep into the masonry wall which may eventually cause damage. Excessive water pressure will cause pitting of the brick surface.



The facade restoration of the National Hotel (in progress above) included the complete dismantling of the brick veneer which had been compromised by earlier sandblasting efforts. The bricks were turned around and reassembled so that the original, more weather-resistant masonry was preserved on the building's visible exterior.



Applying consistent and gentle pressure, workers remove residual adhesive that once secured metal sheeting to the brick veneer.

- When pressure washing, water temperature, working distance, spray tip aperture, and the skill of the operator are perhaps more critical determinants of cleaning results than is water pressure itself. A high-pressure cold-water wash may be less effective and do more damage than a much less aggressive wash with hot water. Hiring the services of a professional steam cleaner can be a good investment.
- A cold-water wash can be useful if a less thorough cleaning is desired; e.g., if the goal is to remove a layer of paint but preserve traces of an underlying ghost sign.
- Pressure washing often “blows out” old mortar joints. Repointing of the masonry may be unavoidable after brick cleaning and paint removal.
- Always test cleaning products and techniques in an inconspicuous location on the building.
- To remove soot or dirt, wash the bricks with water and a mild detergent and scrub with a natural bristle (not wire) brush. Wire brushes will badly score the brick surfaces and can lead to unsightly rust deposits from steel bristle residue.
- Remove mortar stains after repointing by cleaning the masonry with a mild solution of muriatic acid (1:10 ratio) and rinse thoroughly with clean water before the mortar has fully cured. Some chalking (or efflorescence) may occur but should disappear in time.
- Remove paint with a gel-type paint remover and rinse the wall thoroughly. The paint and chemical remover must be collected and disposed of in an appropriate manner. Since this work has health and safety as well as environmental implications, consult with municipal and provincial government departments prior to starting. New environmentally friendly products are continually being developed.

■ stucco

Stucco is a traditional, non-load-bearing masonry building material typically used as a decorative and protective veneer to wood structures. It is applied in a two or three-coat process, the first being a “brown” or “scratch” coat over which the finish coats are applied. The final texture can be varied, but a smooth white float finish is common for commercial buildings of the 1930s to 50s. Stucco decorated with pebbles or fragments of coloured glass was also popular in the 1950s.

Like historic load-bearing masonry buildings, stucco buildings tend to be relatively rigid and intolerant of major building movements. Because of this, structural problems can often be diagnosed by the patterns of deterioration found on the stucco surface. Stucco was commonly applied over wire mesh with no control joints, and it is not uncommon to find buildings with stucco pulling away from the structure or suffering severe cracking.

Appropriate stucco repair

- Inspect all stucco surfaces for obvious signs of deterioration such as cracking and pulling away from the substrate.
- If structural movement is evident by severe vertical, diagonal and horizontal cracks, ensure that the structural problem is repaired prior to proceeding with any further cosmetic repairs. A structural engineer might be required to evaluate the problem and recommend remedial action. A list of engineers is available from Alberta Community Development.

Stucco repair

- Preserve the original stucco if possible. Repair minor cracking to prevent moisture from penetrating and causing further deterioration. The new stucco should match the original in colour and texture. Remove and repair loose sections of stucco in the same manner. If repairing a large area, use a galvanized wire mesh to provide a secure bond or key to the building.

Stucco replacement

- Where the preservation of the original stucco is not possible, the replacement stucco should match the original finish in colour and texture.



The restoration program included the removal of a heavily textured, Spanish-style stucco (below) and the application of a smooth stucco (above) to match the building's original colour and texture.





The original upper cornice of the Fraser Block was stripped of weathered paint and repaired to seal holes in the sheet metal and to prevent water from pooling on the cornice cap or ledge above. The cornice was then repainted.

■ pressed sheet metal

Pressed metal decorative details were commonly available catalogue items in the first part of the twentieth century and are important historic and character features on the Avenue today. This popular material successfully imitated materials like stone and terra cotta that were comparatively costly to obtain and install. Pressed metal sometimes clad entire facades but the use of this lightweight material was usually limited to achieving architectural details.

Retain and repair original pressed metal

- Retain and repair pressed metal ornaments where possible. Consider the loss of design integrity if these critical elements are removed.
- Where pressed metal decorations have been maintained and painted over the years, the material and supporting structure will likely be in good condition.

Sheet metal repair

- Inspect all metal surfaces, especially cap flashings. Moisture penetration causes oxidation (rusting), the most common form of deterioration. If extensive reconstruction is required, obtain professional advice through Alberta Community Development.
- Minor repairs may include riveting and caulking joints, and resoldering and replacing cap flashings. Use metal fasteners that are of the same material or are compatible with existing metals. Dissimilar metals left in contact with each other can lead to a destructive electrochemical action called “galvanic corrosion.”
- Decorative pressed metal was always painted to create the illusion of a more costly material. Large sheet metal cornices were sometimes “sand painted” to imitate sandstone.
- Pressed metal (usually galvanized steel) must be “pickled” to ensure a lasting paint finish. Wash bare metal with a mild acid solution such as muriatic acid and completely rinse with water. Apply a good quality metal primer to the clean and dry metal surfaces before applying the final paint overcoats.

Pressed metal replacement

- Though once mass-produced, pressed metal elements are now very difficult and expensive to duplicate and should be preserved wherever possible.
- Missing pressed metal features may be reproduced economically in wood or even fibreglass. While newer materials and methods for replicating large cornices are appearing on the market, obtain professional advice on the design, quality and longevity of materials and on proper installation techniques (see Appendix B: Technical Resources).

The methodical removal of layers of materials reveals the cornice's condition before restoration.



The elaborate cornice of the historic fire hall reflects the light weight and, historically, cost-effective pressed metal construction of this character-defining architectural feature.



Investigative research revealed the original patterned "tin" ceiling in the Dougall Block's recessed entrance.



Rolled steel rather than cast iron columns are structural elements on the Avenue's traditional storefronts (above). Steel's structural importance continues in post-war designs (below), where raking steel columns support a canopy that reaches out to motorists.



■ cast iron

Cast iron is a strong but brittle metal used extensively in the nineteenth century and, to a lesser extent, in the early twentieth century. Its compressive strength made it a choice material for structural columns, but its lack of tensile strength made it unsuitable for structural beams. In historic commercial buildings, cast iron columns supported wood beams spanning the glazed storefronts. Some columns featured decorative moulded ornamentation and were designed to be visible, while other undecorated cast iron columns were concealed behind display window sashes. In Inglewood, structural components are of rolled steel rather than cast iron, but the material is used for minor architectural decoration such as rooftop crestings.

Appropriate cast iron rehabilitation

- Retain and repair original cast iron wherever possible.
- Protect, maintain and repair all historic cast iron components.

Cast iron repair

- Corrosion is the single most common cause for concern with cast iron details. Structural cast iron columns should always be examined and evaluated by a structural engineer to determine their load-bearing capacity and condition.
- Carefully examine non-structural decorative components to determine whether the protective paint coating is intact and preventing water penetration and rusting.
- Scrape to bare metal. Use a metal primer immediately after scraping and cleaning, following manufacturer's directions to prevent flash rusting. The final paint coat should be an oil-based paint for better adhesion.

