

DESIGN GUIDELINES



TOWN OF CLARESHOLM MAIN STREET AREA

**DESIGN GUIDELINES FOR DOWNTOWN
CLARESHOLM**

THE CLARESHOLM MAIN STREET GUIDELINES

Produced by The Alberta Main Street Programme

A programme of the The Alberta Historical Resource Foundation with the assistance of Alberta Culture and Multiculturalism and The Heritage Canada Foundation.

in consultation with

The Claresholm Main Street Advisory Committee

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SECTION 1

BACKGROUND

1.1 THE PROGRAMME

The Alberta Main Street Programme was formed by an agreement signed on April 13, 1987 by the Alberta Historical Resources Foundation, Alberta Culture and Multiculturalism and The Heritage Canada Foundation. The programme supplies assistance to communities that have made a strong commitment to maintaining, enhancing and preserving the heritage resources within their downtowns while improving the financial viability and vitality of these historic commercial districts.

The objectives of the Alberta Main Street Programme are as follows:

- **to assist in the rehabilitation and on-going preservation of Alberta's historic main streets.**
- **to aid in the coordination and orderly development of these areas in order to enhance their heritage value.**
- **to improve the public's appreciation and understanding of the historic interest evident in such areas.**
- **to promote the commercial revitalization of the main street area.**

In 1987 the Town of Claresholm signed an agreement with the Alberta Historical Resources Foundation to join the Alberta Main Street Programme. The agreement included a commitment to make all reasonable efforts to implement design guidelines and to make or amend by-laws, in so far as there is legislative enablement, to implement the design guidelines.

1.2 WHY MAIN STREET REVITALIZATION?

In recent years, residents of Claresholm have sought to strengthen the special identity of their town by preserving the heritage that exists in the downtown core. The downtown contains a collection of buildings spanning more than 80 years that form an important link with Alberta's past. In turn, these buildings and the businesses they house, represent a significant opportunity for Claresholm to market the downtown as a destination for the region and the province as a whole.

Districts and the buildings within them cannot be preserved unless a solution is found to restore their economic health and viability. Claresholm has recognized this fact and has, with the assistance of Main Street Alberta, undertaken a programme of restoration and revitalization.

1.3 THE MAIN STREET ADVISORY BOARD

The Main Street Advisory Board reviews proposals for facade rehabilitation and design improvements in the Main Street project area. Recommendations are forwarded to the Development Officer of the Town of Claresholm.

1.4 WHY GUIDELINES?

When the residents of Claresholm signed The Alberta Main Street Agreement with The Alberta Historical Resources Foundation in 1987, they formally recognized their concern with the visual quality and historic character of the downtown area. They realized that the design of a building affects not only the owner but the community as a whole and that questions of visual quality need to be answered in ways that enhance the historic character of downtown Claresholm in order to preserve its unique identity.

The way in which the downtown grows and changes architecturally is also important because the main street area identifies Claresholm to its visitors.

THE GUIDELINE PROCESS

The guidelines were developed by Joan Wagner, Main Street Coordinator, the Main Street Claresholm Advisory Board, Gerald L. Forseth Architect and Robert Graham, Director of the Alberta Main Street Programme. The guidelines were developed to assist merchants and building owners to develop designs for appropriate physical improvements within the historic town core. The guidelines are also intended for use by Town Council, The Municipal and the Regional Planning Commission to assist them in any review process for new development within the historic downtown.

PUBLIC MEETINGS AND WORKSHOPS

The Main Street Guidelines Team undertook a series of public work sessions in which goals and objectives for Main Street Claresholm were established, major design issues identified and the visual character of the downtown was analyzed. The recommended policies and guidelines in this book are a direct result of these public contributions and the decisions of The Main Street Advisory Board.

WHAT GUIDELINES CAN AND CANNOT DO

Design guidelines offer the opportunity for the Town of Claresholm to protect the unique character of the downtown by setting consistent standards of visual quality for the Main Street historic area.

Specifically, the design guidelines have been developed to:

- indicate the approaches to design that Claresholm wishes to encourage and which it wishes to discourage.
- help reinforce the character of the downtown main street historic area.
- protect the value of public and private investment.
- preserve the integrity of the historic main street area by discouraging new construction that imitates period styles and suggests "false history".
- provide a rational basis for decisions for the Municipal Planning Commission with regard to signage, rehabilitation of historic area buildings and new development.
- serve as a tool for property owners, contractors and designers to use in making preliminary design decisions.
- increase public awareness of design issues and options.

Design Guidelines cannot:

- limit new development or regulate where development takes place. They address only the visual impact of development.
- control how interior space is laid out or used. The guidelines deal only with the exterior visible portions of the building.
- serve the same legal purpose as a design review by-law. Guidelines are not laws. They outline through the use of design ideas and illustrations, the criteria to be used by the Municipal Planning Commission when the by-law is passed into law.
- guarantee that all new construction will be compatible with the historic area. Guidelines can only guide the final results that are in the hands of the people of Claresholm. Guidelines can put up barriers to the worst sorts of insensitive design, but they cannot guarantee the creativity essential to the best kinds of environmental design for historic areas.

1.5 HOW TO USE THE GUIDELINES

These guidelines were developed for use as a reference tool by property owners, lessees, the Main Street Design Committee, the Development Officer and the Municipal Planning Council to assist them in making decisions regarding street development including adaptive re-use of buildings, facade improvements, street furniture, lighting and landscaping, signs, screening, new construction, colour, and the development of open space.

These guidelines outline important maintenance, design and development issues and Section 2.3, The Character of Downtown Claresholm, should be reviewed by anyone proposing to undertake any work within the Claresholm Main Street Historic Area.

The guidelines may be used in two ways:

1. Signs, Awnings, Paint, Repair of Materials

To review specific issues such as development of new signs, installation of awnings, new paint schemes or the repair of building materials the reader would turn to the relevant section for a review of the background statement and the specific guideline.

2. Building Facade Improvements or New Construction

To review issues such as the appropriate design response to the restoration/rehabilitation of a building facade the reader should review Section 2.3.1 The Variety of Architectural Styles and Section 3, The Buildings in Downtown, for a discussion of the principles of facade restoration/rehabilitation. For new construction in downtown the reader should review Section 2.3, The Character of Downtown and then turn to Section 5, New Construction in Downtown for a review of principles and guidelines.

ALBERTA MAIN STREET PROGRAMME

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SECTION 2

THE IMPORTANCE OF DOWNTOWN

2.1 HISTORY OF THE MAIN STREET AREA

The first known person to build a house near the present day town of Claresholm was Henry Kountz, a Pennsylvania Dutchman who arrived in the area about 1870 to build a log cabin on Willow Creek.

The Macleod Trail between Calgary and Fort Macleod was the primary north/south transportation route prior to the extension of the Calgary and Edmonton railway to the future townsite of Claresholm in 1891. The site chosen was a topographical low point that ensured railway cars could not roll away.

A large slough, covering much of the town site, provided an ample supply of water for steam engines but posed problems for the developing town in rainy years. In 1895 a frame station was constructed and in 1912 the present sandstone building was constructed of blocks left over after extensive alterations were made to the CPR station in Calgary.

In 1901 Jacob Amundsen, an American immigrant, purchased a tract of land west of the tracks from the CPR. This land was surveyed into lots and in 1902, twenty five of his former neighbours in North Dakota joined him. His home, built in 1902 still stands, somewhat enlarged, at 218 - 51 Avenue East.

The town was incorporated in 1905. Between 1902 and 1909 a typical prairie boomtown main street emerged, with wood frame commercial buildings facing east onto the Macleod Trail and the railway line. In 1905 the population was 65, by 1906 it had reached 700 and by 1909, 2,500 people lived in the town.

Agriculture was the dominant factor in the area and continues to be. In 1909 a total yield of 2,600,000 bushels were reported, supporting the promotional phrase naming Claresholm as "The Leading Grain Town of the West." The incredible prosperity of the land and the town led to the opening of the Claresholm School of Agriculture in 1913. Claresholm's growth leveled off after 1910 and remained relatively stable throughout the great depression, which forced the closure of the School of Agriculture. The school was converted to an auxiliary hospital for the provincial facility at Ponoka.

A second period of economic growth and population increase was initiated during W.W. II with the establishment of an airport and the No. 15 Service Flight Training School. The base, used to train NATO pilots in the 1951-58

period, was subsequently closed and converted to industrial use.

Claresholm has functioned as a hospital centre for the region since the 1920's and much of its economic stability can be attributed to the expansion and development of the medical care centres.

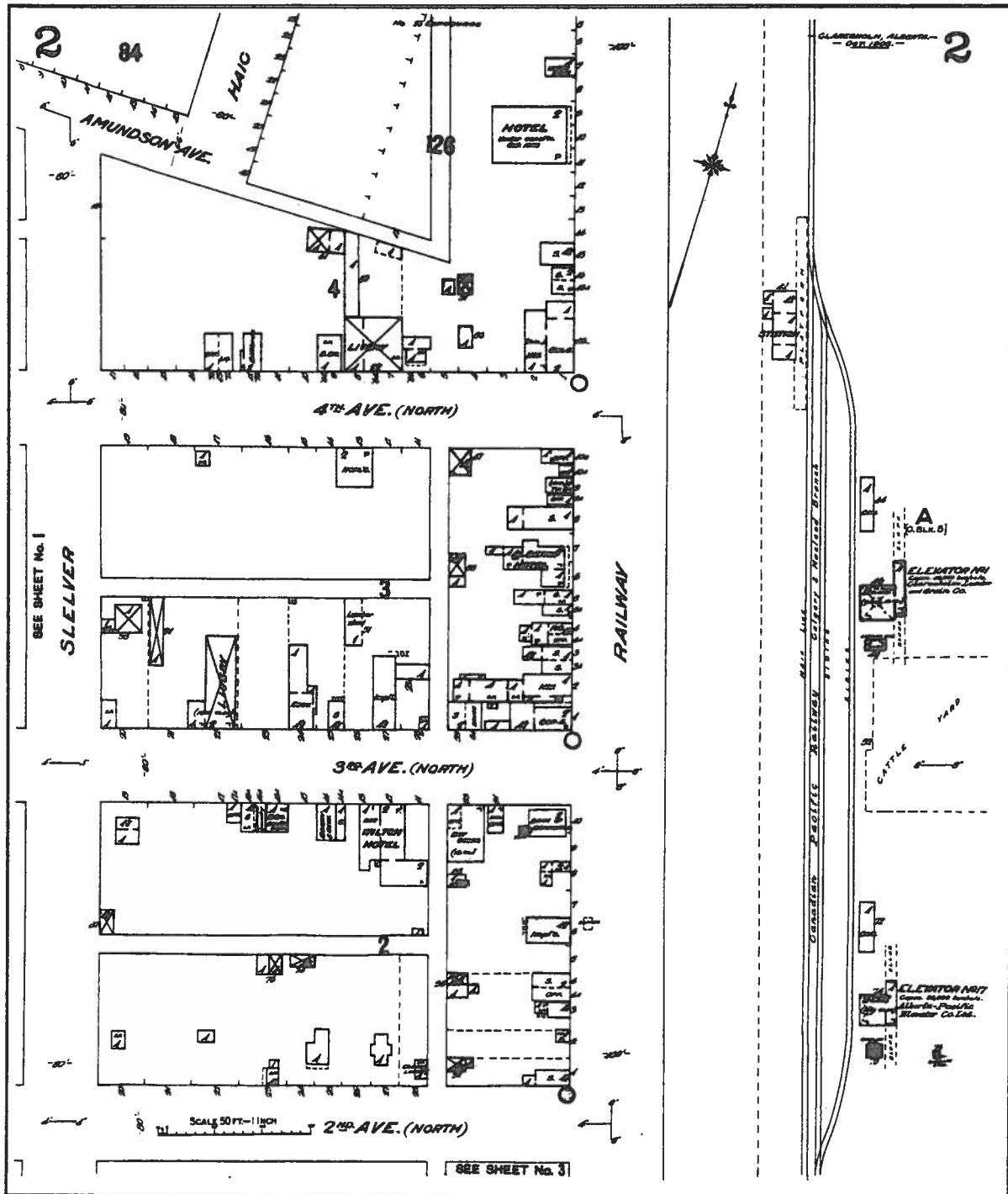
Fig. 1
Claresholm Main Street former Railway
Avenue now Highway #2, July 1, 1906



Fig. 2
Claresholm Main Street parade 30th
Anniversary, 1932



Fig. 3
 Fire insurance map, October 1906



2.2 SENSE OF PLACE

2.2.1 UNIQUE FEATURES AND LANDMARKS

In the traditional small prairie town manner the main street of Claresholm developed parallel to the railway. The CPR train station, an important landmark of the development era, marks the northern boundary of the historic town core and the water tower the southern boundary.

*Fig. 4
Claresholm CPR Train Station was
constructed in 1912 of sandstone
quarried from the first Calgary CPR
station*



*Fig. 5
The Claresholm water tower*



Seven grain elevators stand as testament to Claresholm's early development as "The Leading Grain Town of the West." As development proceeds on Highway 2 it will be increasingly important to protect these existing community heritage landmarks.

*Fig. 6
Aerial view of grain elevators and
Highway 2*



*Fig. 7
The Claresholm Elevator illuminated
1990*

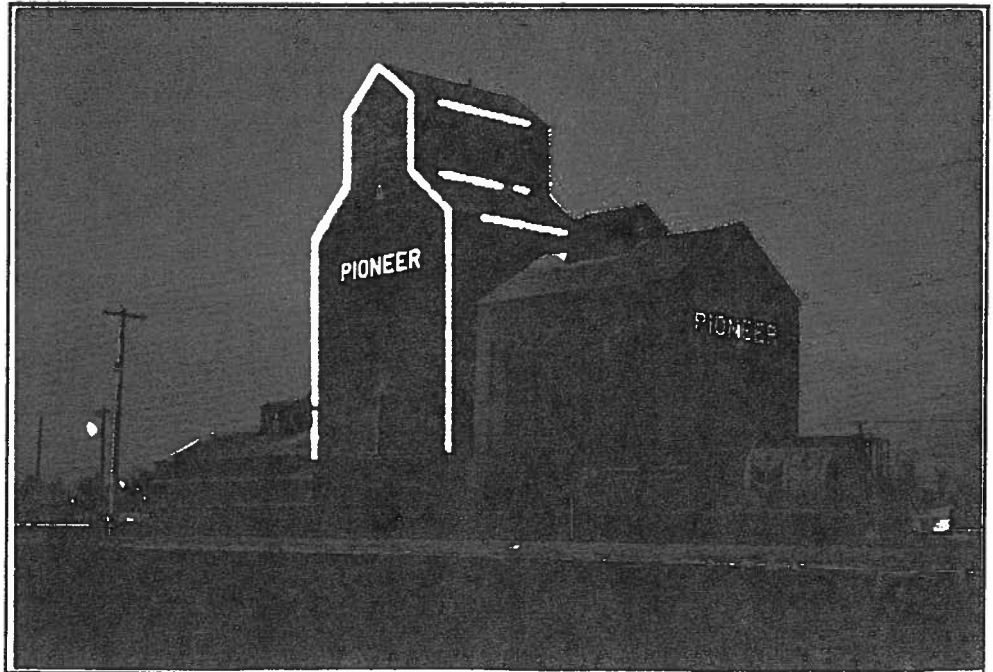
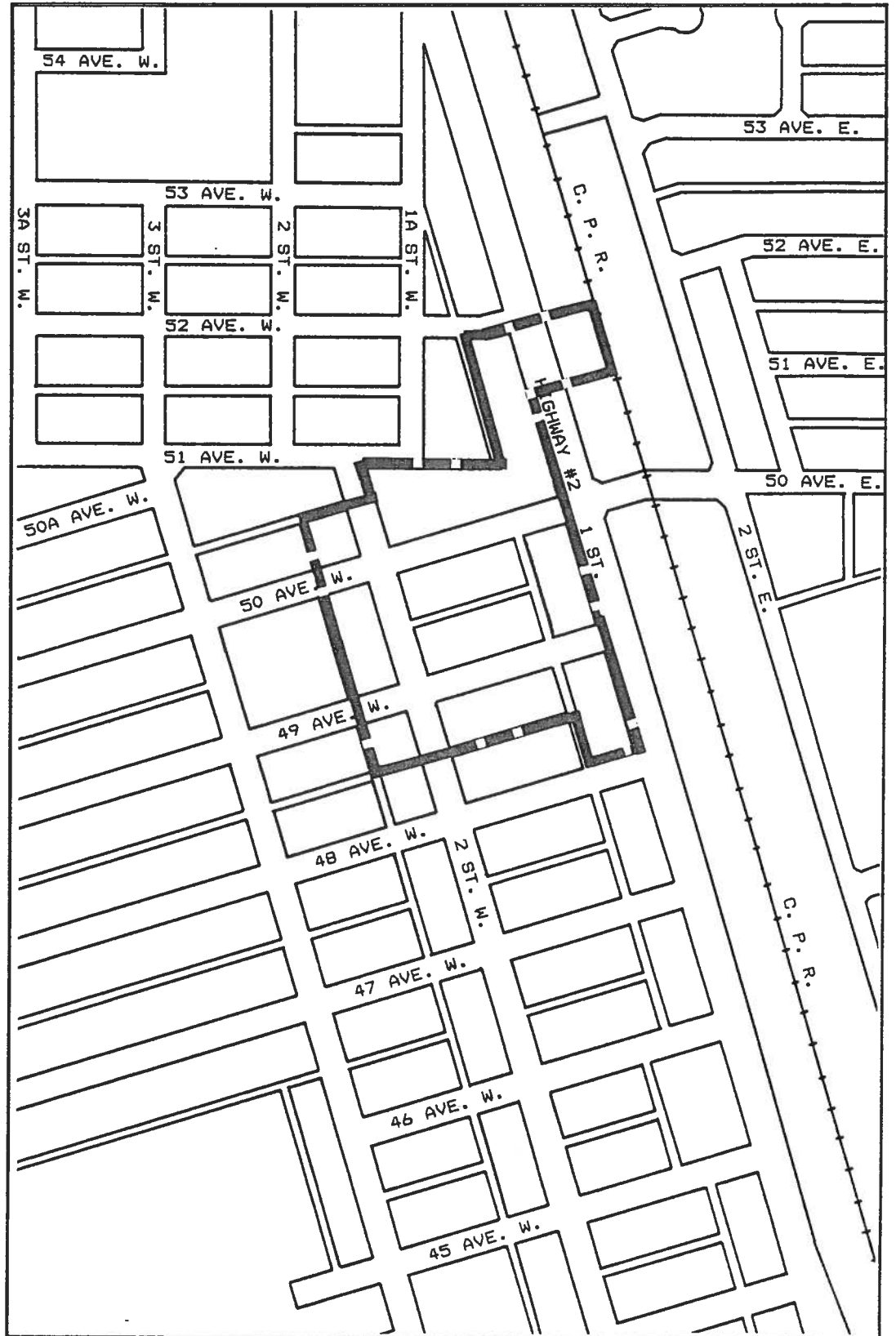


Fig. 8
The core area and main street historic district



2.3 THE CHARACTER OF DOWNTOWN CLARESHOLM

Claresholm's mature form developed in a relatively short period of time, between 1900 and 1930. Most of what are now considered the historic buildings were constructed prior to the great depression. Claresholm's downtown character has evolved over its almost 100 - year history. The purpose of this section is to identify those individual elements which collectively define the character of the place. In turn, this information will be used as a reference for the guidelines on design decisions regarding building rehabilitation and proposed new development.