Cast iron replacement

- Exact cast iron replacement components may be impossible to find (see Appendix B: Technical Resources). Replacement decorative sections, especially if some portion of the detail exists, may be made in cast iron or in a substitute material.

■ glass

Plate glass is one of the most common and prominent features of both historic and modern commercial storefronts. Large windows enable patrons to view displayed goods and, years ago, were especially important as a means of illuminating the store interior. Less common historic glass features are leaded stained glass, prism glass and structural glass which add character to Ninth Avenue's commercial buildings.

Leaded stained glass and bevelled glass, where they exist, are found most often in the transom areas of traditional storefronts. Occasionally, even secondary signage is incorporated into coloured glass windows. Clear or coloured 4"x 4" blocks of "prism" glass were sometimes used in leaded panels for clerestory windows in the mid-1920s. The inside surface of the glass blocks was moulded with a series of triangular ridges that directed sunlight deep into the shop interior.

In the 1930s through 1950s, many commercial buildings were modernized with a veneer of polished, opaque, pigmented glass panels. Known variously as "Carrara glass" and "Vitolite," this material has a distinctive mirror finish and is becoming rare and difficult to repair.

Glass repairs

- Retain and repair original glass wherever possible.
- Remove all inappropriate coverings (including paint) that conceal decorative glazed areas. Use extra caution when handling or working around old glass because this material becomes more brittle and fragile with age.
- Examine all glass components and support structures to determine whether they are original or are a later, perhaps important style change.
- Inspect all glass for cracks and identify previous replacement pieces. Minor temporary repairs may be achieved by sealing cracks with silicone.
- The repair of leaded windows is a specialized craft best left to experts. Ask your glass contractor for references and examine previously repaired windows.
- Maintenance of structural glass veneers is critical to prevent water penetration and



Installation of new display window glass in the Fraser and Seabloom Block.



A local glass craftsman repaired the original leaded glass clerestory windows of the Fraser Block, retaining as much historic fabric as possible.

loosening or breaking of the glass panels. The specialized materials and techniques needed to attach the panels and prevent water penetration are described in Preservation Brief No. 12, Preservation of Historic Pigmented and Structural Glass, issued by the U.S. Department of the Interior.

Glass replacement

- Prism and structural glass are no longer manufactured and usually the only source of replacement units is through salvaged materials which are often in scant supply and difficult to locate. Because it may be difficult or impossible to find an exact match in colour and dimensions, modern substitutes for historic glass features may be needed.
- Prism glass tiles can be replaced with textured or ribbed glass which will simulate the exterior surface of the units. These materials may be obtained or ordered through specialty or art glass shops. If an exact match is unavailable, attempt to capture the impression of the original glass, since overall texture is more noticeable than pattern details.
- The short supplies of salvaged Carrara glass is made scarcer still by the fact that removing the panels with minimal breakage is difficult and time consuming. Substituting broken or missing material with standard plate glass back-painting with a matching colour has met with only limited success. An experimental alternative to this is replacement with tempered “spandrel glass” panels coated with a factory-applied high-adhesion paint. The panels are attached to the building with a special structural silicone and the joints are grouted with the same material. For more information on this technique, please refer to the Capitol Theatre case study in the Alberta Main Street Programme’s Case Studies Manual available through the program office.

■ exterior woodwork

Wood's versatility and availability made it a suitable material for functional and decorative historic building elements. While some historic woodwork in commercial buildings was crude and functional, wood could also be crafted into intricate profiles and shapes. Wood is a surprisingly durable material: with proper maintenance, well-designed and built wood structures such as Norwegian stave churches have survived centuries in cold wet climates.

Both simple and elaborate historic woodworking are important records of the community's history and contribute to its character. Significant or historic woodworking and should be maintained and restored wherever possible.

Woodwork repairs

- Retain and repair original woodwork where possible.
- Remove all cladding material such as stucco, aluminum, asbestos or vinyl that conceal historic or significant woodwork. Wood components with nail holes and other minor damage may easily be repaired if the overall fabric is sound. Avoid resorting to strategies such as cladding that conceal unresolved maintenance or structural problems. The installation of these slip covers also often sacrifices projecting wood character elements. Slip covers may also trap moisture against wood surfaces that were originally intended to breathe, thereby accelerating deterioration of the building envelope.
- Examine all wood building elements to determine whether they are original or are additions that reflect an important style or stage of the building's design history. Examine historic photographs and identify any significant additions to the character of the building. Consider the impact on design integrity if these elements are removed.
- Inspect all wood surfaces for signs of deterioration. If wood details have been maintained and painted, the material and supporting structure will probably be in good condition.
- Verify that eavestroughs and leaders, flashings, and drip edges are directing water away from the building. Ensure that wood is covered with a sound protective coating (traditionally paint) and that the components are assembled so that water sheds from, rather than stands or pools on, horizontal surfaces.



The historic Cross House represents some of Inglewood's most detailed exterior woodwork. Ornamental wood cresting and bargeboards like these were popular in Victorian times but required regular maintenance.



This building's brick veneer was removed to expose and repair rot occurring in the underlying wood frame construction.

- Peeling and blistering paint is usually a symptom of moisture penetration problems or vapour migration from the interior. Repair any source of moisture penetration before making surface repairs, otherwise the problem may recur.
- Retain and repair original exterior woodwork components where possible. Minor wood repairs may include patching, splicing or consolidating with an epoxy repair.
- When repairing wood elements, save as much of the original material as possible. Use similar wood species and match the wood grain direction when using a spliced-in repair.
- Consider using a chemical wood preservative to prevent wood decay on window sills and other vulnerable locations. Follow the manufacturer's directions to ensure that preservatives do not interfere with paint adhesion.
- Pressure-treated wood may be used for unexposed areas or for structural components in contact with the ground or foundations.
- Use traditional details, such as wood ledges and water tables, to direct water away from buildings. Do not rely entirely upon caulking to keep water out of joints.
- Remove vegetation near to or in contact with wood surfaces as plant material may hold moisture against the components and promote decay.
- Inspect ventilation louvres to ensure that they function as intended. If there are no vents, discreetly install eave and gable vents and, if possible, vents for enclosed crawl spaces. Vents allow air circulation which helps dry out wood and inhibit fungus growth in enclosed areas. Be sure that vented areas will not cause pipes to freeze in winter.

Woodwork replacement

- Replace decayed exterior woodwork when the original wood is beyond repair and cannot retain paint. Faithfully reproduce the detail from the existing pieces or from clear historic photographs.
- Reproduced or repaired wood components that have been removed present an opportunity to back-prime all surfaces prior to installation. Back-priming will help seal the material against moisture penetration.

■ paint

Historic photographs of early Alberta commercial buildings show that paint has long been used as an economical means of protecting exposed wood and other materials. Paint was also an effective means of improving buildings' appearances. Masonry exteriors built of low-grade materials were also sometimes also painted for protection. Paints presented an opportunity to enhance the building visually and highlight decorative details through the use of colour.

Exterior paint must be refreshed periodically, but well formulated and properly applied paints are an effective barrier to the elements. Advances in paint technology provide a range of products which far outperform most earlier paints in terms of weatherability and adhesion. Some brush-applied coatings (e.g., solid stain) also contain linseed oil which soaks into, conditions, and preserves the wood. Poor preparation, unfavourable painting conditions, or moisture penetration problems may lead to premature deterioration of the paint.

Exterior painting methods

- Collect paint samples from all surfaces to determine the sequence of previous colour schemes. This record is especially important if the original layers will be destroyed during preparation of the surface for repainting.
- Paint deterioration is often a result of moisture penetration. Study the areas of deterioration and look for obvious locations where unwanted moisture is generated. For example, kitchen or bathroom areas without a properly installed interior moisture barrier or ventilation system will likely suffer from moisture problems. Water vapour condensing on cooler outer walls cannot migrate through the paint film and will result in the paint's failure. Identify and eliminate the source of moisture penetration before repainting.
- Repair the base material if required and clean the surface of dirt, mildew or grease before repainting. Rotted wood should be removed and repaired and masonry surfaces repointed where required. Use a chemical wood preservative on wood surfaces that contact the ground or concrete foundations.
- Use only gentle techniques for preparing base surfaces. Do not sandblast, soda blast or pressure wash wood surfaces. Use traditional techniques for scraping, sanding, filling, priming and painting.



The vacant Stewart Barn built in 1909 (known locally as the "cinnamon barn") has remained in good condition over the decades as a result of an ongoing paint and maintenance program.



The yellow bulkhead panels and dark green trims are based on colours typical of the early 1900s. The complementary colours read clearly and highlight the construction details of the Burn Block storefronts. A sandpainted signband above the is compatible with the historic colour scheme, but neutral enough to provide a suitable backdrop for lettering and business signs.

- Scrape away loose paint and sand previously painted surfaces smooth. Do not strip all paint layers unless layers of accumulated paint have clogged moulding profiles. Carefully used, a hot air gun can remove paint to redefine details.
- Do not remove paint with rotary drill attachments as they may gouge the base material. Fibrous wood species such as cedar, commonly used on older buildings, are particularly vulnerable to damage by this technique.
- Paint removal by blow torches will scorch the underlying material and may ignite dust and cellulose insulation and release toxic fumes from lead-based paints (see below). Torches applied to painted masonry vaporize trapped moisture and can cause the surface to burst away in sharp fragments.
- Wash dirt and dust from prepared surfaces with a mild cleaning solution (e.g., trisodium phosphate, or TSP), rinse with clean water and allow to dry thoroughly.
- Caulk holes and cracks that will allow moisture to penetrate. Do not rely on caulking as a substitute for proper detailing which provides a better long-term moisture barrier.
- Mildew or mould (usually found on north-facing elevations) should be treated with a commercial fungicide or diluted bleach solution and then neutralized with clean water.

Handling lead-based paints

Pre-1950 paint formulas used lead to improve weatherability and yield rich colours. Lead is toxic and should be handled properly.

- Scrape and sand to the minimum required to sound material. These mechanical paint removal techniques produce lead-contaminated airborne dust. Consider using chemical strippers for cleaning large areas. Never sandblast or use heat to remove lead-based paint.
- Wear disposable coveralls, goggles, gloves, a properly filtered respirator face mask and disposable protective clothing when removing lead-based paint.
- Clean up as you go. Use drop sheets to collect paint scrapings and stripper residue. Dispose the (toxic) waste material in secure, sealed, clearly marked containers in accordance with local and provincial regulations.

- Remove protective clothing and shoes whenever you leave the work area. Wash your hands thoroughly, and never eat, drink or smoke while removing paint.

(From “Old Paint, Lead and Your Family’s Health,” CMHC Publication BHA6625–1992)

Repainting

- Use an appropriate primer to bind the final paint coat to the prepared surface. An oil-based primer for exterior woodwork gives good results for both latex and oil-based overcoats. Use special primers for metal or masonry.
- Paint in dry, warm weather. Apply at least two finish coats according to manufacturer’s directions and allow sufficient dry time between applications.

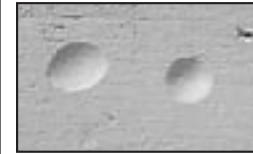
■ colour selection

During Inglewood’s early years, builders were able to make the most of a relatively limited colour palette by combining two or three colours into a more complex colour scheme. Wood details such as window sashes, doors, and trims were often highlighted in contrasting colours.

General guidelines for colour selection

- Black and white photographs can be a valuable guide to the number and placement of colours on a historic building, even though the hues are represented only as tonal contrasts. Fading dyes in colour photographs, especially early prints, can affect these images’ reliability as colour guides.
- Develop a colour scheme which suits your building and which agrees with the overall character of the streetscape. A degree of variety and contrast gives individuality and life to the Avenue. Too much variety, however, can create colour clashes and visual conflict.
- For masonry buildings, take into account the colour of the unpainted masonry when choosing a colour scheme. If a masonry building has been painted, consider repainting in a colour that matches the natural colour of the brick.
- When choosing colours, use colour swatches for the paint manufacturer you will use. View the swatches in natural light, in both indirect and direct sunlight. (Direct sunlight can give

Common Paint Failures



Blistering and Peeling

This is the most common paint problem and is usually caused by moisture penetration. Identify and remove the source of moisture penetration to improve the paint coat’s life.



Cracking and Alligatoring

When old paint has lost its flexibility, cracking appears on the surface and sometimes exposes the substrate. Proper surface preparation and repainting is the best remedy.



Wrinkling

Wrinkling occurs when paint is applied under conditions that are too hot or cold, when coats are applied too thickly, or when the previous layer is uncured. Total removal or sanding is the best remedy.

an inaccurate, washed-out colour reading.) Larger swatches are easier to assess. Be aware that neighbouring swatches can skew colour perception.

- Prepare paint test patches, since the perceived colour that results is a combination of paint pigment, gloss, and the material's surface texture.

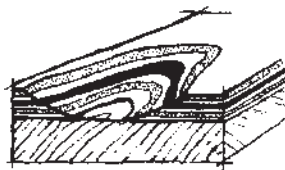
Colours for restoration projects

- Consider using the original paint colours for historic building restoration or preservation projects. The original paint scheme can easily be determined by taking a paint scraping on all surfaces where a change of paint colour would be expected. A "paint crater" (below left) is useful in identifying a sequence of colours from a heavy buildup of paint layers.
- Where the original colours of a historic building cannot be determined or used, consider using other appropriate period colours. Generic period colour schemes can be determined from historic colour charts issued by paint manufacturers, one well-known example of which is the Stephens colour chart. Most current paint manufacturers offer a selection of historic colours and colour schemes, although be aware that some of these colours may be derived from a somewhat stereotyped (often U.S. colonial) context that is historically unrelated to the history of Inglewood.
- Bear in mind that paint applied to a historic facade is a relatively superficial and temporary intervention that does not fundamentally alter historic building fabric. Depending upon the nature of the historic building and the rehabilitation program, it is possible to reinterpret successfully a historic colour scheme using modern colours. Skilfully chosen colours that depart from traditional palettes can give vitality and distinctiveness to an old facade. The placement of colours should, however, continue to reflect the relationships of historic, character-defining architectural features.

A "paint crater"

Exposed paint layers

Substrate (wood)



Appropriate colours for enhancements

- Colour selection for building enhancement projects should be based upon each building's unique, present-day design requirements tempered by a respect for the colour schemes of neighbouring buildings.

inglewood

design guidelines

new construction

■ compatibility of old and new

So far, these guidelines have discussed approaches to facade rehabilitation in the design and historical context of individual buildings. This section considers the bigger picture of achieving a good fit between old and new structures and enhancing the built environment of Ninth Avenue in general. Ongoing development creates an active, vibrant street and provides a focus for business and community events. While new construction can pose a potential threat to the Avenue's historic and architectural integrity, it is also an opportunity to enhance its character.