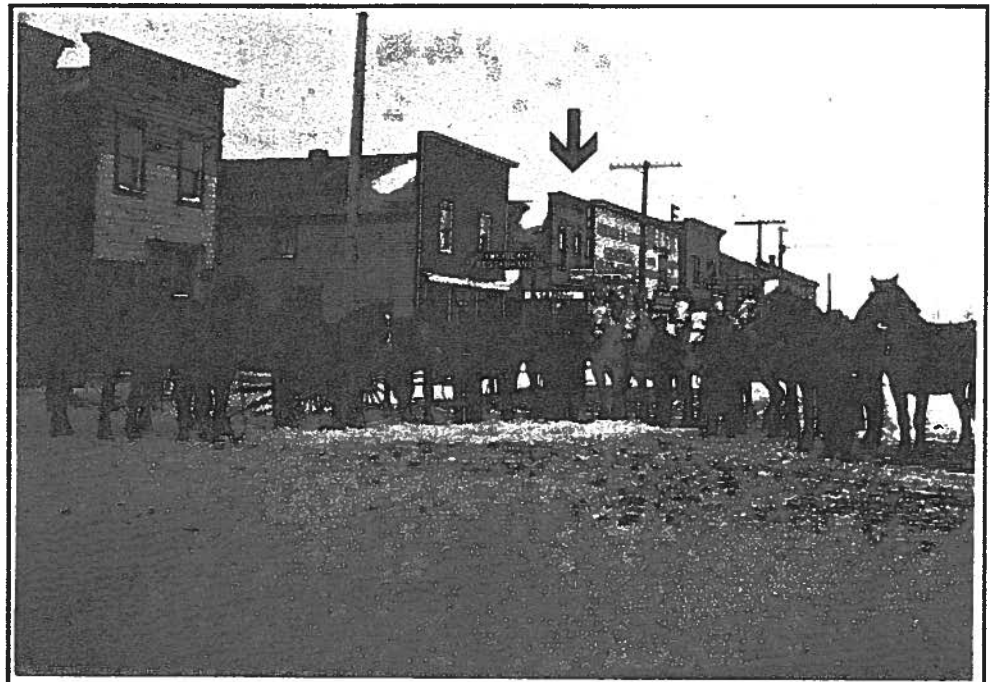
2.3.1 VARIETY OF ARCHITECTURAL STYLES

Commercial architecture in Alberta dates from the 1870's at the earliest. Downtown Claresholm possesses a representative sample of commercial architecture of the 1900-1930 period.

Boomtown: 1900 - 1930

The boomtown wood front building of Blanche's Building is an example of the earliest form of commercial architecture in Alberta. The false front was developed to present a larger "face" to the street and to increase signage and display area. These wood frame buildings persisted well into the 1930's, indicating their value and adaptation to Main Street commercial requirements.

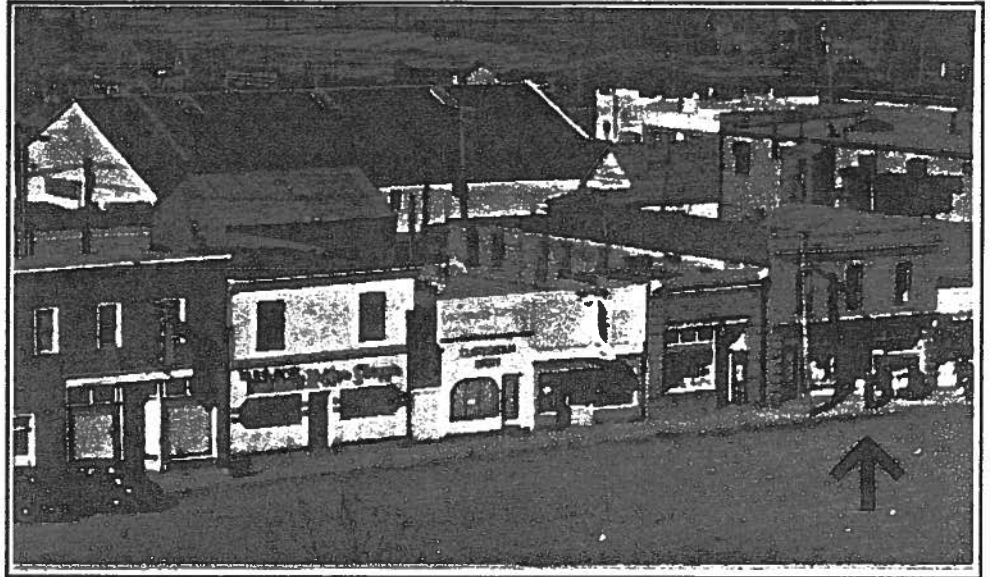
*Fig. 9
Historic Blanche's Building with other
Boomtown buildings on 49 Avenue*



Early Commercial: 1900 - 1915

The facade of an Early Commercial building can be divided into three distinct parts: The classic storefront with a signband above; an upper floor which may or may not be decorated, and a cap or cornice often with a decorative pediment. Present day Lucky Meats is a good example of this style. This building was originally a wood frame structure housing a boarding house, and later renamed The Alberta Hotel and redeveloped and clad in brick.

*Fig. 10
Lucky Meats (formerly Alberta Hotel)
at far right circa 1940*



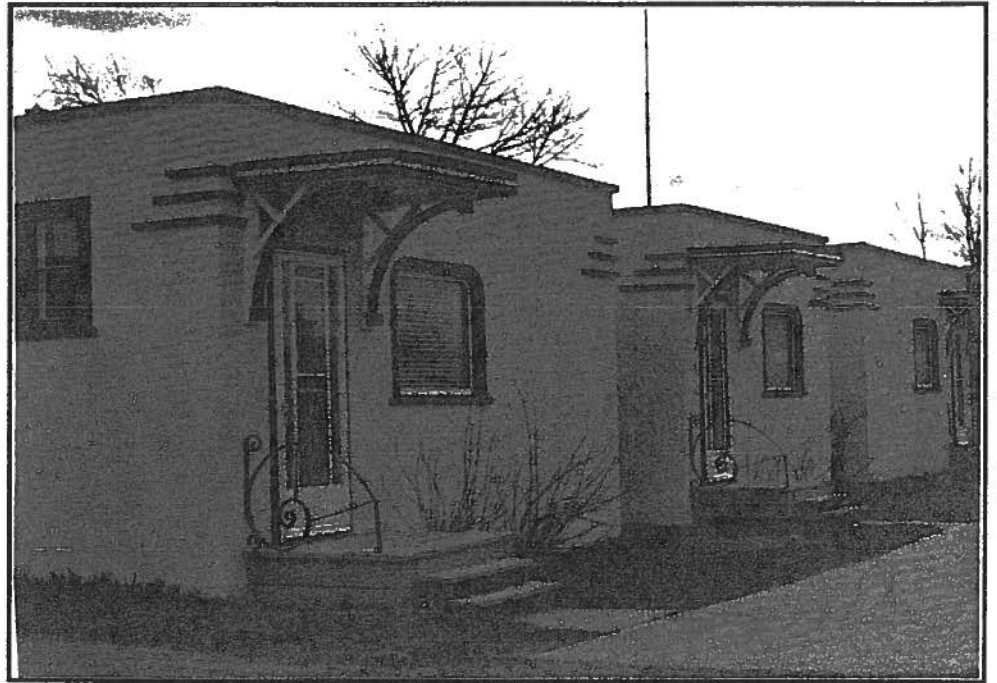
*Fig. 11
Present day Lucky Meats, Early
Commercial style*



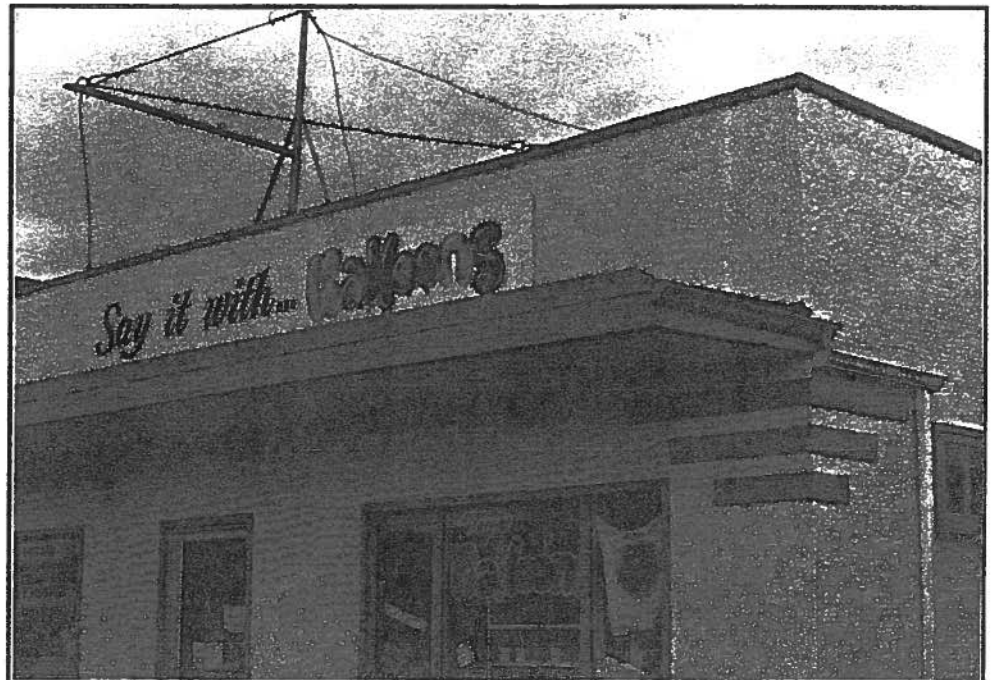
Moderne: 1938 - 1950

This style, characterized by the use of structural glass tile, steel, chrome and stucco, features rounded corners, strip windows, hexagonal or geometric windows and "machine age finishes". The Downtown Residences and the Say it With Balloons Buildings are examples of the Moderne.

*Fig. 12
Historic Dr. Carroll's Residences
[Downtown Residences], Moderne style*



*Fig. 13
Present day Say it With Balloons
Building, Moderne style*



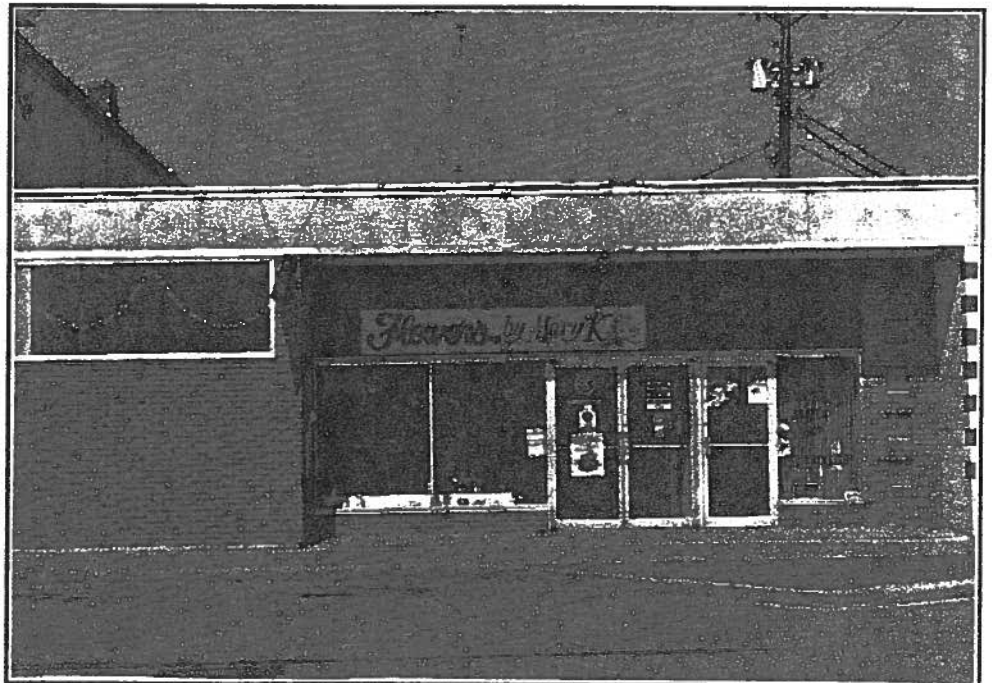
Modernist: 1950's

This style is characterized by the use of only a few materials like aluminium, glass and plastic. Storefronts simplified or sometimes eliminated the traditional bulkhead, transom, sign board, awning, cornice and decorated pediment in favour of few details and large sheets of plate glass from ground to ceiling recessed under a thin flat-roof overhang.

Fig. 14
Present day Claresholm Photo on 49
Avenue, Modernist style 1990



Fig. 15
Modernist style



Downtown Claresholm contains a number of different styles of building facade design. Together these facades form a complex whole contributing to the town centre's unique character. The different styles reflect the individual characters of the original businesses for which they were built.

Today's downtown displays a variety of architectural styles and design eras. This diversity is an important component of Claresholm's character.

Fig. 16
Present day First Street [Hwy 2]



Fig. 17
Present day 50th Avenue



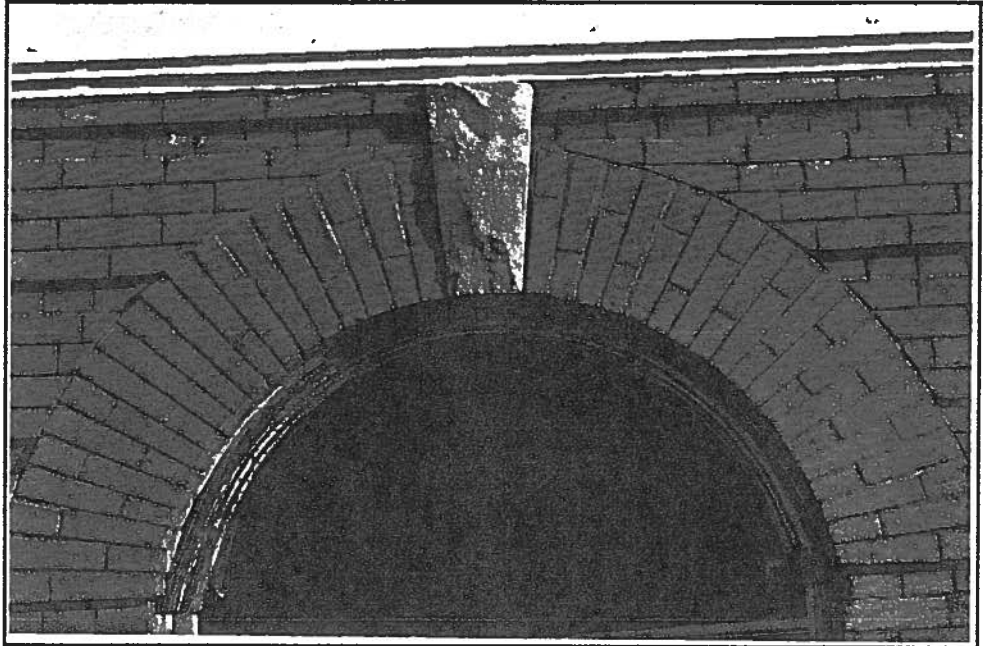
2.3.2 BUILDING MATERIALS

Building materials are a major contributor to the character of a place. Claresholm's downtown has a limited range of building materials, which contributes to the cohesive appearance of the town centre.

Brick

Brick is a characteristic material on Main Street.

*Fig. 18
Brick and sandstone arch detail,
Milnes Block*



Painted Wood

Painted wood, a traditional material, was used for storefronts, windows, doors and ornamentation.

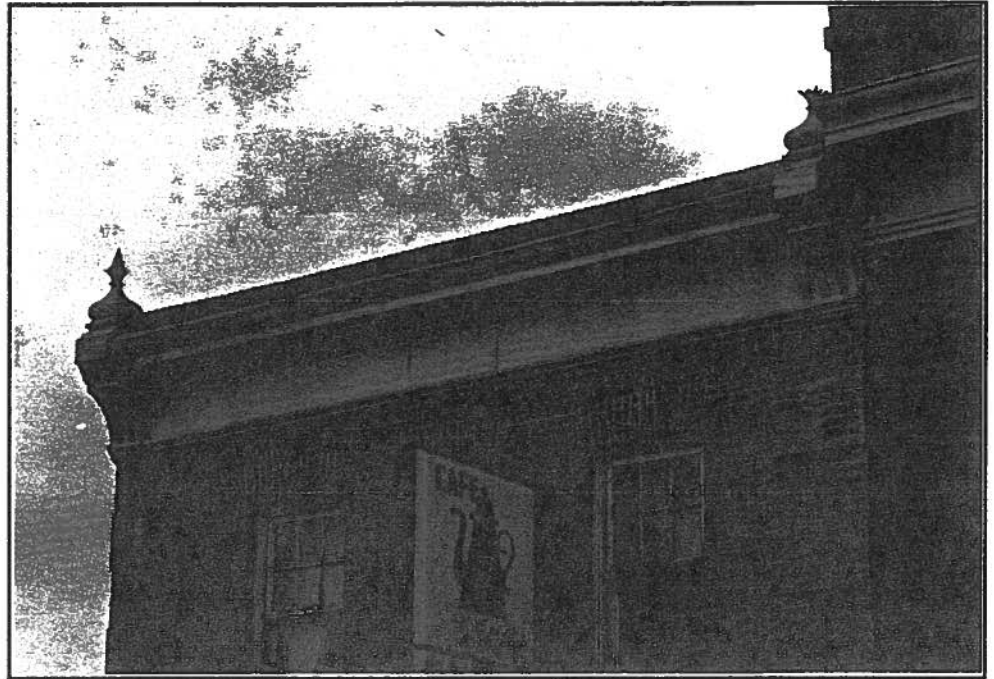
*Fig. 19
Painted wood canopy and brackets on
Dr. Carroll's residences after restora-
tion*



Bent Sheet Metal

Bent sheet metal was used on most of the early brick buildings for decorative trims, mouldings and cornices.

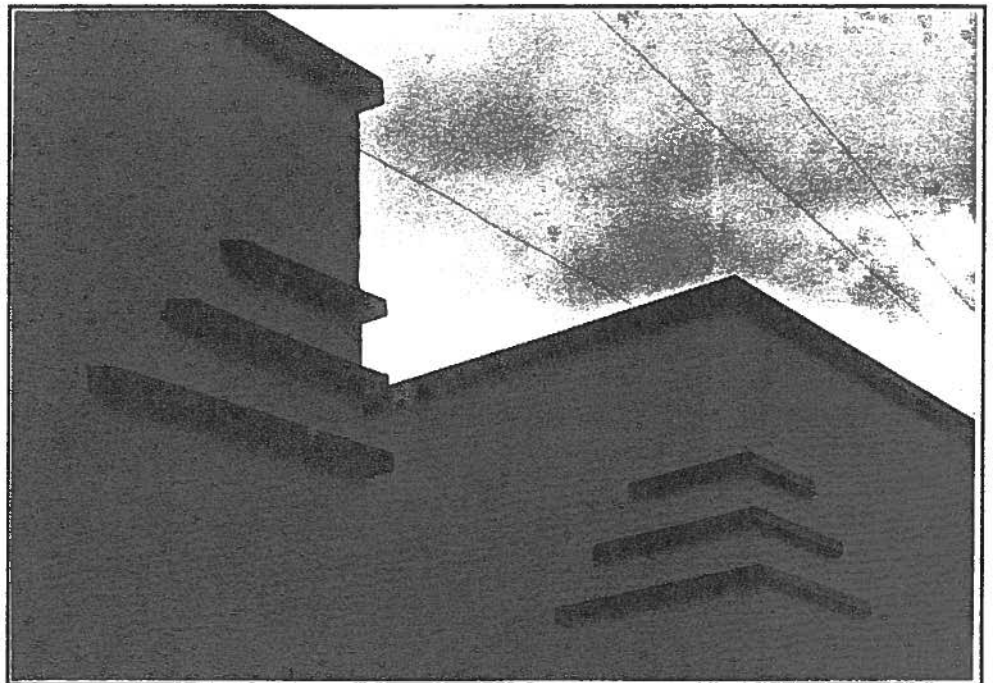
*Fig. 20
The pressed metal cornice and decorative finial on the Kountry Kitchen Building*



Stucco

The use of stucco as a commercial building material in Western Canada began in the 1920's and is commonly used to the present day.

*Fig. 21
The stucco detailing on the historic Dr. Carroll's Residences (Downtown Residences)*



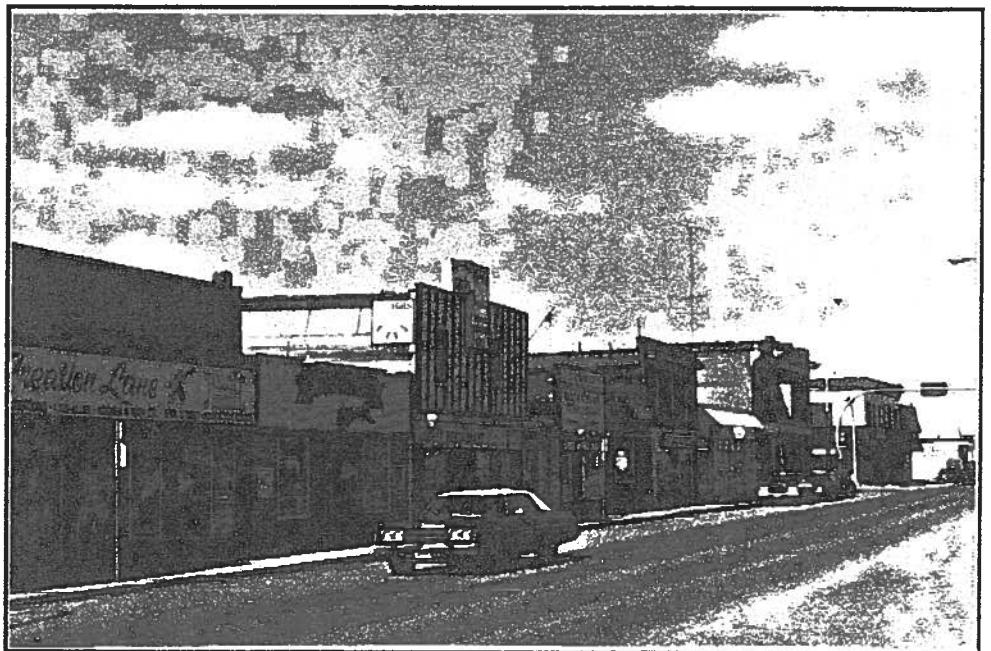
2.3.3 SIMILARITY OF SCALE

The visual character of downtown Claresholm is enhanced by similarly scaled building elements. The concern for scale was an important part of the traditional design process in terms of height and width of buildings. Storefront details from one building to the next were often similarly designed as were upper storey windows and the decorative treatments. Each building had a unique look, but retained significant harmony with its neighbours. Post World War II buildings were more likely to break the traditional patterns.

Fig. 22
Similarity of scale along the facades of
historic Railway Street [present day
Hwy 2] circa 1960



Fig. 23
Similarity of scale along present day
Highway 2, 1990



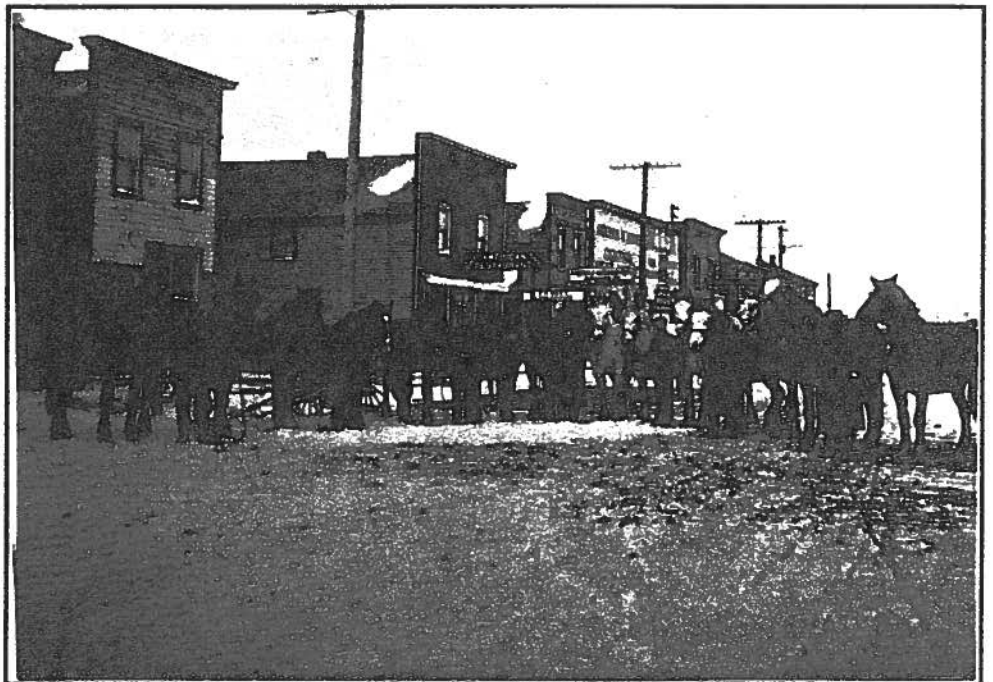
2.3.4 ALIGNMENT OF HORIZONTALS

Buildings from the historic period tended to incorporate horizontal lines and patterning which helped relate one building to the next.

Fig. 24
Along Railway Street [present day First Street] in the 1920's



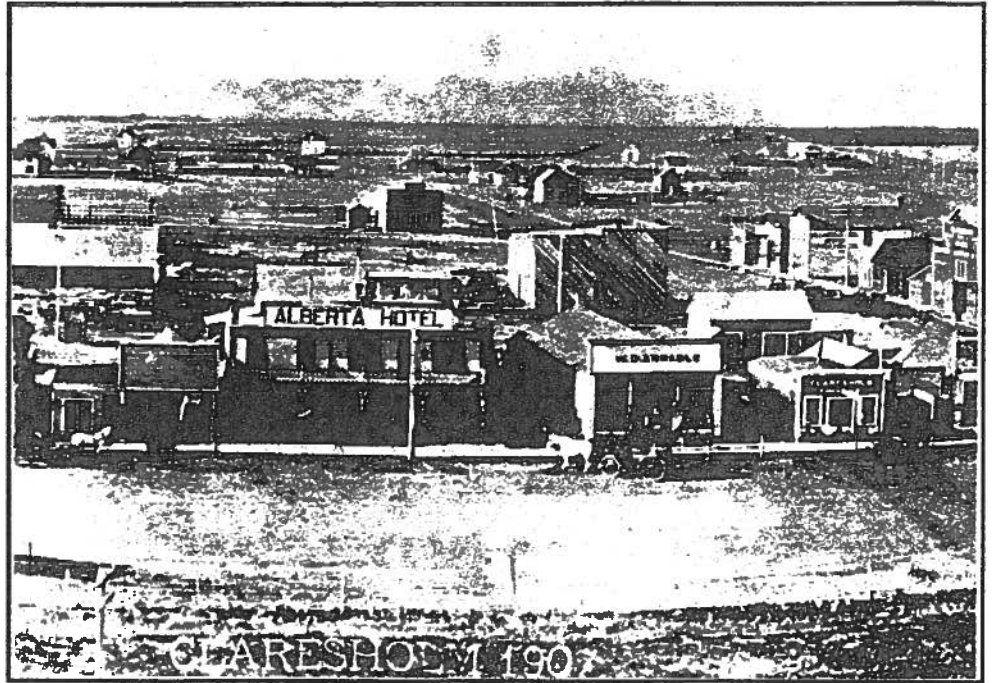
Fig. 25
Along Third Avenue [present day 49 Avenue] circa 1915



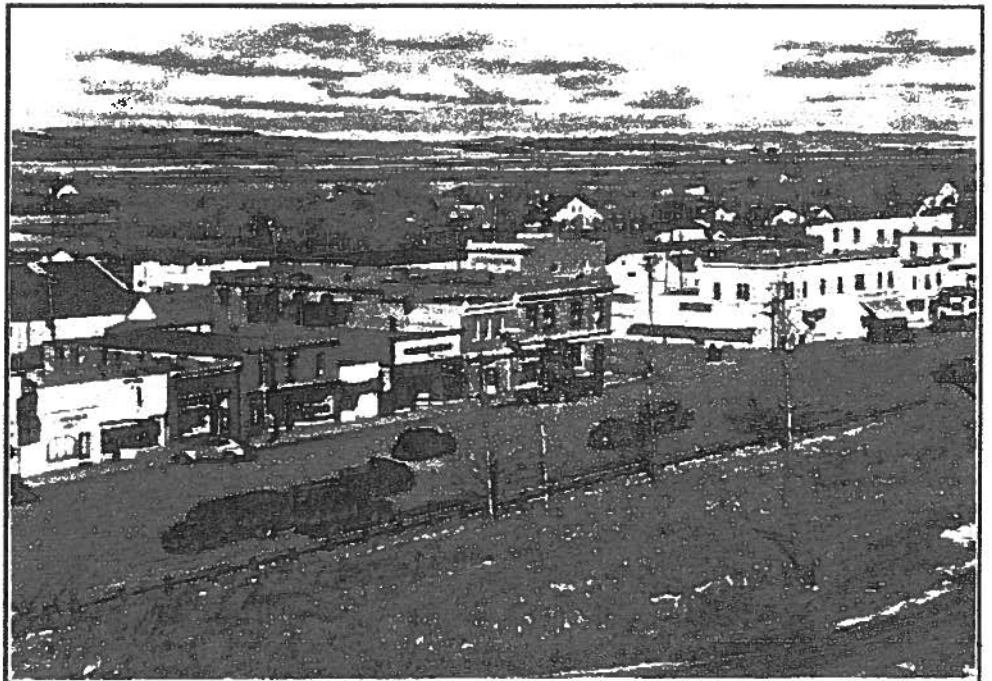
2.3.5 BUILDING TO THE PROPERTY LINES

In downtown Claresholm, commercial buildings were usually constructed to the property line, sometimes eliminating side yards and setbacks and creating a unified streetscape. There are interesting exceptions to this on historic Third Avenue [49 Street] where gaps between buildings were used as shortcut walkways between the Avenues.

*Fig. 26
Discontinuous early development on
historic Railway Street (present day
Hwy 2) 1907. Note the sideyards
between buildings.*



*Fig. 27
Continuity of historic building fronts on
Main Street circa 1950*



2.3.6 STOREFRONTS AND ENTRANCES

Storefronts are a primary form of merchandising. Storefront entrances, usually symmetrically located, were often deep set to provide weather protection and to increase the exposure of shoppers to the window displays. Historic storefronts were characterized by large display windows, with painted ornamental wooden bulkheads below and glass transoms above, which allowed natural light to penetrate inside the store.

Fig. 28
The historic Claresholm Pharmacy

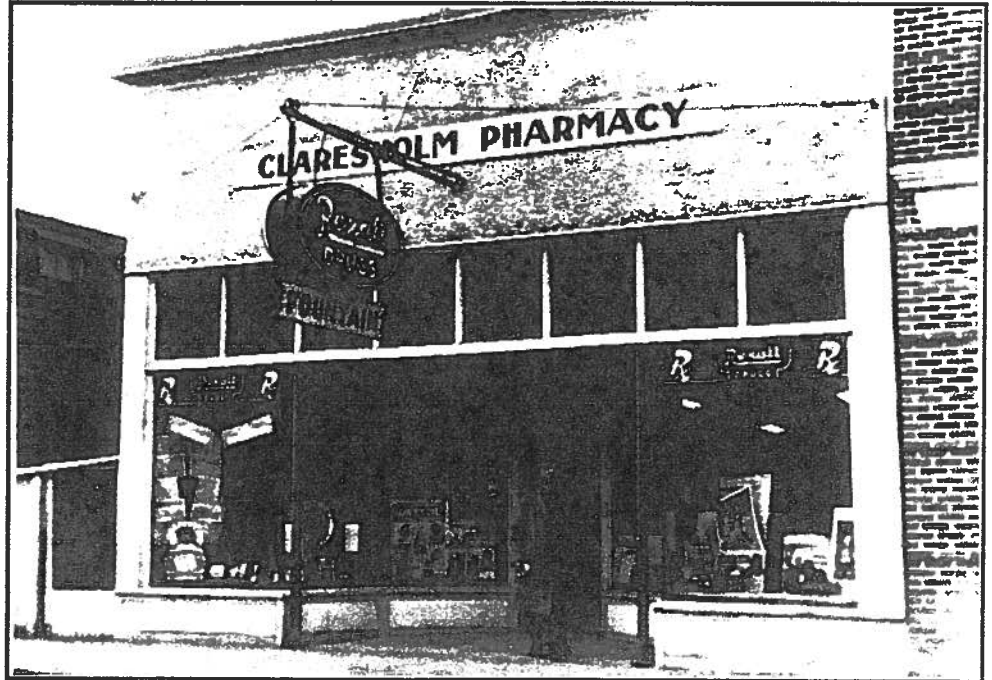


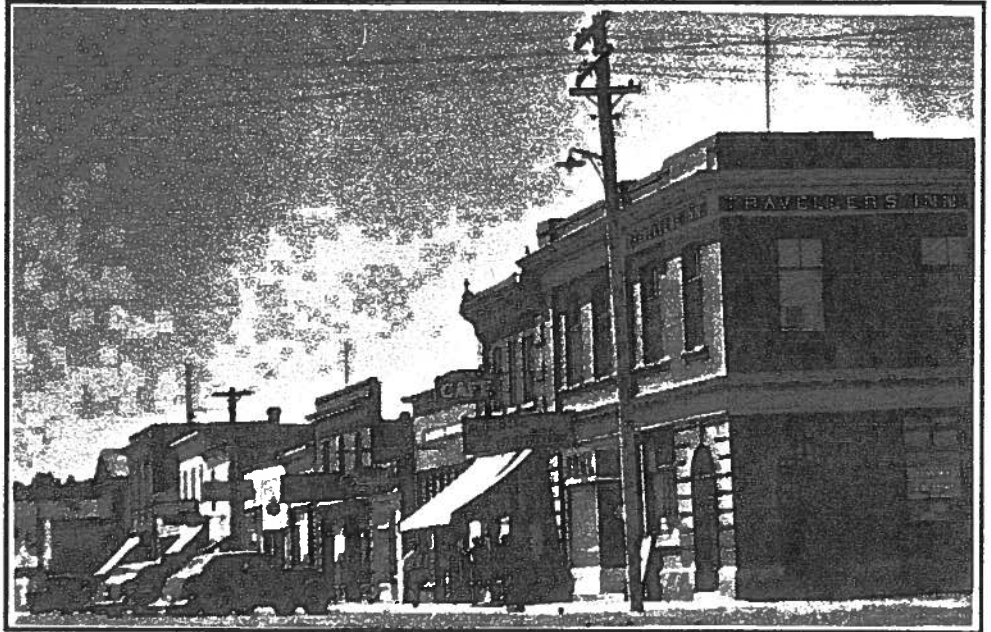
Fig. 29
Present day storefronts on Hwy 2 maintain the traditional storefronts recessed entrance



2.3.7 AWNINGS

Traditionally awnings were retractable, constructed from metal and wood-framed canvas and designed for the protection of pedestrians as well as to control sunlight entering the display windows. Awnings generally had similar shapes and slopes and when fully opened contributed significantly to the alignment of horizontal lines along the streetscape.

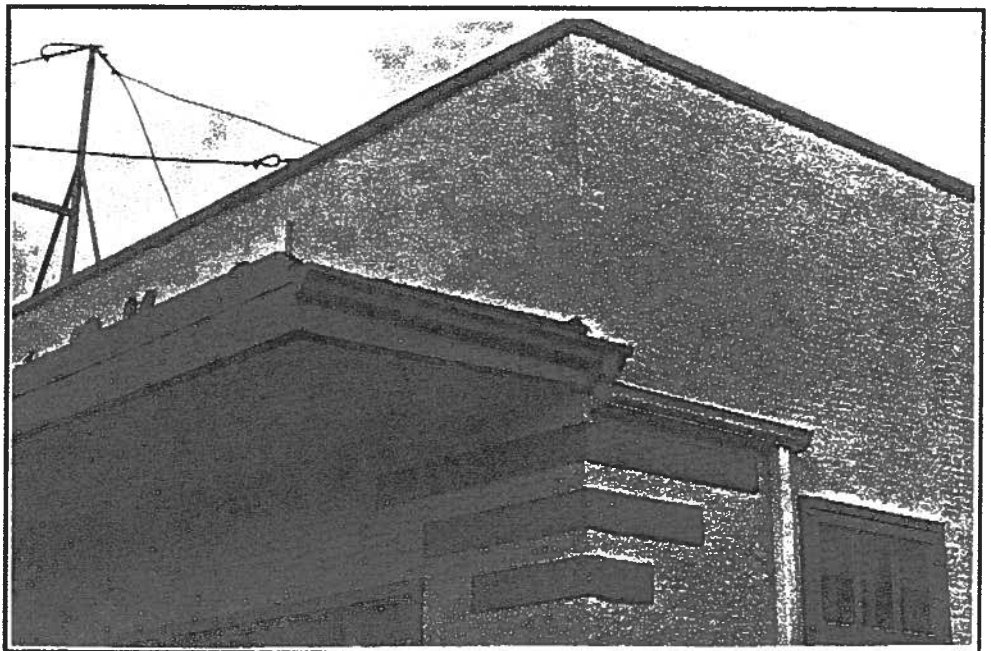
*Fig. 30
Awnings along historic Railway Street
[First Street]*



2.3.8 FIXED CANOPIES

Fixed canopies, integral to the structure of the building, were introduced to Claresholm in the 1940's.

*Fig. 31
The canopy of the Egg Grading Station
(present day Say it With Balloons
Building) on the north side of present
day 49 Avenue*



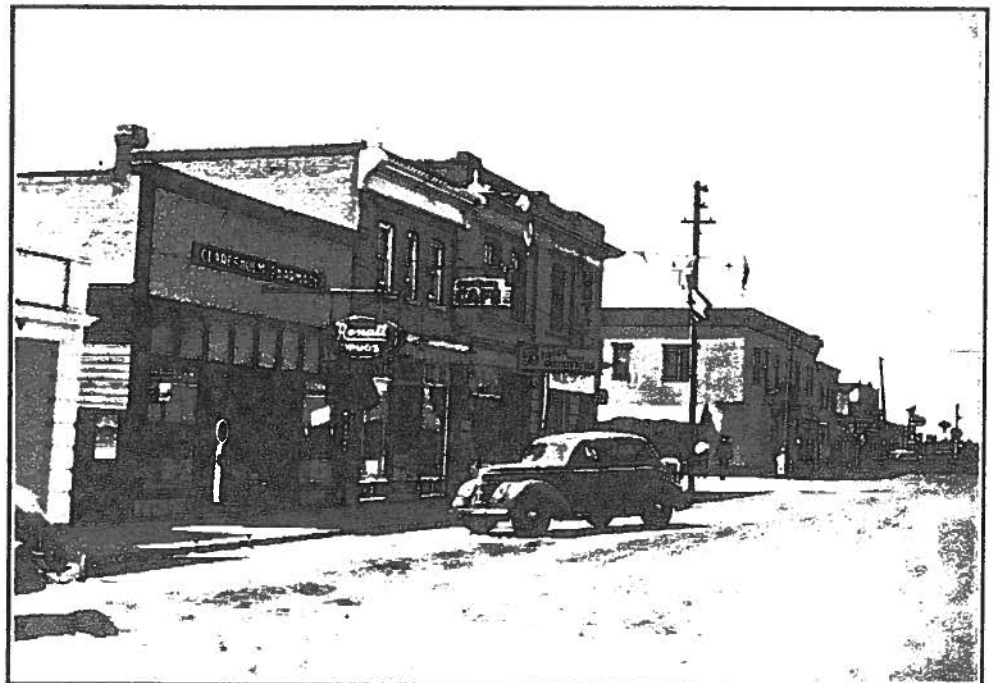
2.3.9 SIGNS

Signage was usually above the storefront and below the second floor windows, where it could be easily read from the street. To enhance long-distance reading, small projecting signs were used, particularly after 1920 as automobile use increased.

*Fig. 32
Traditional signband on the historic
Milnes Block*



*Fig. 33
Projecting signage in the 1940's was
often electrically lit*



Signs cont.