Design guidelines can assist and encourage developers and designers to produce creative contemporary buildings that are responsive to the architectural character of Ninth Avenue. They do not prescribe an architectural theme; rather, they reflect the view that new building designs should respond to, rather than emulate, traditional styles. In developing new designs, it is appropriate and practical for new buildings to use up-to-date materials and technologies.

In addition to these guidelines, developers of Ninth Avenue properties should refer to Inglewood's Area Redevelopment Plan (ARP) and consult with the City of Calgary's development authorities.

Visual continuity

Ideally, new development balances present needs with the unique architectural character and scale of a pedestrian environment. Some of the key design criteria for new buildings are a sensitivity to scale and detail, including an observance of the set-back of existing facades from sidewalks or property lines; the rhythm or spacing of shop entrances along the street or sidewalk; and the articulation of building facade elements such as cornices and windows.

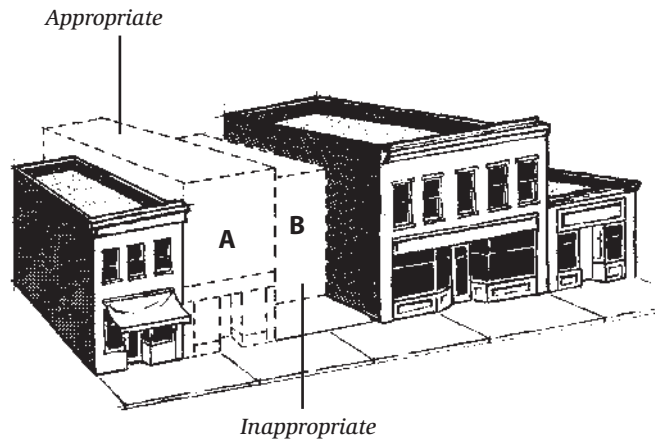
- New development on Ninth Avenue should follow the precedent of adjacent existing buildings rather than advance obtrusively into the sidewalk space or, on the other hand, retreat into the lot and leave a void in the streetscape.
- A set-back from the sidewalk should be considered only in exceptional circumstances where it will significantly enhance the activity of the street and where the interruption in the building line does not detract from the streetscape.



Completed in 2001, the Richard & Sons Block adopts the architectural vocabulary of the neighbouring Befus Block, built nearly a century earlier. Historically-derived design elements include a cornice and raised parapet, and a recessed storefront entrance with bulkhead panels. Wood was selected for the exterior to respect and reflect the character of the historic building previously occupying the site.

inglewood

design guidelines



New construction should maintain the continuity of storefronts along the street. Building A reinforces the flow between storefronts while Building B interrupts the sequence of storefronts.

The excessive set-back of the building at centre interrupts the sequence of building facades that define Ninth Avenue's historic, pedestrian-oriented streetscape.



Although a set-back was required by the City of Calgary for this new development, the developer successfully incorporated design elements into the facade that visually and physically draw the building closer to the street.



- Many historic streetscapes are characterized by relatively uniform building heights. Where continuity exists between neighbouring buildings of similar height, new construction should attempt to respect and reinforce this pattern.

Rhythm

- Historic commercial areas typically had a relatively dense core of closely spaced and regularly repeating facades. New construction and additions to existing buildings should respect the traditional building rhythms along the Avenue.
- Building facades exceeding widths of fifty feet can disrupt the vertical patterning established by traditional facades. They also tend to appear out of scale in a pedestrian environment. Introduce entrances or major vertical elements into the facade design at approximately 25-foot intervals to respond to the rhythm of the historic streetscape.
- Buildings should be constructed to the side property lines to preserve the continuity of the streetscape and prevent voids from developing in the streetscape.

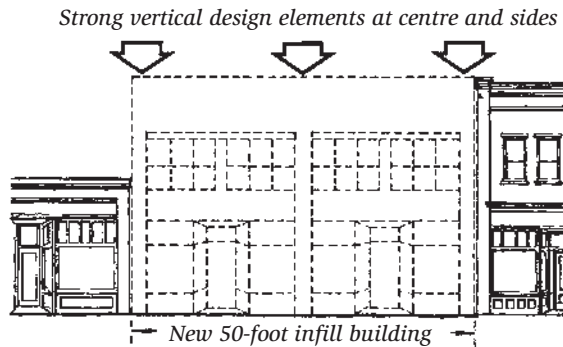
Articulation

Building articulation consists in the visual and spatial relationships of horizontal and vertical building elements. These elements contribute to both the character of the individual building and to the overall visual unity (or lack thereof) in the streetscape.

- New construction should respect and enhance the horizontal alignments of neighbouring structures where possible. Decorative details and facade articulations such as cornices should visually relate to corresponding horizontal features of neighbouring buildings.
- Signbands, storefront windows, canopies and awnings should respond to or align with similar features on neighbouring buildings.
- Upper windows should reflect the pattern established by other buildings on the street.
- Second floor windows that align with those of neighbouring buildings will create a more harmonious streetscape. Vertically proportioned second floor windows are generally more appropriate to a tall, narrow facade than are horizontal strip windows.



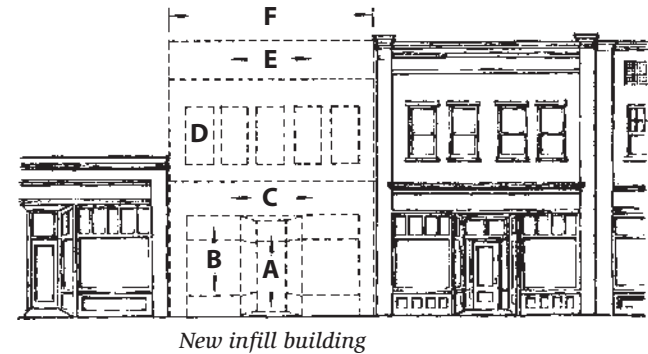
Located a block south of Ninth Avenue, this new commercial building responds to Inglewood's industrial heritage through strong, simple forms and galvanized steel cladding, even as the signage, curving windows and other elements identify the design as fresh and contemporary.



Successful infill building design generally respects the rhythm of existing building facades. This example occupies two lots but maintains the standard 25-foot width of its neighbours.



The Fraser and Seabloom Building (left) stands in splendid isolation from its neighbours, illustrating the impact of building heights and horizontal alignments (such as the belt courses defining each storey) on the streetscape. At right, Spolumbo's late-1990s facade presents an extensive street frontage but uses regularly repeated canopies and horizontal details to maintain rhythm and scale compatible with the traditional streetscape.



In a traditional context, this infill example maintain the pattern of building components along the street:

- A. Recessed front door
- B. Large display windows
- C. Signband located above storefront
- D. Repetitive, vertically proportioned upper windows
- E. Upper cornice or special roofline treatment
- F. Building width respects pattern set by neighbouring facades



- Large display windows permit visual communication between the street and the building interior. They also provide space for window displays which enhance the visual interest of the pedestrian environment. Ideally, windows have minimal partitioning at eye level and are positioned at a comfortable height for passers-by.