Large painted signs on the sides of downtown buildings were common. The painted sign of the J.T. Kingsley store circa 1919, a common feature of early Claresholm, was discovered during the rehabilitation of Arts Men's Wear in 1989.

Fig. 34
The restored J.T. Kingsley sign 1990

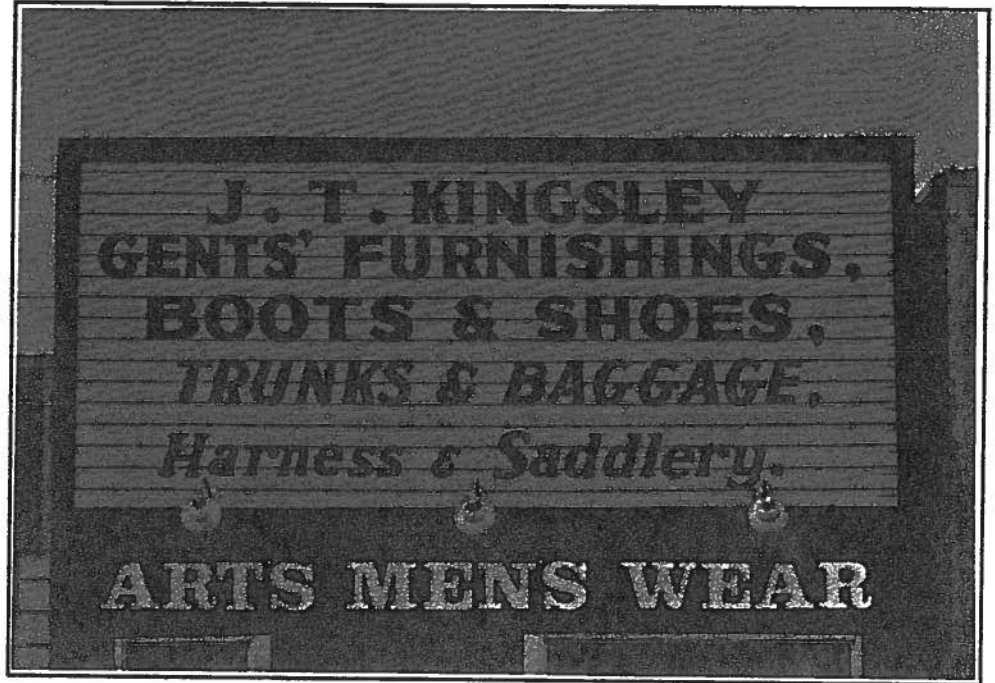
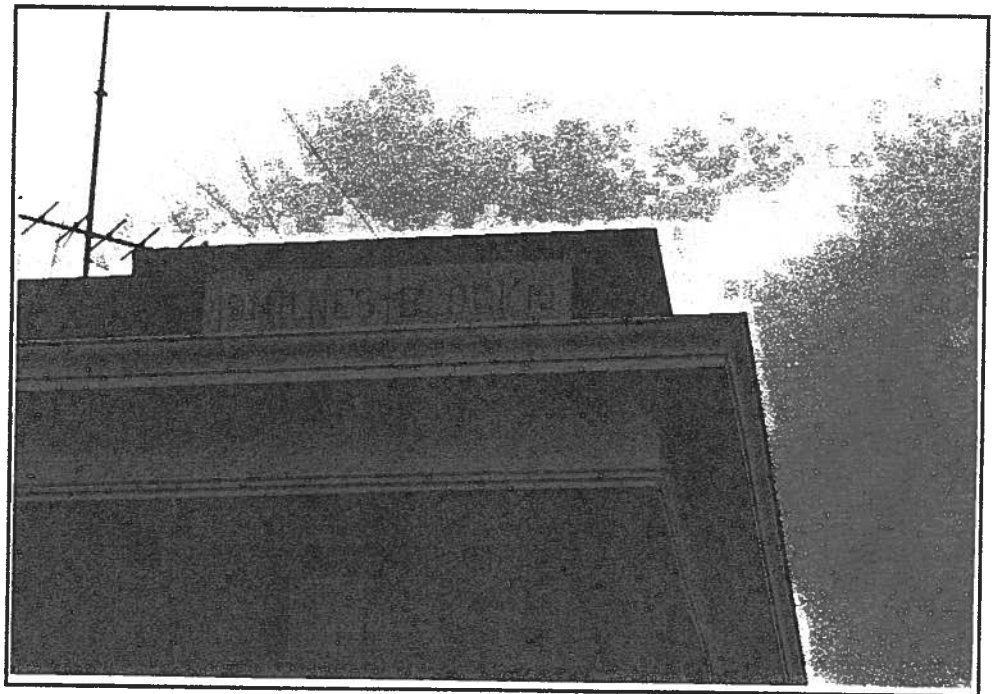


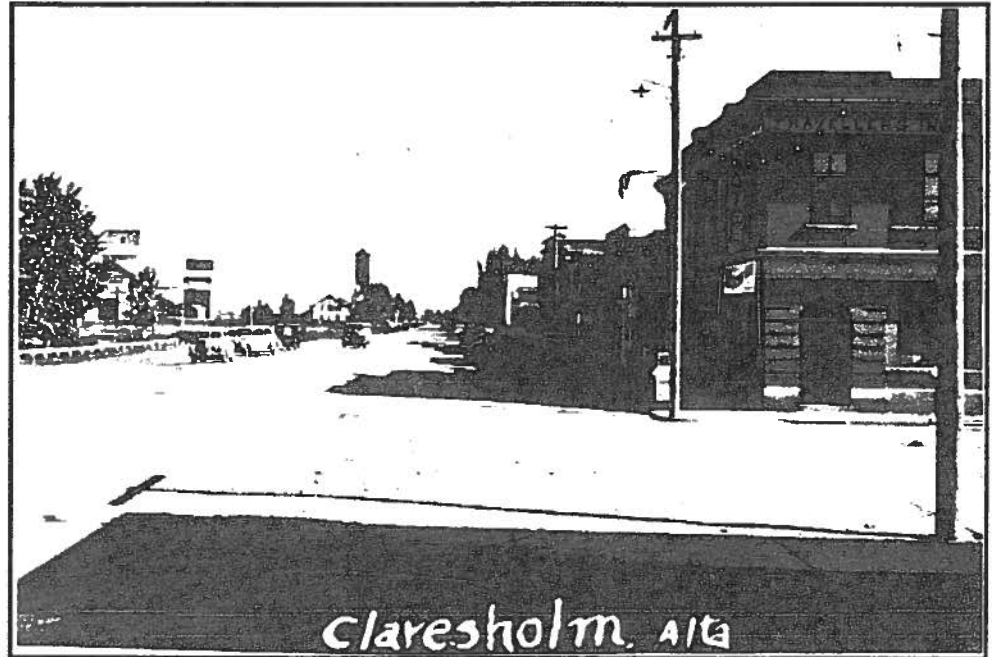
Fig. 35
Milnes Building Block 1990



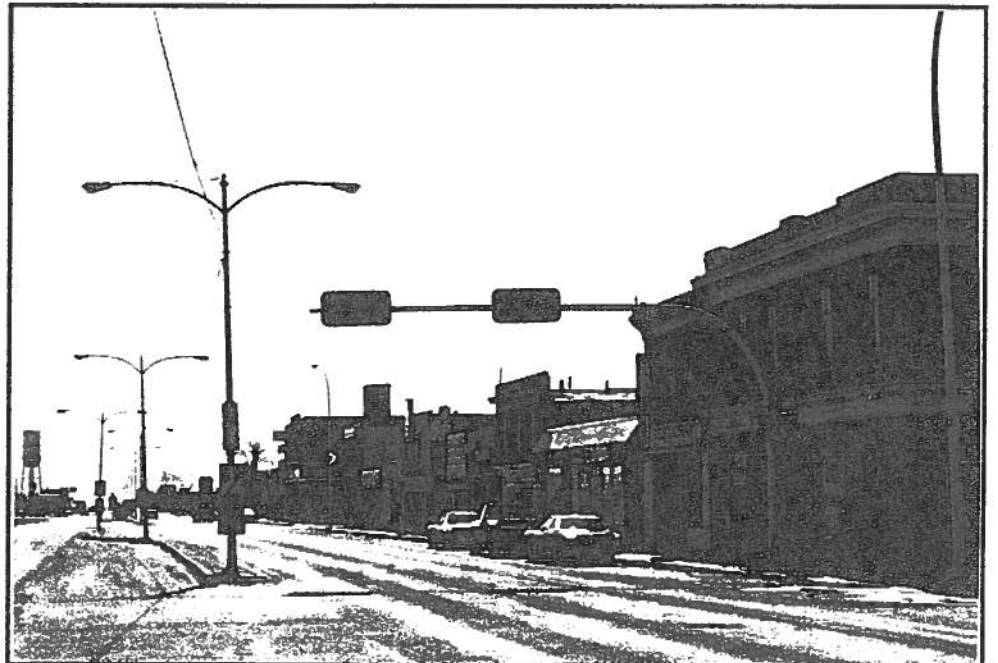
2.3.10 STREET LIGHTING

Street lighting has always been a concern for pedestrians and motorists. Shop fronts traditionally provided a significant amount of sidewalk illumination at night. The earliest street lighting was suspended over the roadway. Later, Clareholm's street lighting was augmented by poles along the edge of the sidewalk. Early poles were no greater than a two storey height. Post 1950, street lighting is more efficient and more intense and is accommodated in the downtown on tall, highway-scale poles to meet provincial highway standards.

*Fig. 36
Historic Railway Street in the 1930's*



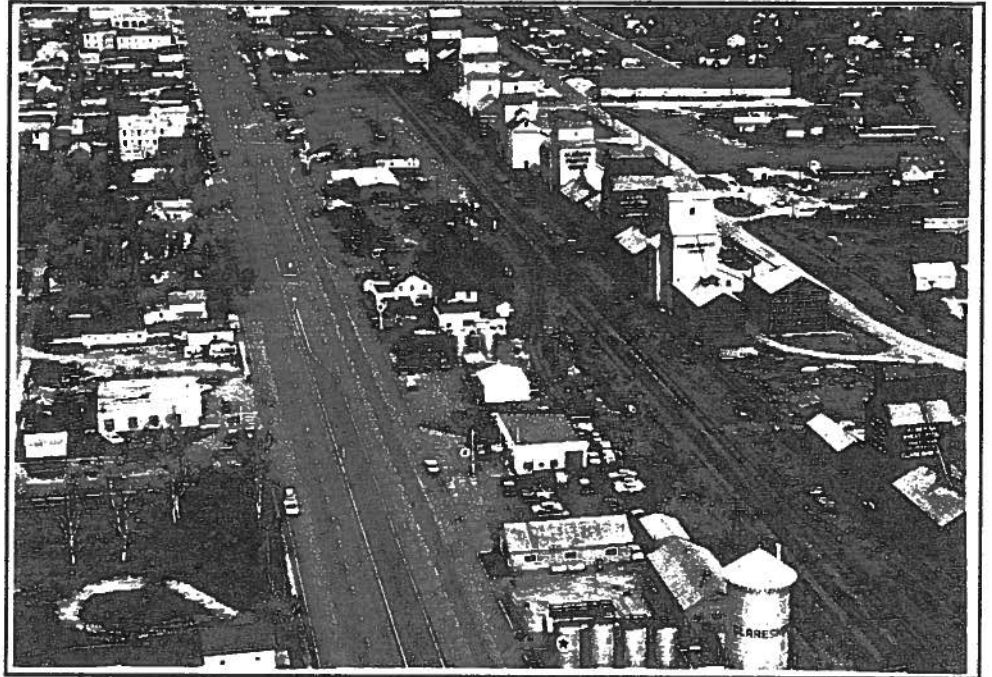
*Fig. 37
Main Street Highway 2 1990*



2.3.11 THE PUBLIC ENVIRONMENT

The formal tradition of open space in downtown Claresholm is found in Amundsen Park, off historic Shelver Street [Second Street], where a community gazebo was located. As early as 1915, the community initiated a tree planting program in the boulevard section of the streets and avenues bordering on the Main Street area.

*Fig. 38
Trees penetrate to Main Street from
side streets to the west (no date)*

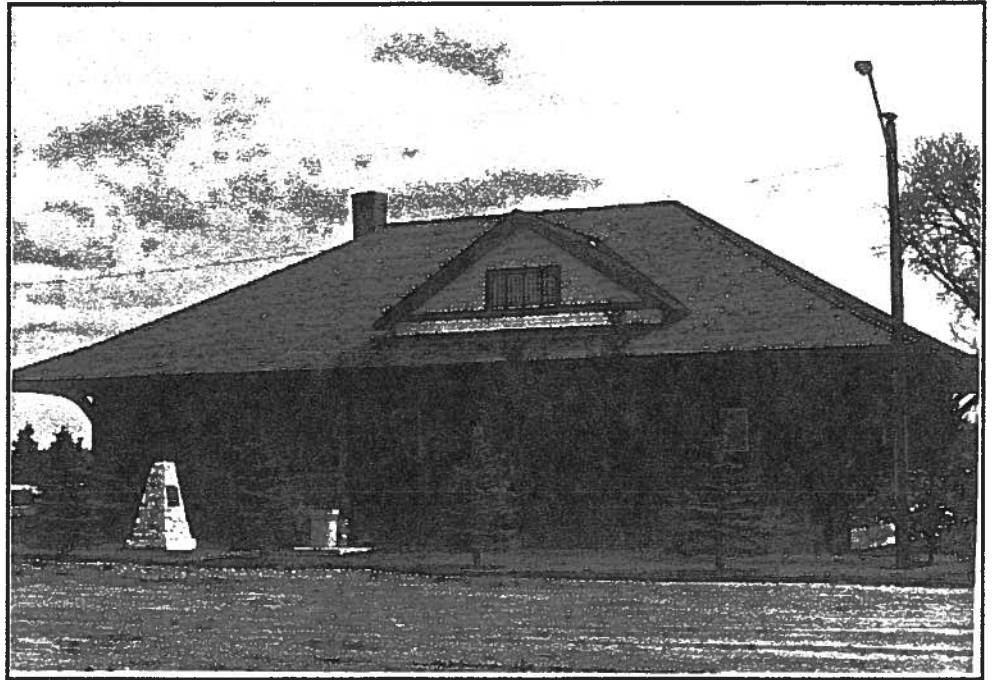


*Fig. 39
Claresholm circa 1950.
Trees have historically lined
Claresholm's side streets.*

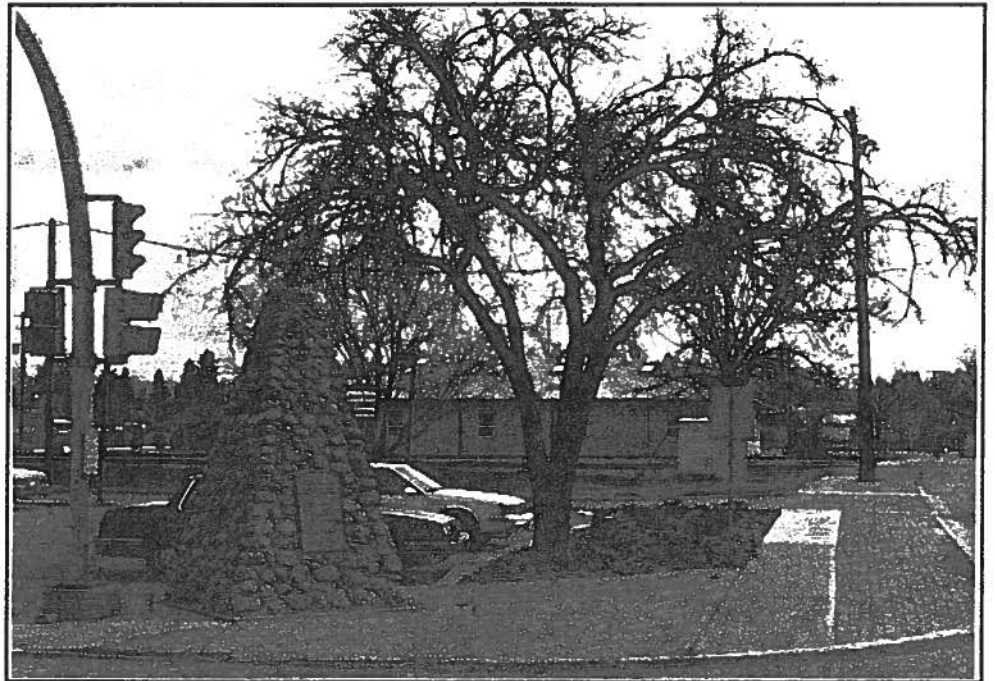


The Public Environment cont.

*Fig. 40
The CPR Train Station and grounds.
Restoration of the Station and develop-
ment of the grounds to include a public
amenity are planned for
1990-91*



*Fig. 41
The War Memorial cairn and the over-
hanging American Elm (a classic North
American shade tree) are important
Claresholm community symbols.*



2.3.12 SECONDARY ACCESS

Parking square

The downtown parking lot faces a main street and is bounded on the other three sides by businesses with existing or potential secondary pedestrian access.

Viewed as a “square”, the area has potential to be programmed seasonally for markets, street dances, or concerts.

The addition of a town bulletin kiosk, landscaping and/or festival lighting would enhance such development.

Fig. 37a
Existing parking lot looking east

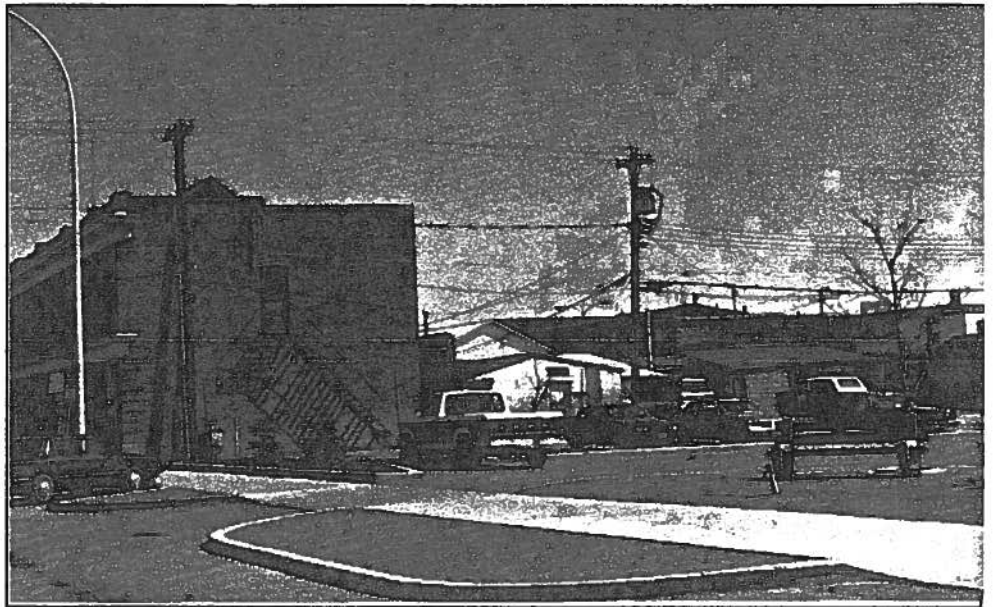
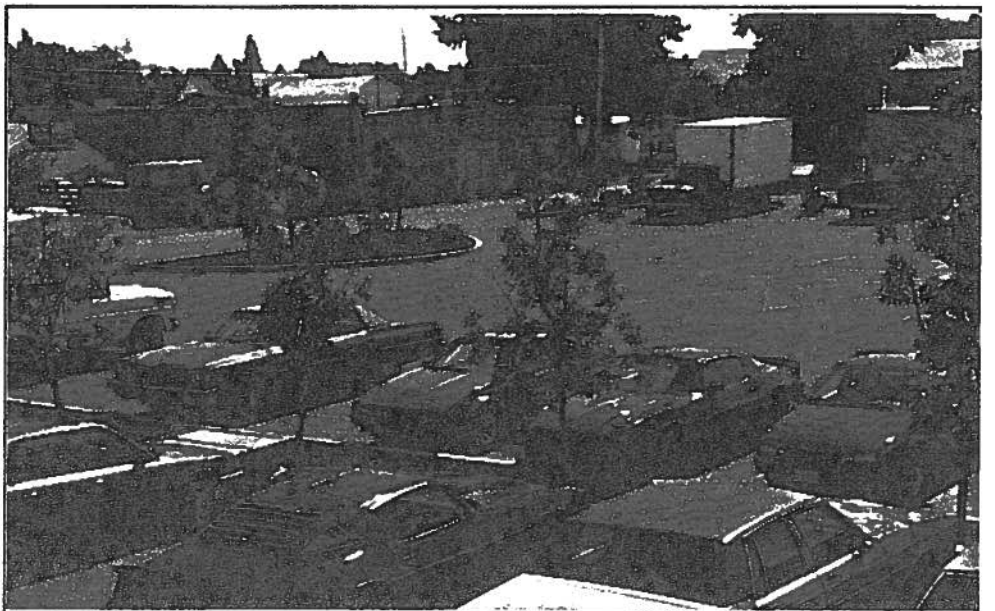


Fig 37b
Existing parking lot looking south,
south west



SECONDARY ACCESS continued

The improvement of existing secondary access could include:

- upgrading of lanes by improving drainage
- gravelling or paving parking surfaces
- painting the rear of all buildings
- installing a painted fence around garbage bins and storage areas
- installing lighting at the rear entrance
- installing new rear door and decorative hardware
- installing sign identifying the business and address plate
- the addition of a tree, planter or flower box

Fig. 37c
Existing secondary entrance

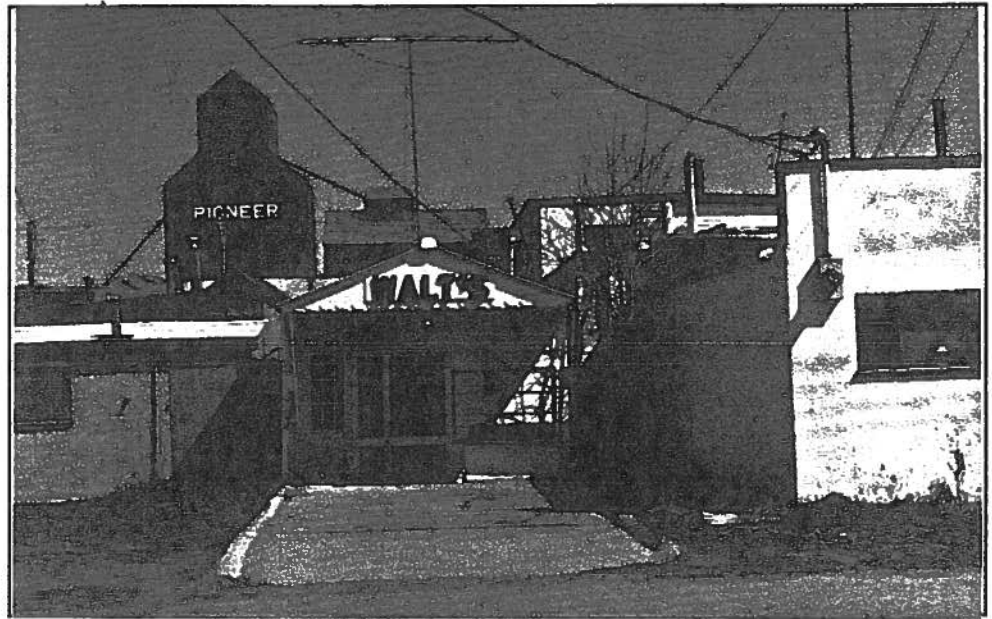


Fig. 37d
Proposed enhancement of secondary entrance



DESIGN GUIDELINES FOR DOWNTOWN CLARESHOLM

SECTION 3

THE BUILDINGS IN DOWNTOWN CLARESHOLM

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3.1 GETTING TO KNOW THE BUILDINGS	32
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3.1.2 Alterations to the Buildings	33
3.2 WHY REHABILITATE?	37
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SECTION 3

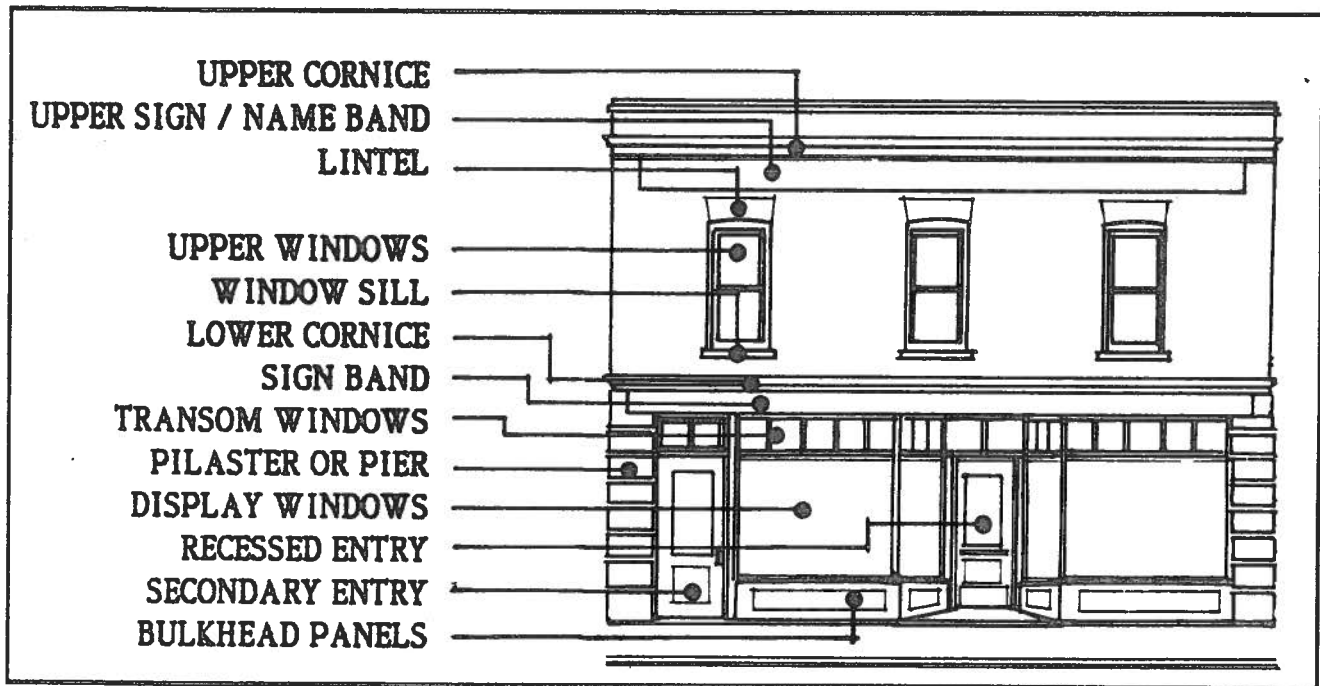
THE BUILDINGS IN DOWNTOWN CLARESHOLM

Section 3 outlines the traditional elements of a commercial facade, then discusses the alterations to facades that have taken place over time, proceeds to outline the principles of historic facade rehabilitation and concludes with guidelines for historic facade rehabilitation.

3.1 GETTING TO KNOW THE BUILDINGS

3.1.1 THE TRADITIONAL FACADE ELEMENTS

Fig. 42
Diagram illustrating the various
elements of the Lucky Meats facade



3.1.2 ALTERATIONS TO THE BUILDINGS

Building styles and their alterations indicate the passage of time. As new businesses wanted to update their image they chose derivations of "modern" architectural styles when altering the original building stock. Over the years many of the original facades were also altered due to deterioration of unmaintained materials. In order to assist a property owner to make decisions about the building facade it is useful to classify the degree of alteration in the following manner:

- **MINIMAL**

In a minimally altered building the character of it's origins are still clearly evident.

- **MODERATE**

In a moderately altered building a number of changes have occurred, however the original character of the building is still evident.

- **SIGNIFICANT**

In a significantly altered building the character of the original construction is no longer evident.

MINIMAL ALTERATIONS

Examples of minimally altered buildings are the Union Bank Building and the Dr. Carroll's residences. Photographs illustrate that the facades have not been altered over time. The original elements of the facades are in need of repair and on-going maintenance.

Fig. 43
Former Union Bank 1990

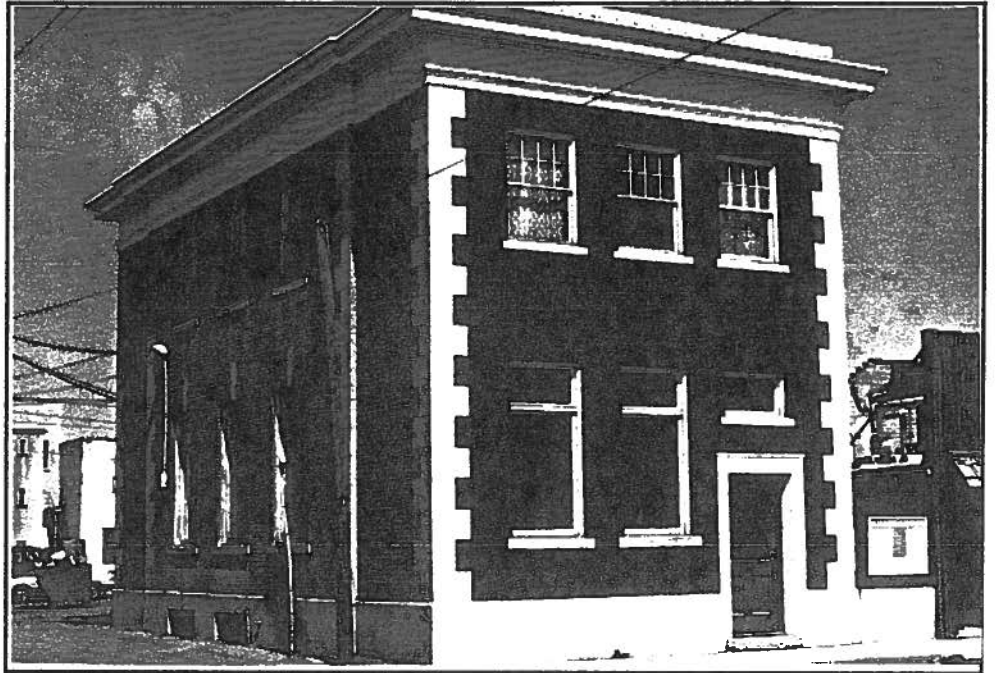


Fig. 44
Dr. Carroll's residences, 1990



MODERATE ALTERATIONS

The Milnes Block displays moderate alterations. The original storefronts have been replaced with aluminium frames and glass. The upper cornice was missing on both street and avenue until replacement in 1989. Prior to its replacement, the original character of the building was still evident.

Fig. 45
Historic Milnes Block, no date

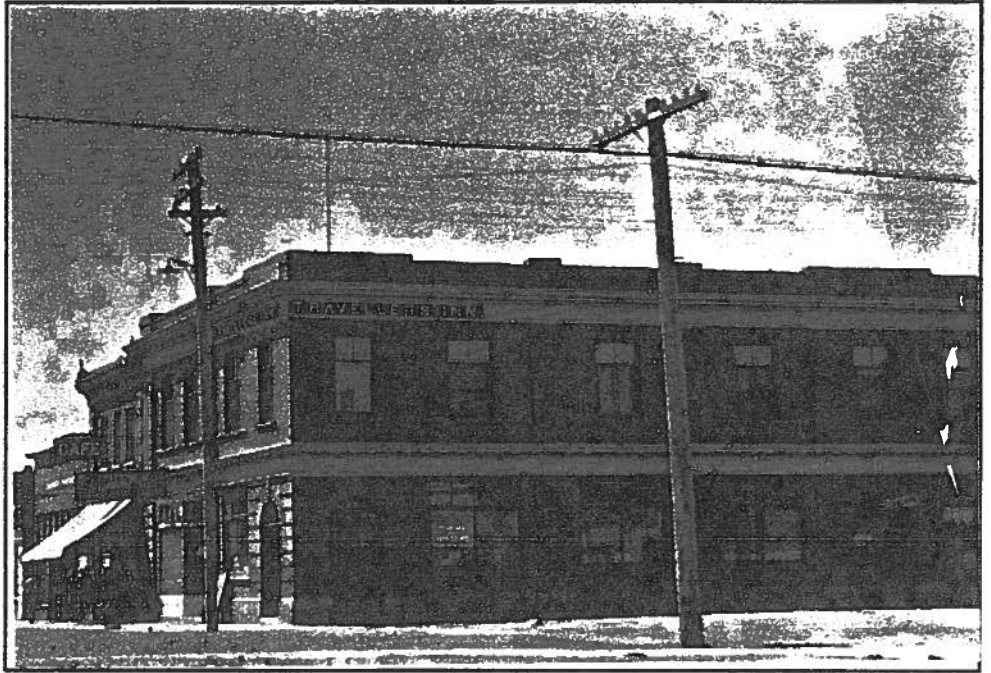
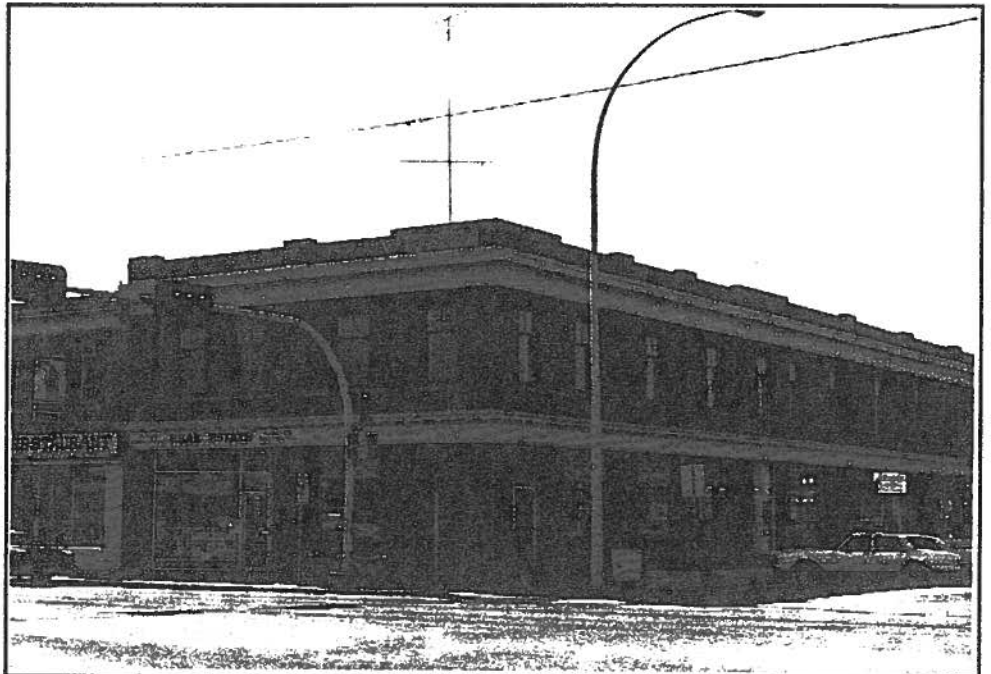


Fig. 46
Milnes Block after restoration of cornice in 1989



SIGNIFICANT ALTERATIONS

The Lucky Meats Building displays significant alterations. The appearance has changed entirely from the period of its initial construction in 1903. Constructed of wood to house a boarding house with a bakery, the building subsequently became the Alberta Hotel. The balcony was removed and the facade was faced with brick in the early commercial style in the 1930's. The character of the original building is no longer evident.

Fig. 47
The historic Alberta Hotel 1907

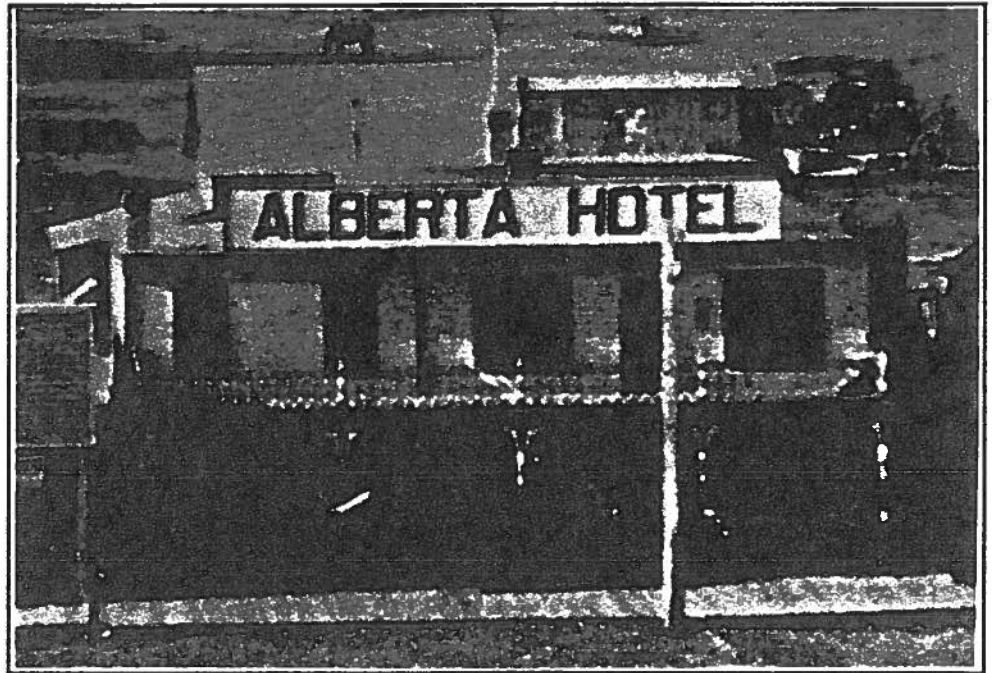
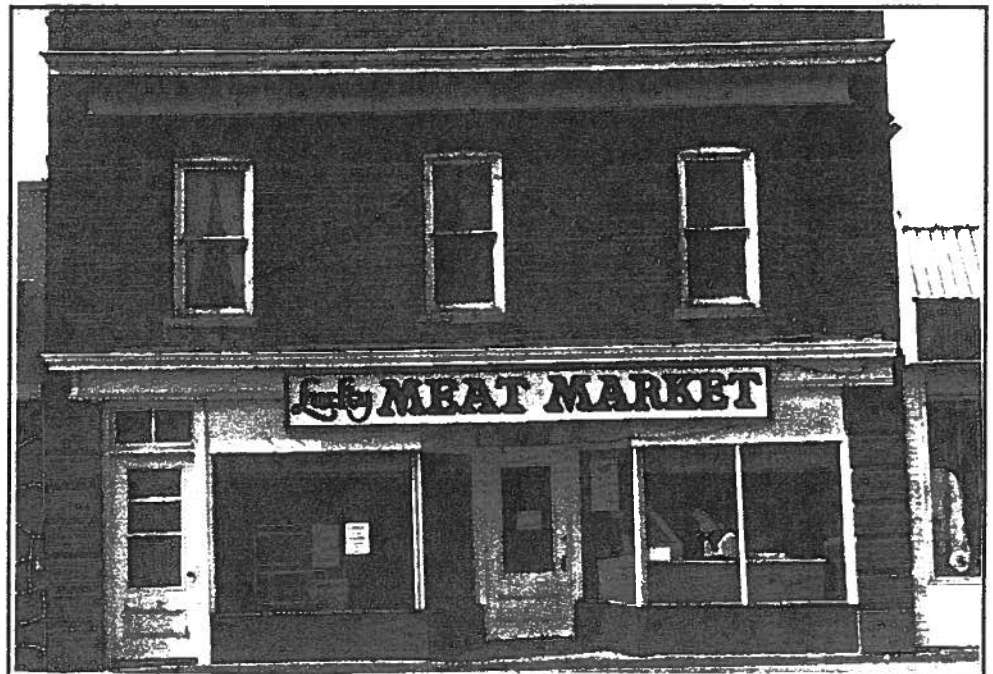


Fig. 48
*The former Alberta Hotel, present day
Lucky Meats, 1990*

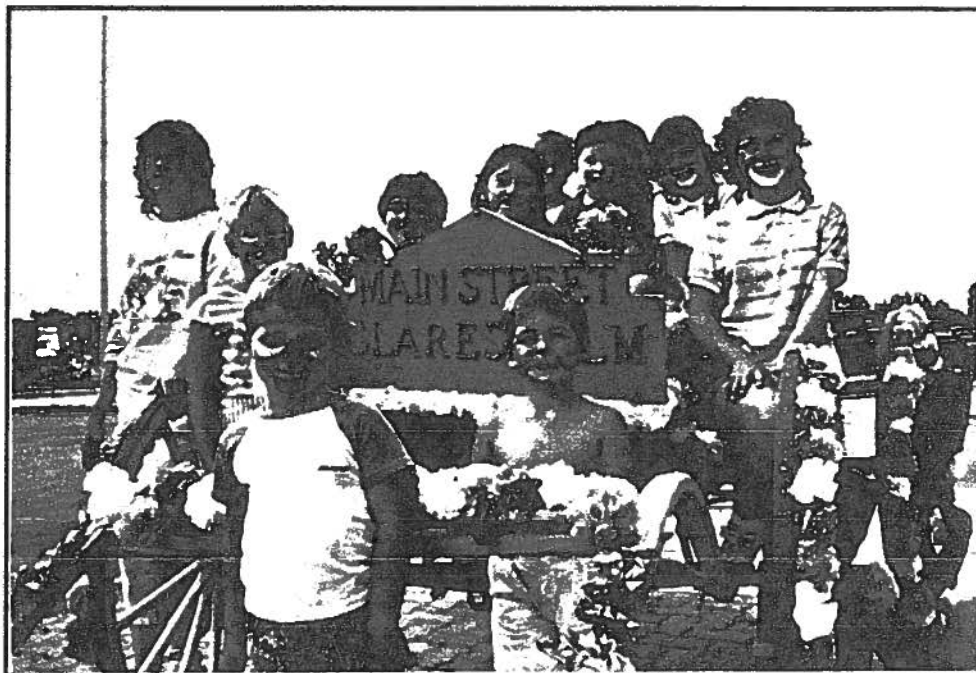


3.2 WHY REHABILITATE

COMMUNITY PRIDE

Downtown buildings represent the social and economic history of Claresholm from 1900 to the present day. The character of Main Street Claresholm is unlike any other downtown in the province. It is a unique and important symbol of community pride. Improvements to the downtown are an investment in the future of Claresholm.