Materials

The selection of materials and facade detailing contribute to the character of the building and to the overall streetscape.

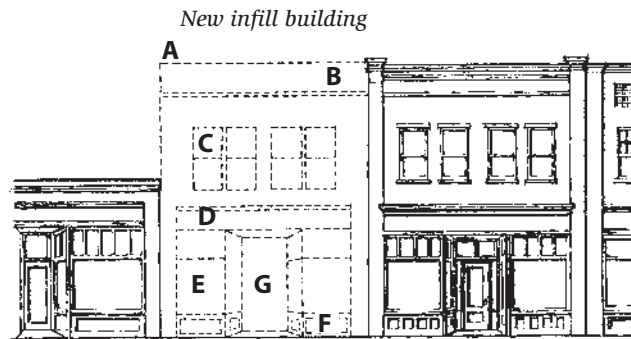
- Traditional construction uses a relatively limited range of building materials. The use of local building facade materials, such as painted wood, brick or stucco, will help new construction blend into the traditional building fabric where this is desired.
- New designs should incorporate up-to-date building technologies and performance standards while meeting the aesthetic objectives of these guidelines.

Colour selection

Colour choice has an important effect on the degree to which new construction harmonizes with, complements, or clashes with existing and historic buildings. Depending on the project's design goals and the building's physical context, colours that lie within the colour range traditionally used locally will be appropriate for designs that are historically inspired or that directly relate to a historic structure. Please refer to page 75 for detailed recommendations on colour selection.

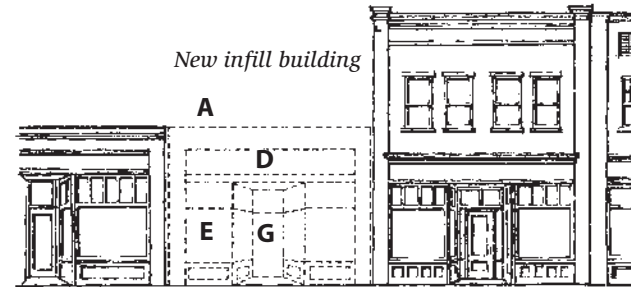


The Lea Block uses a coordinated colour scheme based on the palette of its older neighbours and incorporates traditionally-inspired elements as a rooftop flagpole. Permanent lettering identifies the building and its date of construction beneath a simplified, contemporary interpretation of a cornice.



Respect the dominant alignments of neighbouring buildings. These examples of one and two-storey designs inspired by traditional buildings respond clearly to the articulation and detailing of their historic neighbours.

- A. Roof line
- B. Facade ornament
- C. Upper windows
- D. Signband
- E. Storefront windows
- F. Bulkhead panels
- G. Recessed entrance



Varied building heights on Ninth Avenue reflect different construction periods and the optimism of Inglewood's early development boom. Although the Aull, Fraser, and Seabloom Blocks are dissimilar in height, each building's principal facade elements and the divisions between the upper storeys align with those of its neighbours, giving continuity and harmony to the streetscape.



Barrier-free design

Barrier-free design is increasingly common and is mandatory in some situations. Consult the Alberta Building Code and the U.S. National Parks Service's Preservation Brief No. 32, *Making Historic Properties Accessible* for additional information on barrier-free building access.

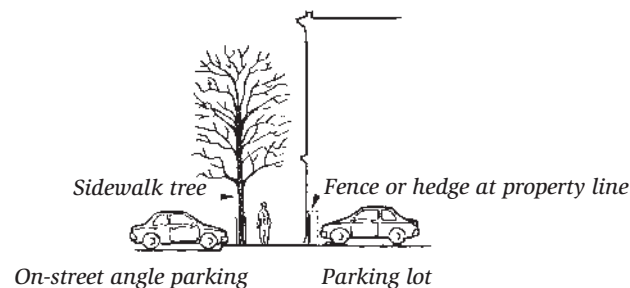
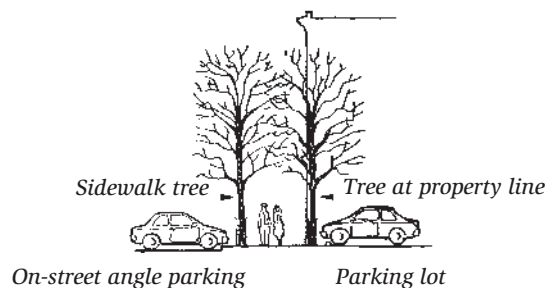
- Wheelchair ramps should impinge minimally on historic building fabric. Ideally, such features could be removed with no visible traces remaining on a historic building.
- Barrier-free accesses can be designed and detailed to harmonize with and even enhance its architectural context.

Parking areas and vacant lots

- Adequate circulation and parking for vehicles are essential to the vitality of Ninth Avenue and need to be balanced with the requirements of a pedestrian environment. Parking solutions should combine convenient stalls at the front of the building and space in off-street lots. Consult the City's development authority for details on parking requirements.
- Parking lots or vacant lots can be framed by fences or screening trees or shrubs to reduce the amount of "hard" paved surfaces along the Avenue.
- Sidewalks are public property administered by the City. Permanent fixtures located on the sidewalk such as benches, ramps and lights may require approval by the development authority and an encroachment agreement with the City.



Parking areas can be screened by a fence or similar barrier. Trees and other plantings along the edge of parking areas or vacant lots can also help to maintain the street edge and serve to soften the abundance of "hard" surfaces. Just some of the additional benefits of vegetation include lowering of summer temperatures and dust control.

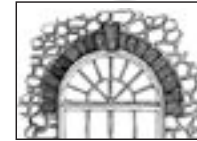


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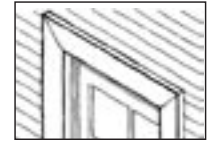
appendix A

■ glossary of architectural terms

alkyd paint	An oil-modified paint; harder and faster-drying than oil paint with good self-sealing properties, weather resistance, and gloss retention; darkens slightly with age.
anodized finish	An oxide film applied to the surface of metal for better corrosion resistance, hardness or architectural colour requirements; most durable finish for aluminium but can be scratched.
arch	A curved construction that spans wall openings such as doors and windows; usually consists of wedge-shaped blocks called voussoirs which are structural details designed to carry vertical loads to either side of openings; vary in shape from horizontal flat arches, through semi-circular and semi-elliptical arches, to bluntly or acutely pointed.
architecture	The art and science of designing and building structures or large groups of structures in keeping with aesthetic and functional criteria.
architrave	A plain horizontal band in the entablature between the capital and frieze; the term is also applied to window and door trim.
art deco	A decorative style originating from the Paris <i>Exposition Internationale des Arts Decoratifs et Industries Moderne</i> of 1925, and popular in the 1930s; a term describing the style of art and architecture popular between the First and Second World Wars, characterized by geometric patterns, boldness and simplicity; angular, geometric decorative details and stylized motifs.
art moderne	A style originating in the United States influenced by industrial design and the machine aesthetic; popular from 1930–1945. It emphasized curved, streamlined forms with large unrelieved surfaces; sparse ornamentation relied heavily on metal elements and simple low relief; materials such as stucco, glass block, stainless steel and Carrara glass were popular.