*Fig. 49
Claresholm children lead a Main Street
float during August Fair Days
celebrations 1988*



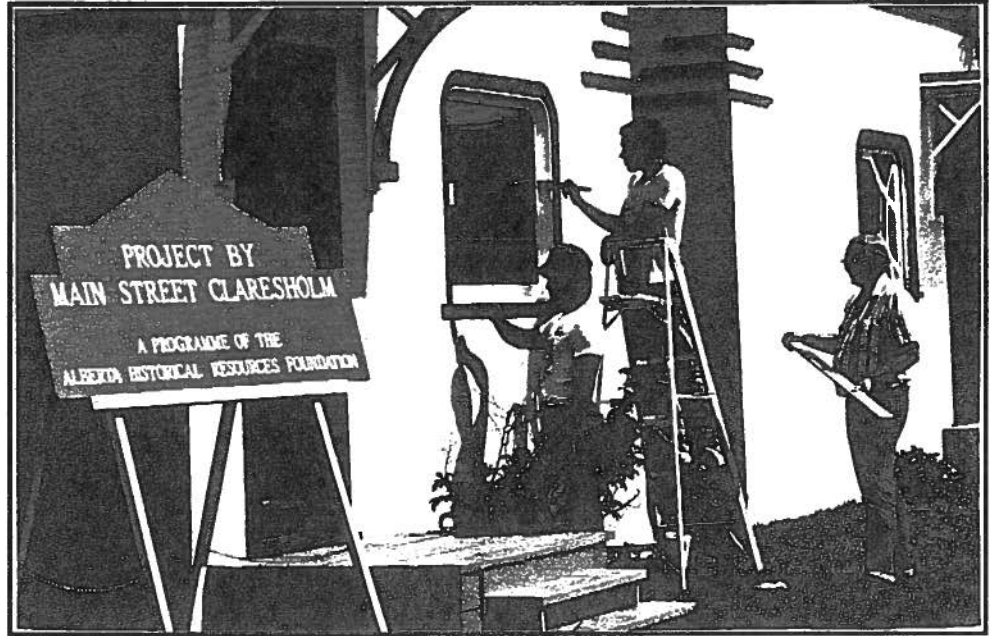
*Fig. 50
The opening of the first Main Street
office in 1988 with Mayor Patterson
and AHRF chairman Hugh Craig*



INVESTMENT

Many downtown buildings are made of enduring materials and exhibit historic detail that cannot be easily duplicated. It can make sound economic sense to work to improve an existing building.

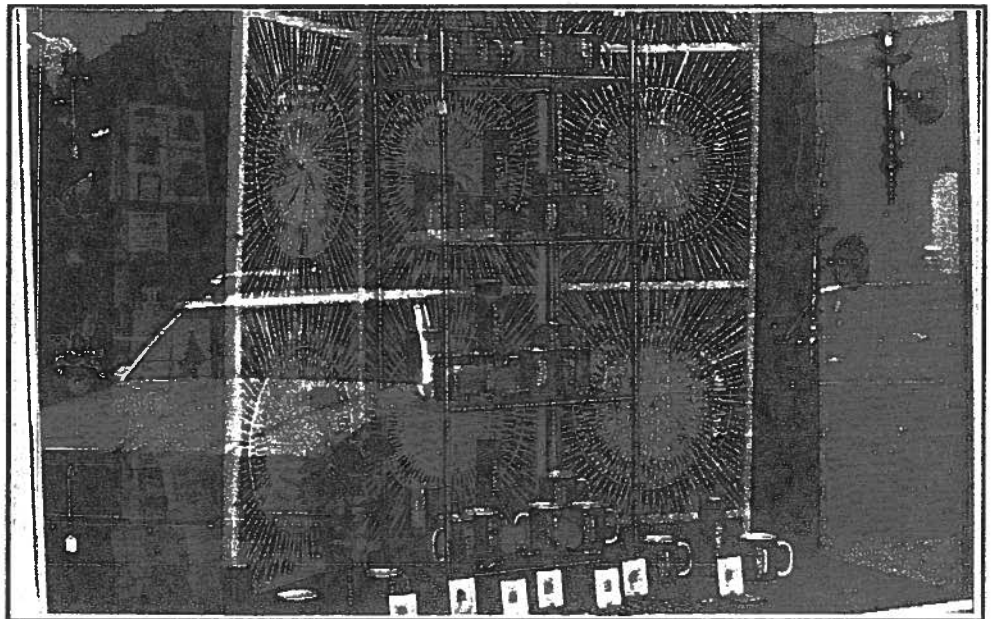
*Fig. 51
Facade improvements underway*



MARKETING STRATEGY

An improved image improves business. A restored or an enhanced building sends a clear message to customers that the merchant or professional is ready for new business. Rehabilitation of commercial downtown buildings recognizes the importance of local small business to the health of the greater community.

*Fig. 52
A unified window display based on the Life Saver corporate logo creates storefront interest on Main Street Claresholm*



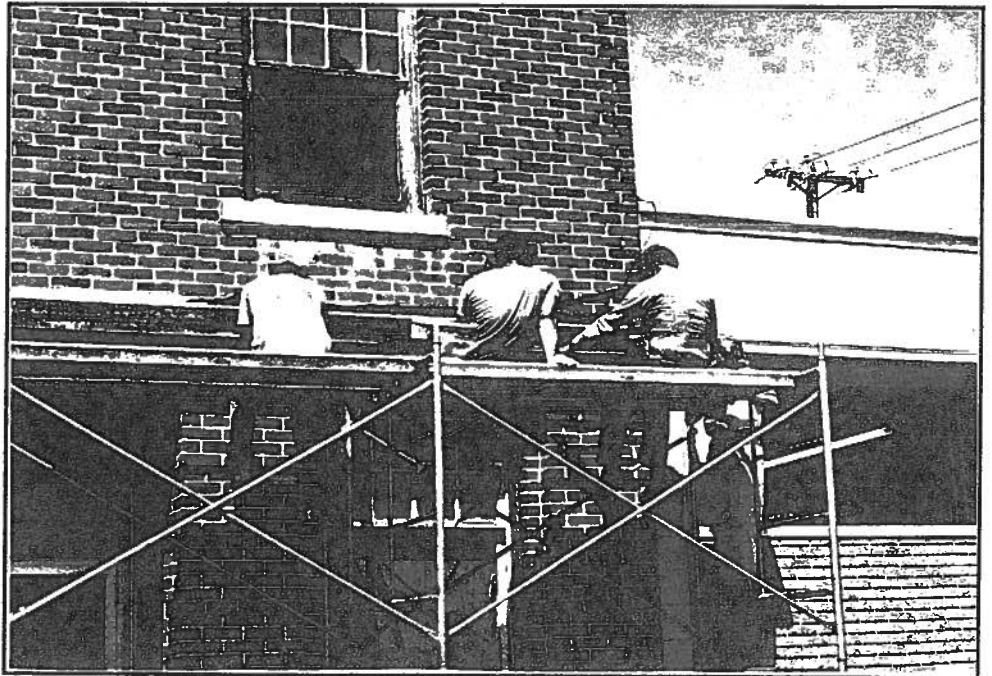
3.3 THE PRINCIPLES OF FACADE REHABILITATION

The unique collection of historic commercial buildings in downtown Claresholm is an important local, regional and provincial resource. Any work proposed for buildings located within the designated Main Street area must be processed in accordance with the Land Use Bylaw. The following principles provide the basis for rehabilitation of building facades in downtown Claresholm.

MAINTENANCE AND REPAIR

Good maintenance is preventative and is cost effective in the long term. This is usually a minimal approach and only minor work preventing further deterioration is normally considered such as simple repainting or the repair of broken items such as window frames.

Fig. 53
Repair of lower metal cornice on Rex Theatre



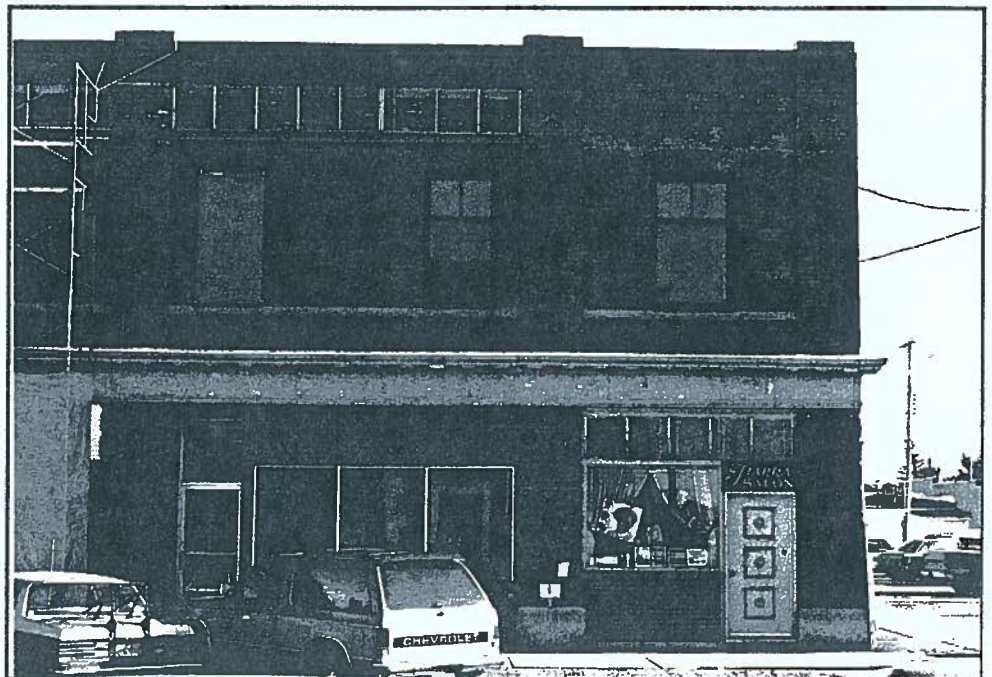
REPLACEMENT

An owner may decide to replace some items on the facade of the building which have been previously removed or which have deteriorated beyond repair. Original material or photographic documentation of original condition is required prior to any replacement.

*Fig. 54
Historic Milnes Block circa 1930*



*Fig. 55
Cornice of Milnes Block being replaced
after replication of original profile.
Note the framing upper left for cornice
replacement*



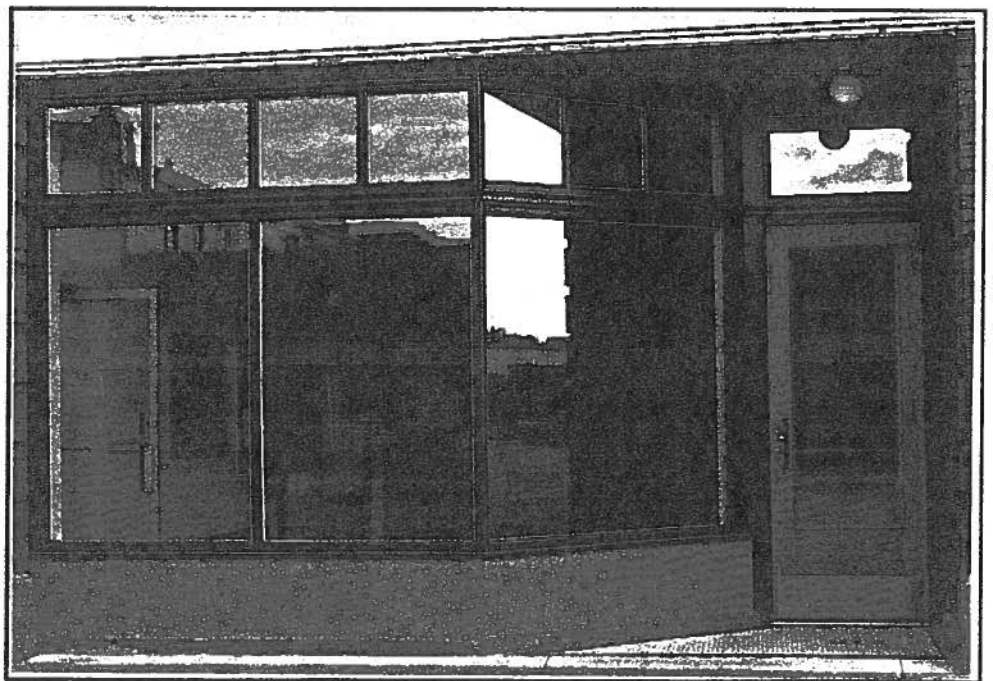
RESTORATION [TO A SPECIFIC PERIOD]

This approach is extensive and is to be considered only when most or all of an original building facade is missing. It requires detailed documentary information about the original facade to ensure accuracy.

*Fig. 56
Milnes Block storefront before recon-
struction*



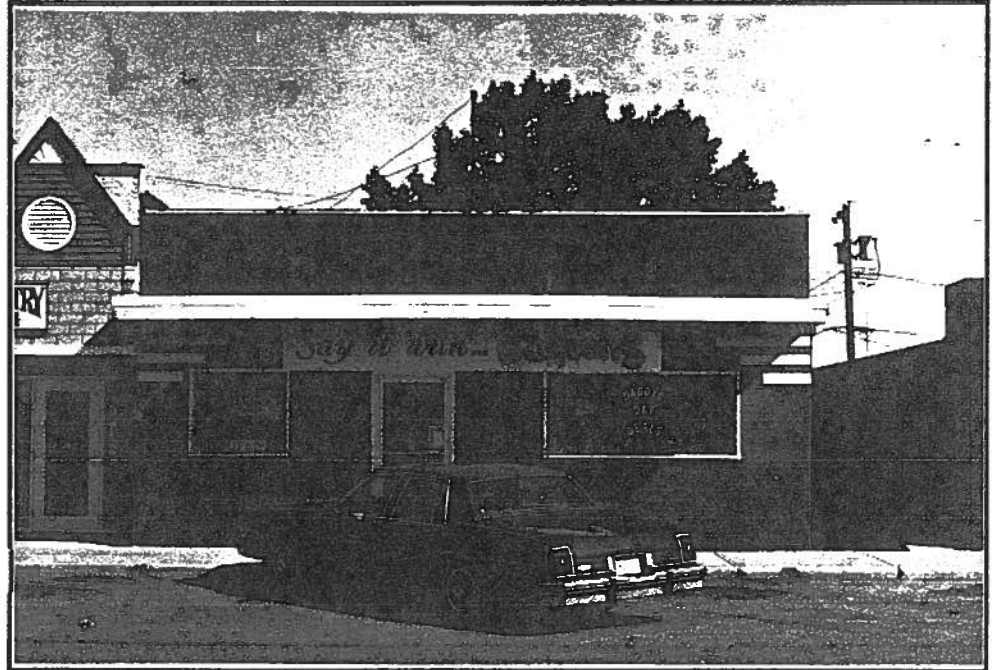
*Fig. 57
Milnes Block storefront after recon-
struction*



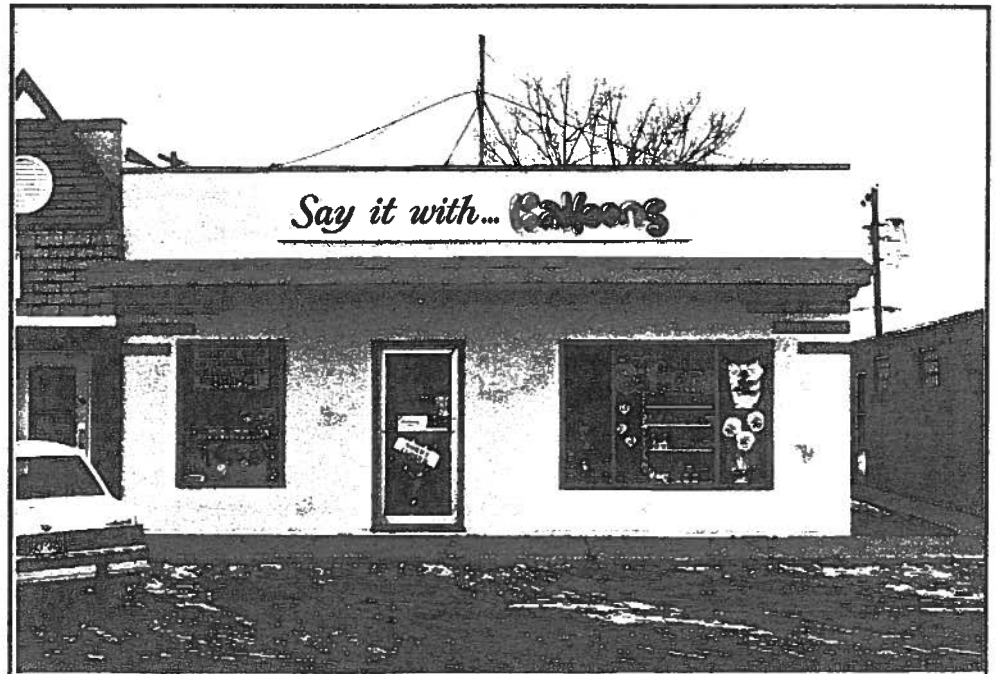
ENHANCEMENT

This is a broad category that covers the range of other possibilities but is always some form of sympathetic or compatible rehabilitation. This approach would apply to the extensive rehabilitation of non-historic structures. Note: This category would include buildings where historic documentation is lacking and a sympathetic re-design is undertaken. Re-design to suggest a false history (ie. a period facade that never did exist in fact) is not recommended

*Fig. 58
Say it With Balloons Building before
enhancement with a new paint scheme
and repositioning of sign to traditional
location*



*Fig. 59
Say it With Balloons Building after
enhancement*



DESIGN OPTIONS

A. MINIMAL ALTERATION: EXISTING FACADE (1930 PERIOD)

**DETERMINE
YOUR
BUILDING
TYPE**

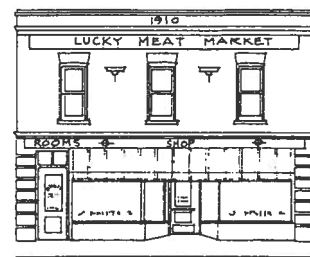


**RESTORATION
TO 1905**

**RESTORATION
TO 1930**

ENHANCEMENT

**THESE ARE
YOUR
OPTIONS**

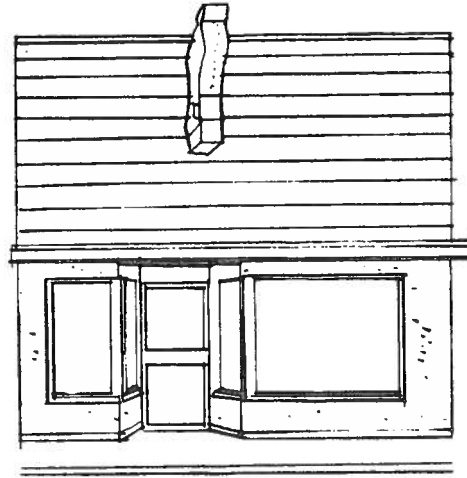


* Thorough research and documentation of the history of the building is required before preparation of any design options.

DESIGN OPTIONS

B. SIGNIFICANT ALTERATION

**DETERMINE
YOUR
BUILDING
TYPE**

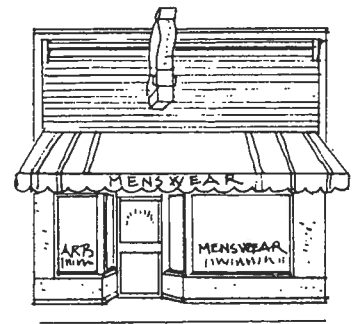
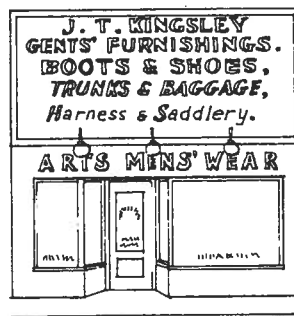
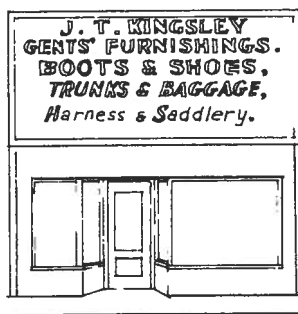


RESTORATION

**ENHANCEMENT
(includes restoration
of sign)**

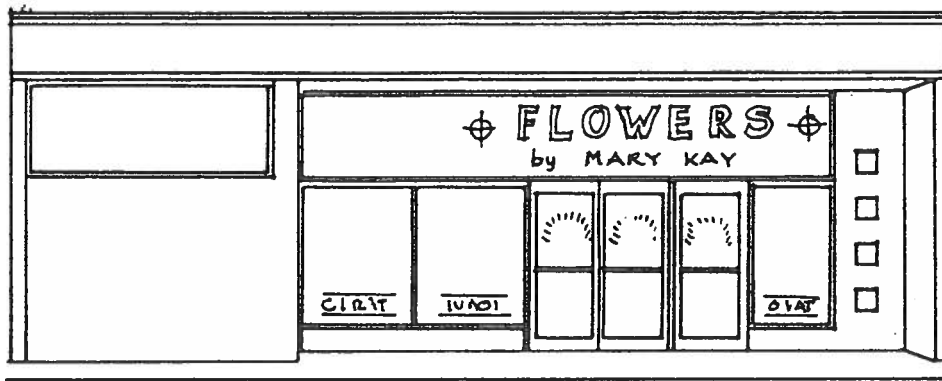
**CONTEMPORARY
REDEVELOPMENT**

**THESE ARE
YOUR
OPTIONS**

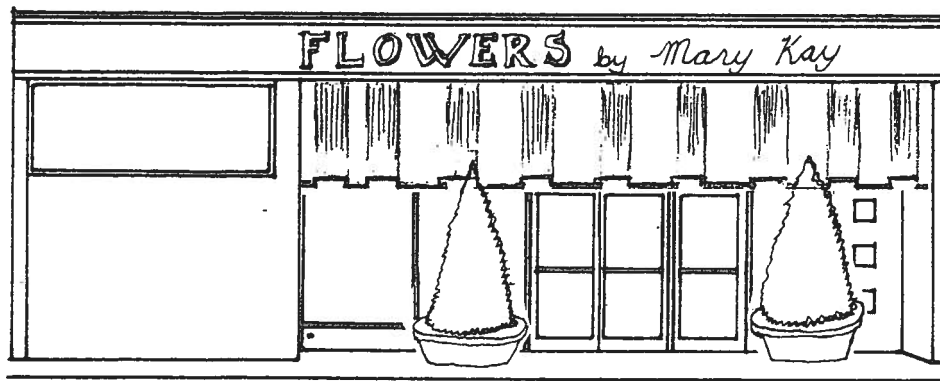


DESIGN OPTIONS: ENHANCEMENT OF HISTORIC AREA

**C. EXISTING CONDITION
MODERNIST STYLE**



**SUPPORTATIVE
ENHANCEMENT
OF HISTORIC AREA**



3.4 GUIDELINES FOR HISTORIC FACADE REHABILITATION

INTRODUCTION

This section provides simple design guidelines which will be of assistance when deciding what to do with elements of the building facade or materials of construction.

3.4.1 STOREFRONTS

The storefront is the single most important element of the facade of early commercial buildings. The typical storefront prior to 1950 was composed of bulkhead panels [below the display windows], large display windows, transom windows above the display windows, a recessed entry and an entablature which capped the storefront, usually consisting of a narrow sign band and a cornice.

Fig. 60
The restored storefront of the Milnes Block



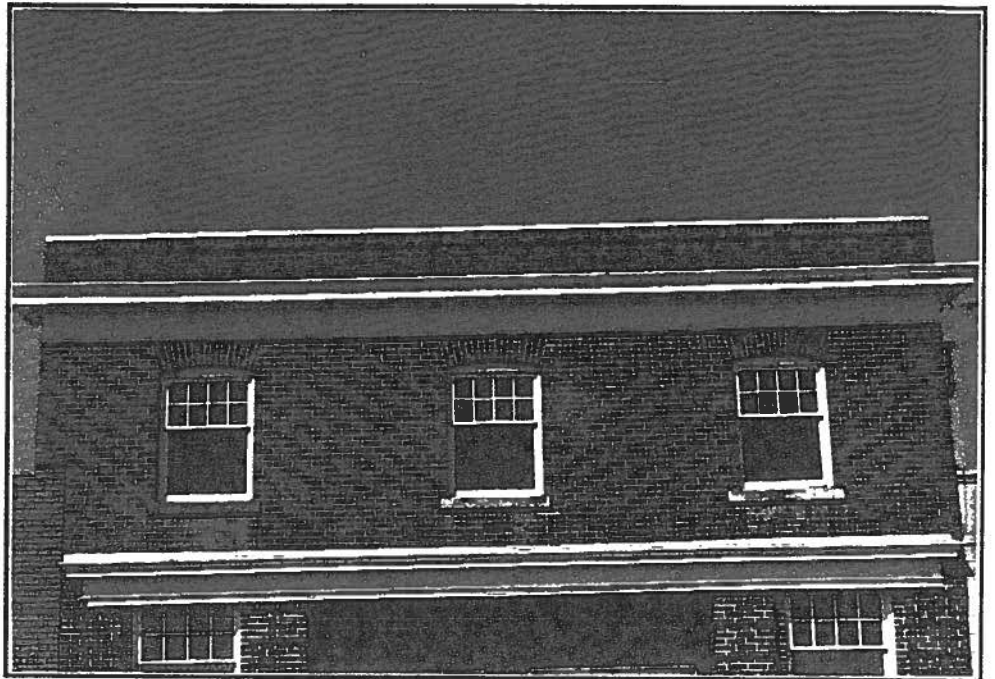
Guideline:

Preserve and maintain original storefront elements and configuration. Expose, repair and maintain original materials where possible. Replacement of missing elements is recommended where sufficient documentation exists.

3.4.2 UPPER FACADES

Upper facades, where there is a second or third storey, are characterized by repetitive vertically proportioned windows, set in a flat wall of brick or wood which may be punctuated by pilasters or relief decoration. The top of the building is often capped with a decorative cornice.

Fig. 61
The upper facade of the Rex Theatre Building



Guideline:

Preserve and maintain original upper facade elements and configuration. Expose, repair and maintain original materials where possible. Replacement of missing elements is recommended where sufficient documentation exists.

3.4.3 DOORWAYS

Storefront entrances are often symmetrically located and deeply recessed, providing weather protection and increased exposure to the display windows.

Entrances to upper floors from street level are often from the front of the building, usually to one side. They are treated in a less significant way than the shop entrances, clearly differentiating the public realm from the private.

Fig. 62
The doorways Lucky Meats Building
1990



Guideline:

Preserve and maintain original entrance configuration. Expose, repair and maintain original materials. Where changes have occurred reconstruction of the original configuration is recommended if sufficient documentation exists.

3.4.4 WINDOWS

Within the configuration of an overall building facade, there are three classifications of windows:

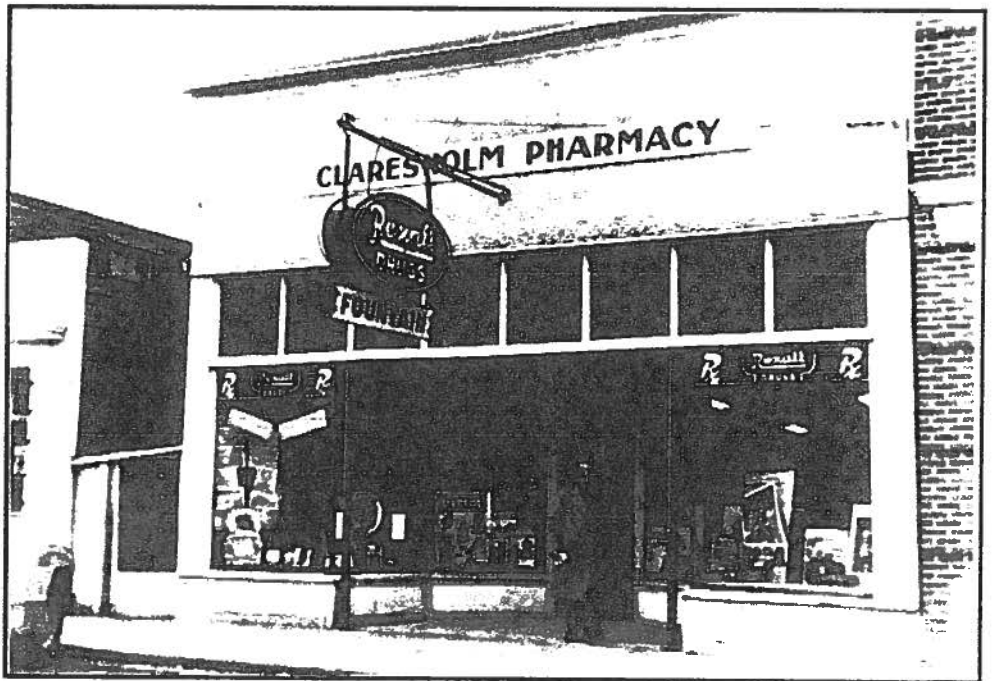
- display windows
- transom glazing
- upper storey windows

DISPLAY

Display Windows

Display windows are usually as large as practical to maximize exposure to the street. Exposure is increased when the entrance is deeply recessed. Display windows are the predominant method of merchandising.

Fig. 63
Display windows in the historic
Claresholm Pharmacy



Guideline:

Preserve and maintain original display windows where possible. Replacement windows should be identical to the original in size and configuration of glass panels.

TRANSOM

Transom glazing

Transom glazing was commonly located over the ground floor display windows. The purpose was to allow natural light to penetrate deeply into the store.

*Fig. 64
Transom windows in the restored
Milnes Block 1990*



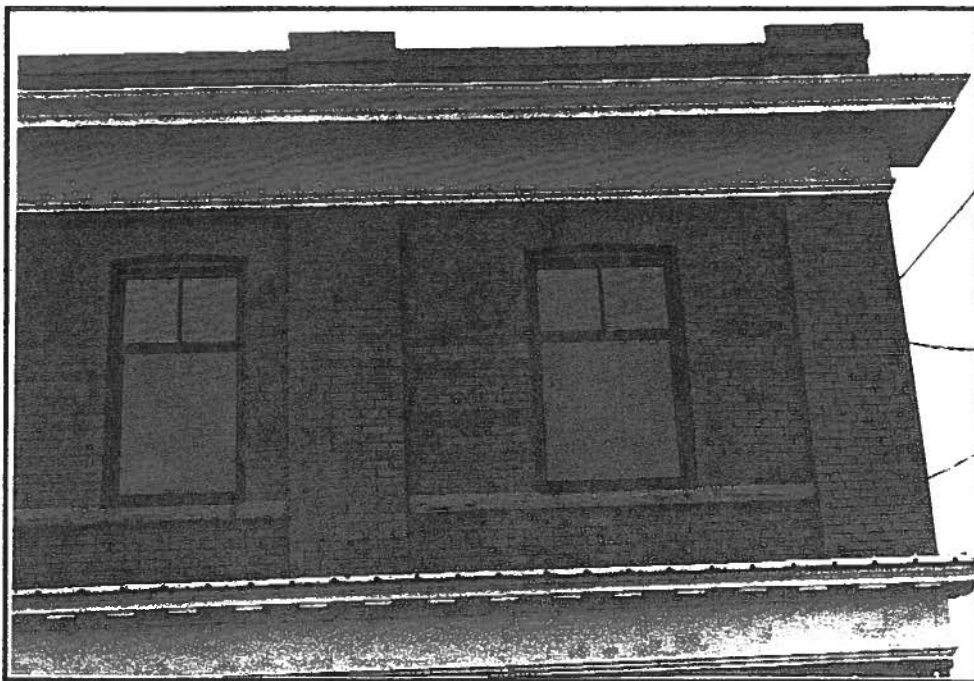
Guideline:

Preserve and maintain original transom glazing where possible. Replacement windows should be identical to the original in size and configuration. When a window(s) must be blocked out, maintain the original configuration detail.

UPPER STOREY WINDOWS

There are usually two elements of upper storey windows: the openable hung inner sash and the removable outer storm window. Both were single glazed.

Fig. 65
Openable upper storey windows



Guideline:

Preserve and maintain the original upper windows where possible. Reconstruction of identical windows is encouraged where sufficient documentation exists.

3.4.5 AWNINGS

Traditionally, awnings were used primarily to control sunlight and heat build-up in the store. They also offered weather protection for the pedestrian. They played only a minor role in store identification.

*Fig. 66
Traditional profile awnings on the
historic Kountry Kitchen Building*



Guideline:

Traditional profile, fixed or retractable awnings with a skirt and utilizing high quality canvas or acrylic, solid or striped material, are recommended to enhance the historic character of the Main Street area.

Vinyl backlit or bubble awnings, and awnings of less than 3 feet depth which function as signage only, are unacceptable.

Awnings shall be located between the piers of the building facade.

Where facades are wider than 25 feet, 2 (or more) smaller awnings shall be used.

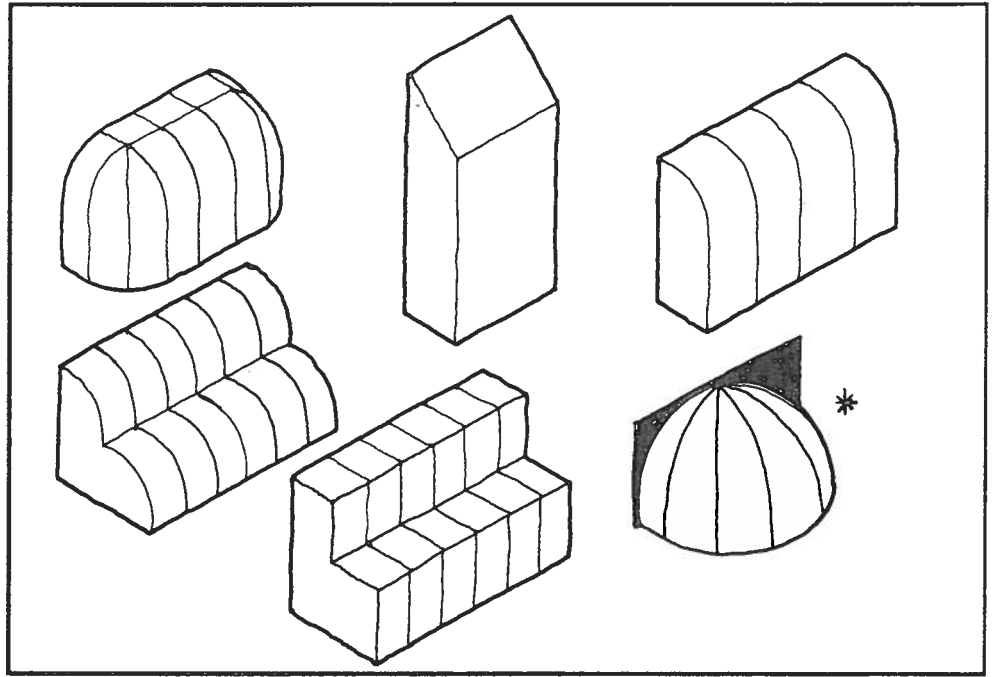
Signs on Awnings

Lettering on skirt or valance shall be a maximum height of 6 inches.

Logos or company symbols on the sloped surface must not exceed 25% of the available area.

Third party signs shall be limited to the sloped area and shall be no more than 5% of the 25% outlined above.

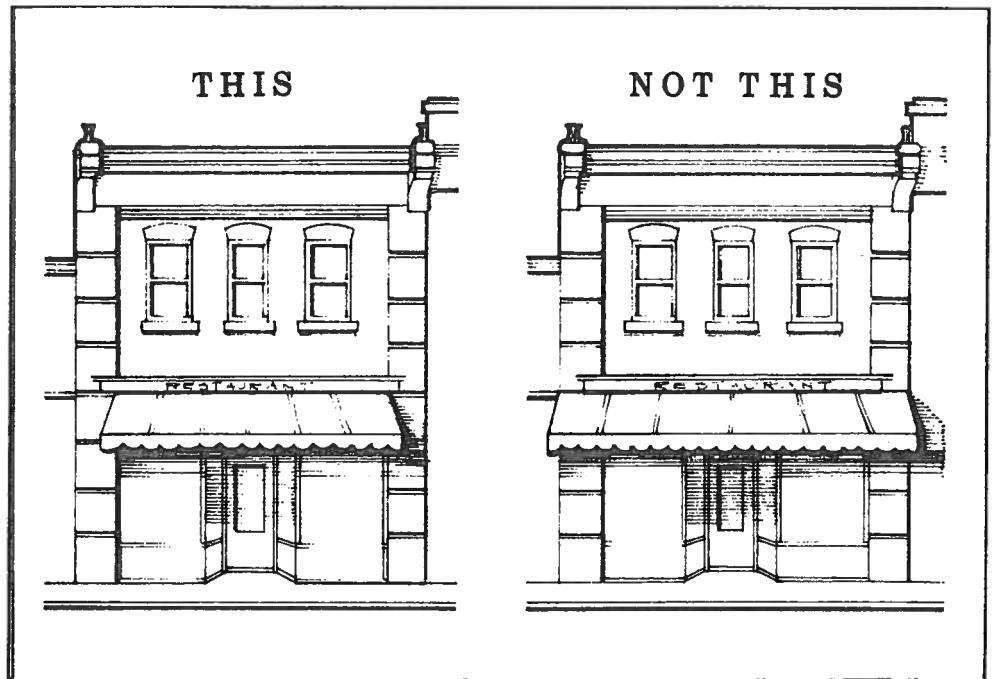
Fig. 67
Unacceptable non-historic awning
styles



***Note: This style is acceptable on arched doors and windows**

Awnings were traditionally mounted between the masonry or wood piers which edge the storefront. New awnings shall be mounted in the same locations.