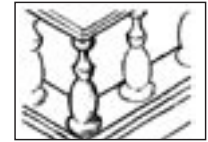
arch



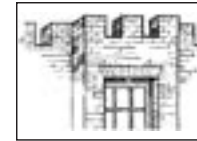
architrave



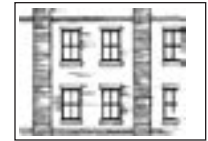
awning



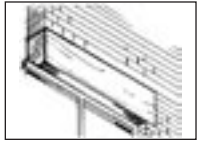
baluster



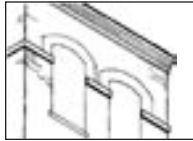
battlement



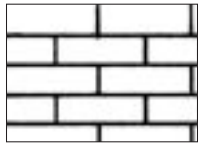
bay



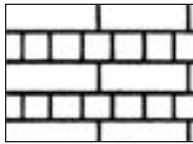
beam



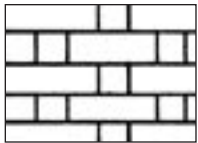
belt course



common bond



English bond



Flemish bond



Boomtown

Arts and Crafts

An English design movement of the late 1800s; emphasized traditional English forms, craftsmanship and high standards of design for everyday objects.

ashlar

Rectangular units of dressed masonry.

awning

A retractable, roof-like shelter fitted over windows, and doors to provide protection from the sun and rain and to reduce heat gain through storefront windows; usually canvas or another fabric stretched over an adjustable metal frame.

baluster

A short vertical member supporting a balcony or staircase railing.

balustrade

An entire railing system including the top rail, its balusters and sometimes a bottom rail, used on a balcony, terrace or staircase.

barge board

A board, usually decorated, fixed to the edge of a gabled roof.

battlement

A parapet having indentations or slots (crenellation).

Bauhaus

A school of design established in Germany by Walter Gropius in 1919. The school became identified with a functional aesthetic for the machine age and with modern teaching methods in the applied arts.

bay

A vertical division of a facade or a structural division of a building, marked by column spacing, roof compartments, windows, etc.

beam

A horizontal structural member, usually wood, steel or concrete which supports vertical building loads.

bearing wall

A wall that supports all or some of the weight of the building above it, in addition to its own weight.

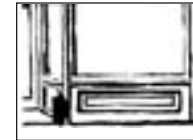
belt course

A horizontal band around a building, often of a contrasting material, usually defining interior floor levels.

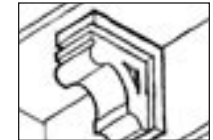
board-and-batten

Vertical siding consisting of relatively wide flat members with narrow projecting strips covering the joints.

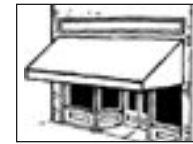
bond	The pattern of laying bricks. English bond consists of alternate courses of headers (bricks laid at right angles to the wall line) and stretchers (bricks laid parallel to the wall line); Flemish bond consists of alternate stretchers and headers in each course; common bond consists entirely of stretchers and generally indicates a brick veneer.
bonding agent	A chemical adhesive or other substance applied to a surface to unite it with an adjoining layer of material; frequently used in concrete work.
Boomtown	A front wall that extends above the roof of a building, intended to mask it with a more imposing facade.
bracket	An angular, often scroll-shaped, support under eaves, small canopies, and other overhangs; sometimes forming part of a cornice; can be more decorative than functional.
bulkhead	The lowest part of the storefront; the base that supports the display window; also referred to as a kickplate.
canopy	A permanent fixture to shelter pedestrians and display goods from adverse weather conditions; a fixed awning which cannot be retracted.
capital	The uppermost part of a column, pilaster, or other support; decoration varies according to architectural style.
casing	See <i>architrave</i> .
cast iron	Iron, shaped in a mould, that is brittle, hard, and cannot be welded.
caulking	A soft, putty-like material usually having a silicone, bituminous or rubber base, used to seal cracks, fill joints, prevents leakage and provides waterproofing; sometimes referred to as a mastic.
cavity wall	A masonry or concrete wall built of two separate thicknesses separated by a space (cavity) between them.
cladding	A protective surfacing material applied over the structural members and sheathing; also referred to as siding.



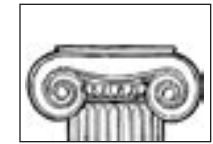
bulkhead



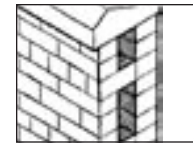
bracket



canopy



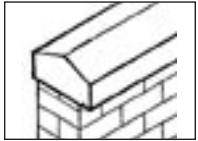
capital (Ionic)



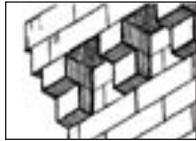
cavity wall



column



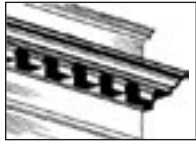
coping



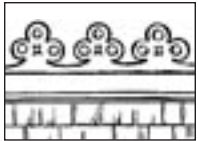
corbelling



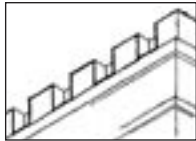
Corinthian capital



cornice



cresting



dentils

classical

Related to or derived from the architecture of ancient Greece or Rome.

clerestory

An upper windowed portion of a building designed to provide natural light to a high-ceiling room.

column

A long, slender, vertical support; shapes vary according to architectural style; classical columns consisted of a shaft crowned with a capital and often supported on a base.

concrete

A composite material consisting essentially of cement, water and aggregate (usually sand and crushed stone) which is poured into moulds and hardened into a solid.

coping

A brick, stone, precast concrete, copper or specially coated metal covering used for the top of a wall (especially parapets) as a protection from rain and other weathering; usually with an overhang.

corbel

Masonry projecting from a wall face, either to support other projections above (such as cornices and window hoods) or for purely ornamental reasons; produced by slightly extending successive masonry units from the wall surface.

Corinthian

The most ornate of the classical Greek orders of architecture; characterized by a slender fluted column with a bell-shaped capital, decorated with stylized acanthus leaves.

cornice

An ornamental moulding along the top of an entablature or wall; on outside walls of commercial buildings, cornices can top the entire facade or the storefront; used to direct water away from the wall below and to visually cap a wall or section of a wall.

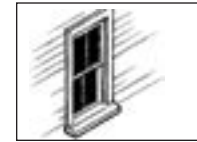
Craftsman

A decorative style based on the “Arts and Crafts” movements in England and the United States; made popular through contemporary magazines such as *Modern House Styles*.

cresting

An ornamental finish along the top of a roof or wall; generally rhythmic, highly decorative and often perforated.

dado	Panelling on the lower part of an interior wall.
dentil	A row of small rectangular blocks, usually as part of a moulding.
double-hung	A double-hung window consists of two vertical sliding sashes; sometimes operated by counterweights concealed in a boxed frame.
double glazing	Two panes of glass in a window or door, with an air space between them; may be sealed as a single unit or installed in separate sashes.
Doric	The simplest of the classical Greek order, characterized by heavy fluted columns with no base, plain saucer-shaped capitals and a bold simple cornice; Roman Doric columns have bases but no fluting.
dormer	A roofed projection with windows on a sloping main roof.
downspout	A vertical pipe, also called a leader, that conducts water from a gutter or roof drain down to the ground or a drainage system below grade.
drip	A groove cut along the underside of a member (as a string course or coping on a wall) to prevent water from running back across it toward the wall; in a wood member, sometimes called a saw kerf.
dry rot	Timber decay caused by a fungus capable of carrying water into the wood it infects; frequently caused by inadequate ventilation.
eaves	The lower edge of a roof which projects beyond the face of a wall, throwing water away from the wall.
elevation	A drawing showing an external face of a building.
engaged	A column or pier that appears to be partially embedded in a wall.
entablature	A horizontal moulding in classical architecture, made up of architrave, frieze and cornice which rests horizontally upon columns or pilasters.
facade	The front or “face” of a building.
fascia	The lowest element of a classical cornice; also a horizontal band that is part of an entablature; or a board along the edge of an eave.



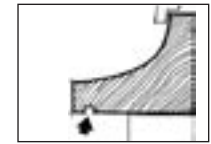
double-hung window



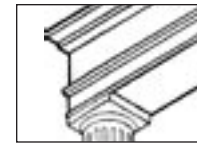
Doric capital



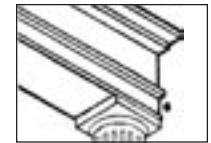
dormer



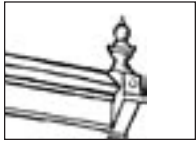
drip edge



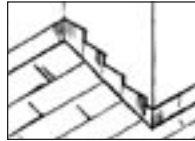
entablature



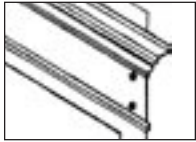
fascia



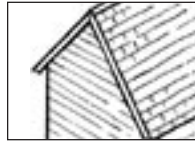
finial



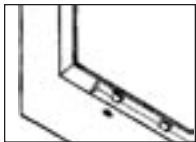
flashing



frieze



gable



glazing point



head moulding

finial

A pointed ornament which crowns the apex of a gable, pediment, tower, or spire; often used at ends of cornices.

flashing

Sheet metal or other material, usually used in roof construction or above wall projections, to intercept and prevent water penetration, directing it away from joints or interfaces.

footing

The widened section at the bottom of a foundation wall or column.

frame

The structural skeleton of a building; used as an adjective to denote a timber structure.

frieze

The middle member of a classical entablature. In commercial buildings, the frieze often provides a location for signs.

gable

The triangular part of an end wall under the pitched roof.

gable

A single-pitched roof having a gable at each end.

glazier's point

A device used in wood windows; usually a small metal triangle or headless nail, buried in glazing putty at the edges of a pane of glass which holds the glass in place.

Gothic Revival

An architectural style based on picturesque tastes that revived medieval Gothic forms.

grade

Ground level at the outside wall of a building.

hipped roof

A roof having a slope on all four sides.

head moulding

A projecting moulding over a window or door used to throw off rain water or built for purely ornamental reasons.

infill

New building(s) constructed on an empty or cleared site situated between, or adjacent to, existing buildings.

Ionic

One of the classical orders of architecture, characterized by scroll capitals.

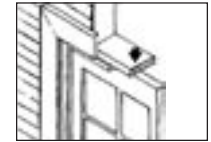
jamb

The side of a doorway or window opening.

joist	A light horizontal member used to support a floor, ceiling or roof.
keystone	A wedge-shaped block in the top centre of a masonry arch, or similar elements used as ornaments above doors and windows; often carved or decorated.
latex paint	A low gloss, non-flammable, quick drying water-based paint for use on exterior surfaces.
light	An individual pane of glass in a window.
lintel	A horizontal structural member (beam) that supports the load over an opening, such as a door or window.
masonry	Bricks, stone, concrete blocks or similar building materials, or combinations of these, bonded together with mortar to form a wall, pier or similar mass.
medallion	An ornamental plaque, usually circular or oval; surface can be flat, concave or carved in relief; usually made of plaster, cast iron, cast aluminium or decorative pressed metal.
Modernism	Associated with the International Style of architecture, prevalent from the 1930s to the 1970s, exemplifying the philosophy “form follows function”; often characterized by such building technologies as reinforced concrete, glass curtain walls and minimal decoration;.
mortar	The binding agent in masonry consisting of a mixture produced from prescribed proportions of cementing agents, fine aggregate and water; it is trowelled in place while wet and gradually sets hard.
moulding	A shaped band or strip of decoration intended to add outline or contour; can be made from many materials.
mullion	A vertical member dividing window frames.
muntin	A slender secondary vertical or horizontal framing member within a window sash frame which supports and separates panes of glass.



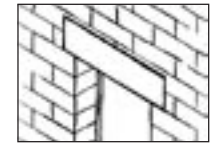
hipped roof



jamb



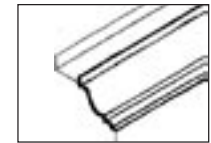
keystone



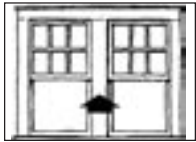
lintel



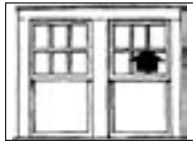
medallion



moulding



mullion



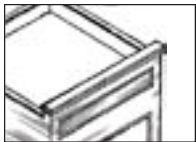
muntin



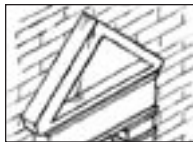
ogee



oriel



parapet



pediment

oil-based paint

A durable, penetrating paint when brushed on, providing good adhesion, elasticity and resistance to blistering on wood and other porous or painted surfaces.

ogee

An S-curve or inverted S-curve describing the shape of an arch, moulding or other detail.

Orders

Stylistic categories for classical columns and other elements based on certain characteristic forms.

oriel

A bay window supported on corbels or brackets.

parapet

A portion of a wall that projects above a roof; sometimes serves as a guard at a balcony edge or roof.

party wall

A wall, usually structural, situated on the dividing line between both properties; used jointly by owners of adjacent buildings under easement agreement.

pediment

A triangular gable, usually on a building in a classical style.

pier

A column or mass of masonry attached to a wall, designed to support a concentrated load; at times, the outside face of a party wall.

pilaster

A vertical strip projecting slightly from a wall, usually as a half column or half pilaster (square column); can be structural or ornamental.

pitched roof

A roof with two slopes which meet at a central ridge.

plate

In wood construction, the horizontal member at the top of a wall which supports the roof structure.

polychromy

The use of many colours in decoration.

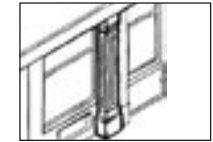
porcelain enamel

A thin coating of glass and colour oxides fused to steel or aluminum under extreme heat producing a panel with a hard, impervious finish; these panels are often used as cladding for new or existing walls and for architectural graphics (including signs).

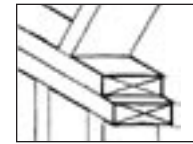
post	Any vertical member supporting a vertical or lateral load; steel, concrete, round wood or stone posts are often referred to as columns.
pressed metal	Sheet steel or other metal compressed between dies to carry a pattern or other embossed image; generally used as a decorative finish.
primer	A base coat of paint used as a preservative, sealant and filler on wood, plaster, masonry and on metal surfaces to inhibit rust and improve adhesion of finish coats of paint.
putty	Flexible mixture of powdered chalk and linseed oil traditionally used for window glazing or to seal wood prior to painting.
quoin	A decorative treatment reinforcing the external corner or edge of a masonry wall.
raked canopy	A fixed canopy that imitates the aesthetic of a retractable awning.
rehabilitation	The repair and upgrading of an existing building.
repointing	The process of removing about 20 mm of deteriorated mortar from the joints of a masonry wall and replacing it with new, compatible, mortar.
restoration	Rehabilitation of a building in such a way that it resembles an earlier period of its history.
rock-faced	Stones which have a natural, undressed surface.
rosette	Circular floral ornament.
sandblasting	Spraying sand onto a surface under high pressure to remove dirt, rust or paint, or to intentionally create a rough, decorative texture by exposing an underlying aggregate.
sash	A frame that retains glazing within a the larger window frame.
sheathing	A covering (usually wood boards or plywood) installed over exterior structural members which serves as a stiffener and a base for subsequent wall or roof cladding.



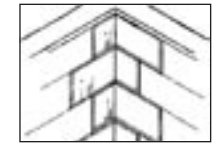
piers



pilaster



plate



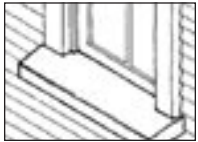
quoins



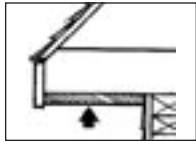
sash



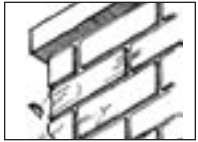
signband



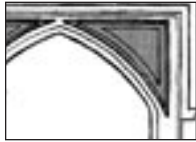
sill



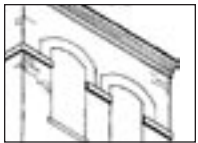
soffit



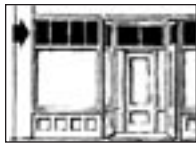
spalling



spandrel



string course



transom

siding

See *cladding*.

signband

A prominent exterior display surface used for identification and advertising, located between the storefront windows and cornice; often signboards are designed to be integral with storefront cornices.

signage

Any publicly displayed information presented in the form of words, symbols or pictures.

sill

The horizontal member located at the top of a foundation supporting the structure above; also used to describe the horizontal member at the bottom of an opening.

soffit

The underside of an eave or other architectural element.

spalling

The outer flaking of brickwork, stone, and concrete due to expansion forces of frost, chemical action or building settlement; also caused by the expansion of some repointing mortars (usually hard Portland).

spandrel

The space between the exterior curve of an arch and an enclosing right angle. In frame buildings, the spandrel is the blank space between windows in successive stories.

string course

A narrow, continuous ornamental band set into a building.

structural glass

A highly polished, opaque glass usually applied as panels or sheets directly to a building with an adhesive, also known by trade names such as Carrara glass or Vitrolite. Popular in the 1930 to 1940s, it is no longer manufactured but matching material can be obtained from some window glass distributors.

stucco

A concrete-like, textured exterior wall covering.

terra cotta

Decorative, fine-grained, hollow clay units that are fired in moulds.

transom

An operable or fixed window above doors or windows.

trefoil

A three-lobed ornamental pattern in the top of gothic arches, windows or in cresting.

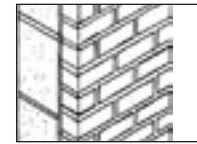
valance	The overhanging section of an awning, sometimes used for advertising.
veneer	A thin uniform layer of facing material, such as brick, marble, stone, porcelain enamel, which provides a decorative, durable surface over a wall's structural framework.
vernacular	A building with common local characteristics, without any pretence to a formal architectural style.
Victorian	A building style, popular in the late 1800s, derived from the earlier Gothic Revival style embellished with highly ornate decoration and polychrome colour schemes.
voussoirs	Tapered stones, forming an arch.
water table	A projecting belt course with a drip located above the foundation to direct water away from it.



trefoil



valance



veneer



voussoirs



water table

■ technical resources

Government Agencies

The agencies below can provide further technical information on the rehabilitation of building facades or assistance on issues regarding development within the historic commercial area.

The Alberta Main Street Programme

Western Heritage Centre
Box 1522, Cochrane, Alberta T4C 1B5
Phone: 403-932-0360
Fax: 403-932-0362
E-mail: info@www.albertamainstreet.org
Web: www.albertamainstreet.org

Alberta Community Development

Old St. Stephen's College
8820–112 Street, Edmonton, Alberta T6G 2P8
Phone: 780-431-2300
Fax: 780-432-1376
Web: www.mcd.gov.ab.ca

Reference Texts

Marketing Main Street John Williams, Maureen Atkinson (Urban Marketing Collaborative).
From Heritage Canada's technical manual series, this document offers a multifaceted, holistic approach to marketing historic commercial areas.

Economic Development on Main Street Jon Linton (Woods Gordon Management Consultants).
From Heritage Canada's technical manual series. Presents analytical tools for economic success through an incremental, community-based approach.

Appropriate Design on Main Street Helene Deslauriers, Herb Stovel. From the Heritage Canada technical manual series. Written in layperson's terms for decision-makers, this manual provides the A-B-Cs for appropriate design decisions.

Organizing Main Street Herb Stovel. From Heritage Canada's technical manual series.
Investigates the key building block of successful main street revitalization.

Signs on Main Street Gordon Fulton et al. From the Heritage Canada technical manual series.
A practical guide for main street sign design, protection, and enhancement.

Guidelines for the Rehabilitation of Designated Historic Sites Compiled and edited by Karen Russell, Alberta Community Development, second edition.

Planning and Design for Commercial Facade Improvements Ministry of Municipal Affairs, Ontario Government, 1985. An extensive set of architectural rehabilitation guidelines, definition of facade elements, priorities and approaches, and guidance for "getting it done."

Reviving Main Street Pierre Burton, Deryck Holdsworth. University of Toronto Press, 1985. A collection of articles on Heritage Canada's Main Street Programme.

Facade Stories Ronald Lee Flemming. The Townscape Institute and Hasting House Publishers, 1982. A collection of accounts of alterations to building facades, the changing faces of Main Street, and how to care for them.

Heritage Notes Series

Alberta Community Development's *Heritage Notes* provides guidance on historic resource management and architectural preservation. The series is a joint production of the Alberta Historical Resources Foundation and Alberta Community Development and is available through the Preservation and Stewardship Branch in Edmonton. Titles are as follows:

- 1 *Planning Your Interpretation Programme* N. Chris Robinson
- 2 *How to Hire a Consultant* David Lapp
- 3 *Definitions of Preservation Terms* Gary Duguay
- 4 *The Architectural Preservation Process* Gary Duguay
- 5 *Repointing Historic Masonry* Larry Pearson
- 6 *Directory of Supplies for Alberta Museums* Mark Hopkins, Eric Waterton
- 7 *The Basics of Site Drainage* Ron Johnson
- 8 *Structural and Subfloor Repairs* David Koshman
- 9 *How to Research and Evaluate Government and Commercial Buildings* Janet Wright
- 10 *How to Research Historic Houses* Donald G. Wetherell
- 11 *How to do Oral History* Judy Larmour

Local Resources

Consult with building owners who have previously undertaken repair or restoration work in your area. Their hands-on experience can be an invaluable assistance, and they may also have technical and contact information concerning building materials and techniques used in their building refurbishment efforts.

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