Fig. 68
Awnings mounted between the brick
piers

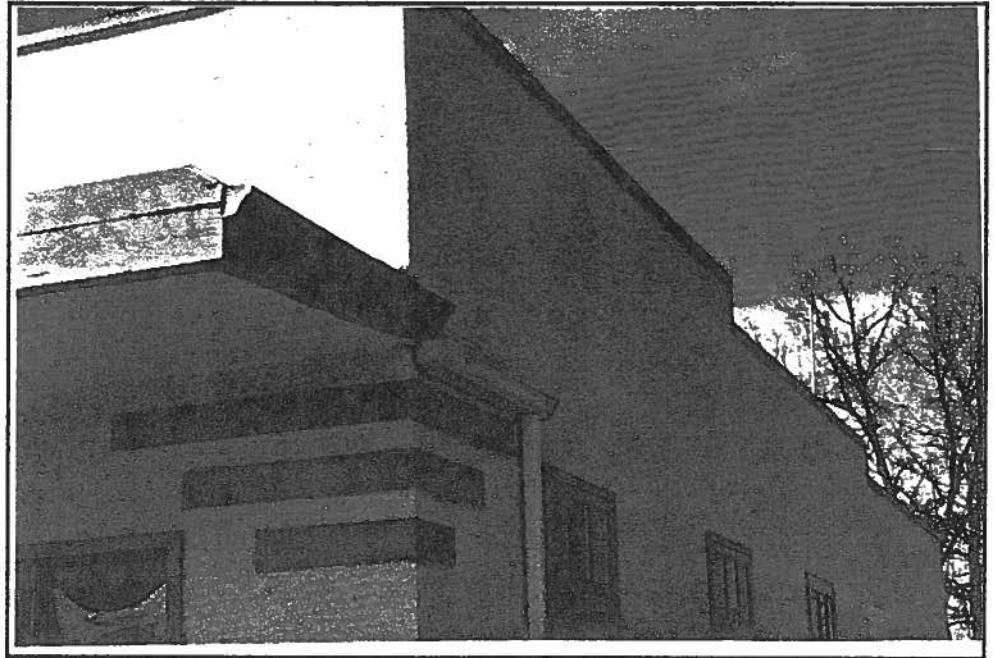


Awnings shall be mounted to extend no lower than 7 feet from sidewalk to the bottom of the valance and at full extension to extend no further than 1 foot from inside edge of the curb.

3.4.6 FIXED CANOPIES

Fixed canopies, integral to the structure of the building, are an alternate approach to suncreening that appeared in the post 1940 period and are characteristic of buildings in the modernist style.

Fig. 69
Fixed canopy on Dr. Carrol's
Residences



Guideline:

Maintain and rehabilitate storefront fixed canopy where integral to structure of building.

The underside of the canopy (soffit) shall be light colored to reflect light.

Asphalt or wood shingles, cedar shakes and fiberglass panels are unacceptable canopy materials.

3.4.7 SIGNS

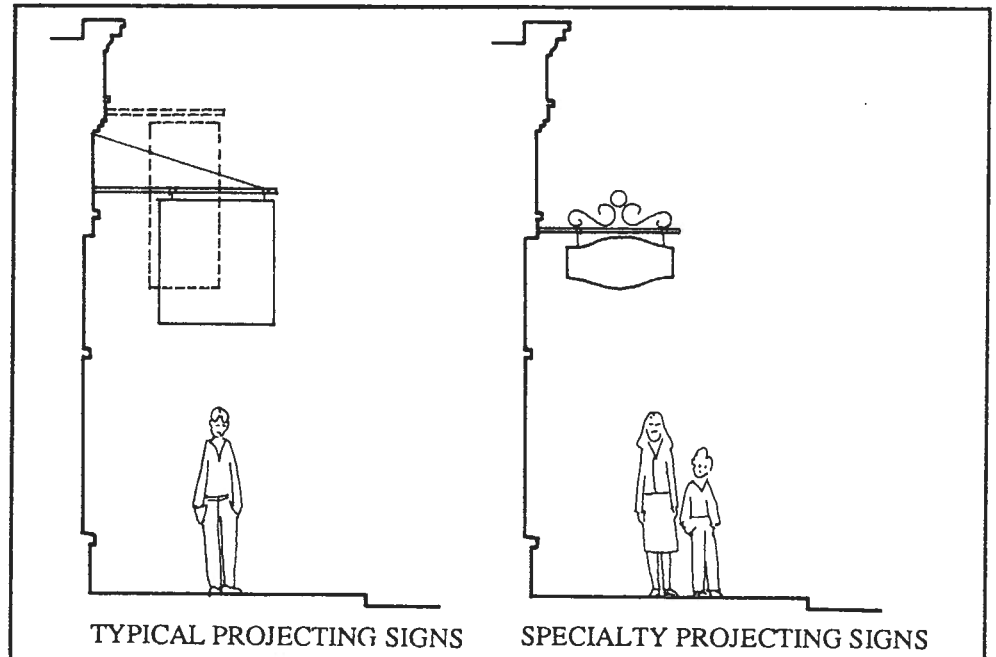
Most early building fronts provided sign bands for identification. Commercial businesses usually had sign bands directly above the storefronts while banks used the upper entablature and windows for signage. Projecting signs were also common, above front display windows.

Other forms of signage included painted lettering on display and upper windows. Large painted wall signs were a common method of long range advertising of merchandise as were neon signs.

Fig. 70
Projecting signage on the historic
Claresholm Pharmacy and Claresholm
Cafe circa 1945



Fig. 71
Acceptable projecting signs shall be no
larger than six square feet to a
maximum of three feet in any direction.



Guideline:

Signage shall be primarily located in the traditional sign band area, above the storefront windows.

Projecting Signs

Signs shall project over the sidewalk no more than five feet and shall be no closer to the sidewalk than eight feet from the bottom of the sign. Projecting signs shall be no larger than six square feet to a maximum of three feet in any direction. If illuminated, projecting signs shall be lit from an external source. Internally illuminated projecting signage is not permissible. Three dimensional symbolic signs are permitted.

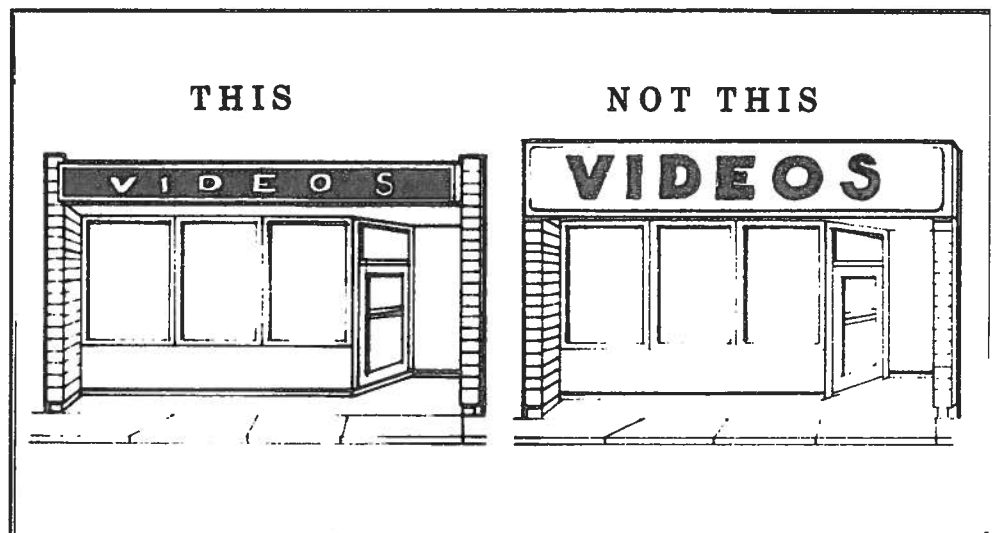
Fascia Signs

Internally illuminated fascia signs shall be located within the traditional signband area and shall not project over the storefront piers. The background of internally illuminated signs shall be darker than the logo or letters identifying the business. Maximum vertical height shall be 20 inches.

Wall Signs

Preserve and protect historic wall signage. Building name and date block signage shall be preserved.

Fig. 72
Backlit signs guideline



3.4.8 COLOURS

There are standard ranges of colours common to storefronts of different eras. Colour sampling indicates that any particular building may have been painted numerous different colours over the years. The early colours can be seen in colour books from the various periods. These colour books are available at the Claresholm Main Street Office and the Alberta Main Street Programme office in Calgary.

Guideline:

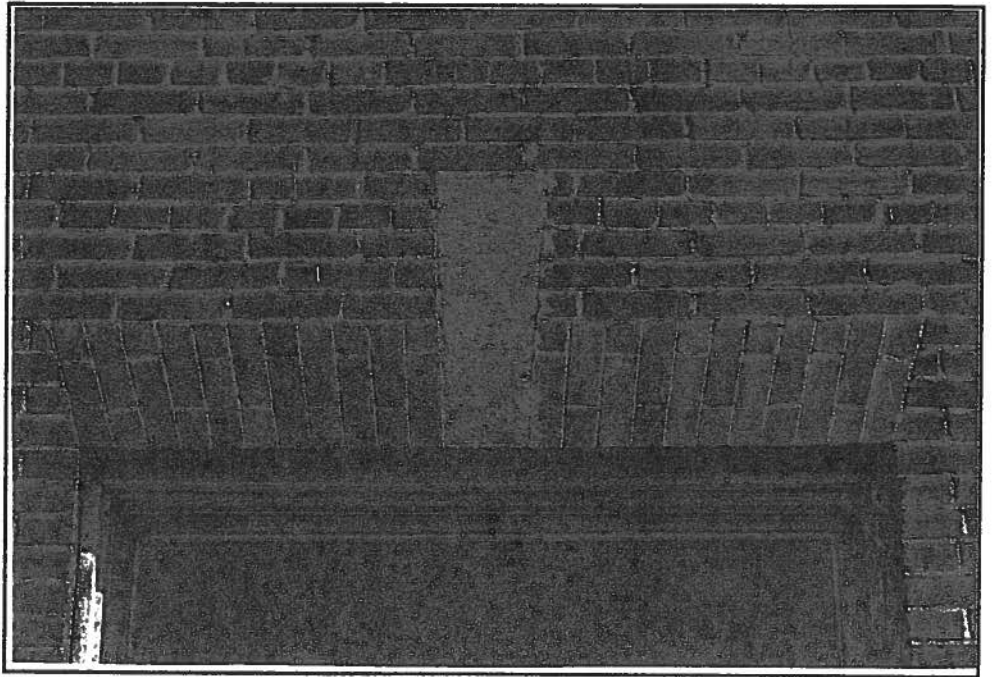
Colour schemes appropriate to the era of the buildings construction are recommended. Colour sampling of the sequence of paint coats shall be undertaken prior to finalizing the colour scheme.

3.4.9 BRICK

Brick is a common building material in downtown Claresholm. Clay bricks are generally durable and long-wearing. Deterioration occurs where there is constant water penetration or where conditions for weathering are severe.

The mortar between the bricks of older buildings is usually quite soft. The failure of a brick wall is often due to the deterioration of the mortar.

*Fig. 73
Brick detailing on side wall of the
Union Bank Building (former Main
Street Office)*



Guideline:

Ensure that flashings are in good repair and that water drainage is adequate from the surface of the brick.

Never sandblast brick as this destroys its surface and allows moisture to penetrate, resulting in accelerated deterioration.

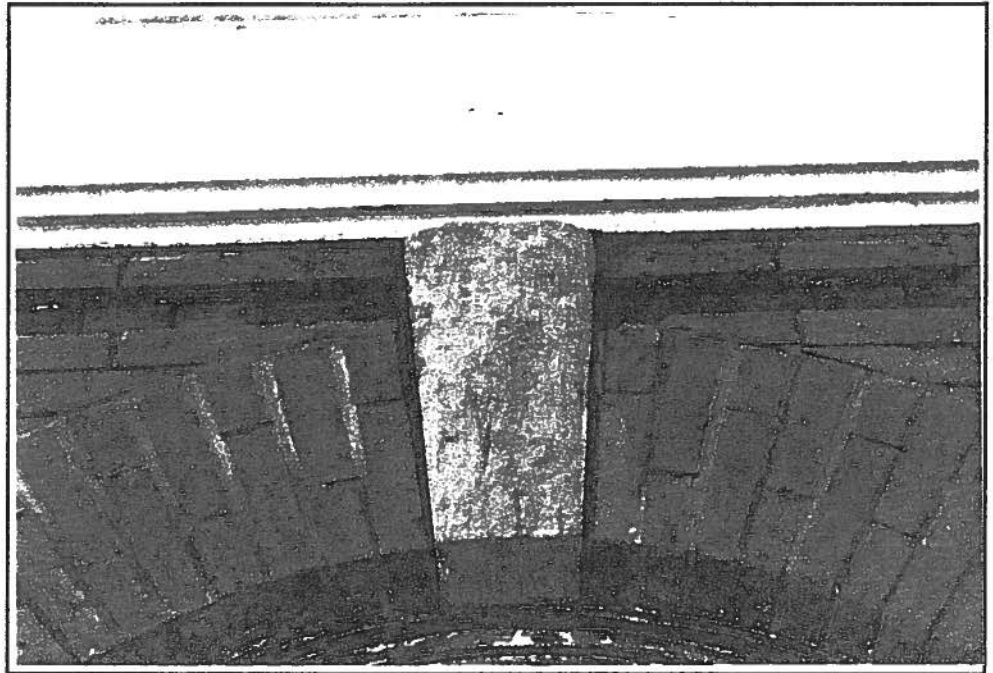
Never repoint bricks with a mortar that is harder than the original, as hard mortar may cause bricks to crack and fail.

Unpainted brick shall not be painted.

3.4.10 STONE

In downtown Claresholm sandstone was used as a trimming material. The mortar joints, and indeed the stone itself, are subject to failure by the action of water. Stone is also subject to building movement and may crack and shear requiring patching or replacement depending on the function required of the stone. Matching stone color is difficult and should be considered only when absolutely necessary. Fine cracks should be filled with mortar to prevent water penetration.

*Fig. 74
Sandstone key block in entrance arch of
Milnes Block after cleaning*



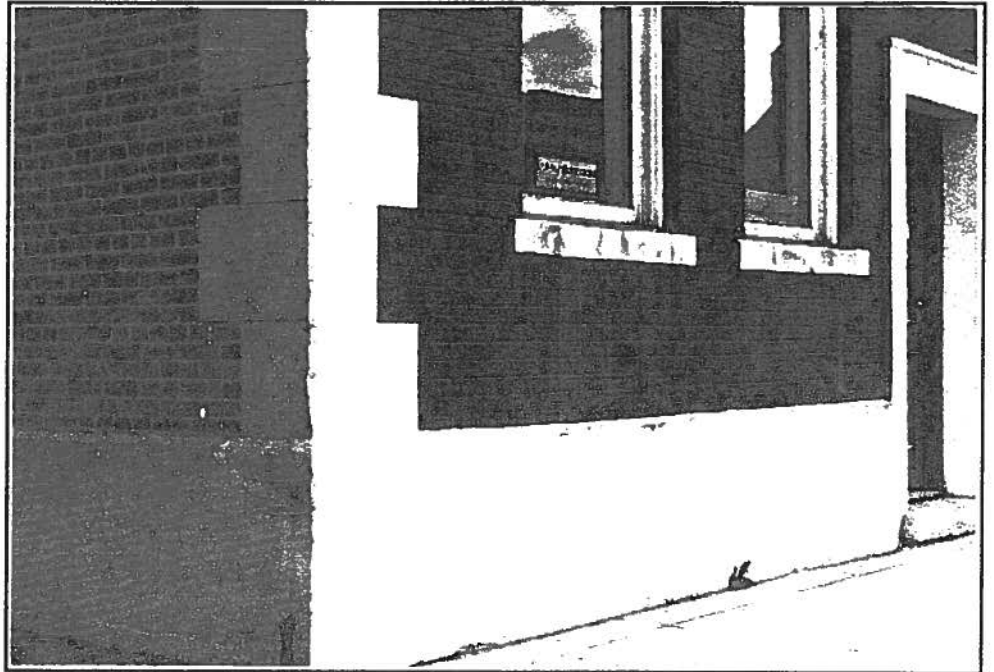
Guideline:

The repair and cleaning of deteriorated stone is encouraged wherever possible. Due to the specialized nature of this work professional advice shall be sought.

3.4.11 PARGING

This material, originally made from lime, sand and additive colour, was used to replicate stone and was often thinly applied over brick or other back-up material. The Union Bank building is a good example of its use at the base of the front facade and the corner "quoins". Problems with parging are usually due to deterioration of the bond with its back-up material. It often cracks, allowing moisture to enter and eventually causing failure.

*Fig. 75
Parging at the base and corner
"quoins" of the former Main Street
Office on 50 Avenue*



Guideline:

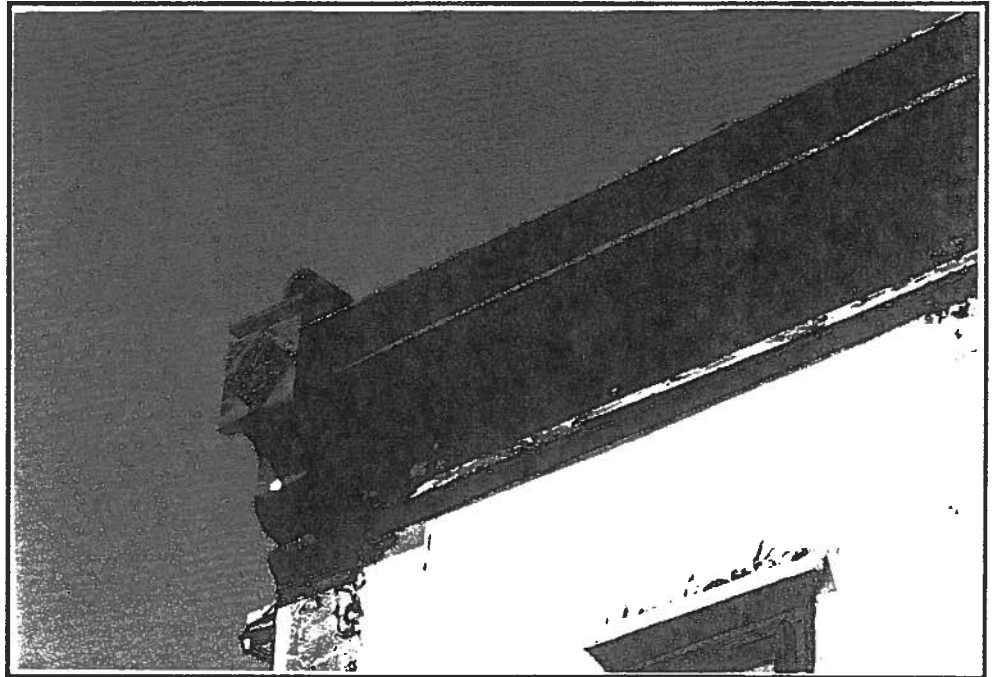
Parging can be patched but it is difficult to match the colour. This will not solve the problem of adherence. Professional advice should be sought regarding the extent of replacement.

3.4.12 PRESSED METAL

This material was often an item ordered from catalogues prior to 1930. It is the material of most of the cornices and signbands and some interior ceilings.

Where the painting has been regularly maintained over the years the material is often in good condition. Repairs are usually simple, using conventional sheet metal techniques. Replacement of missing or deteriorated parts may be difficult due to the special skills required.

*Fig. 76
The pressed metal cornice of the
Tomboy Building*



Guideline:

Every effort should be made to conserve and repair pressed metal ornaments as they are usually difficult and expensive to replace. Repairs should be made using techniques which have no effect on the original external appearance.

Where extensive reconstruction is being considered, professional advice is required. [See Technical Resources]

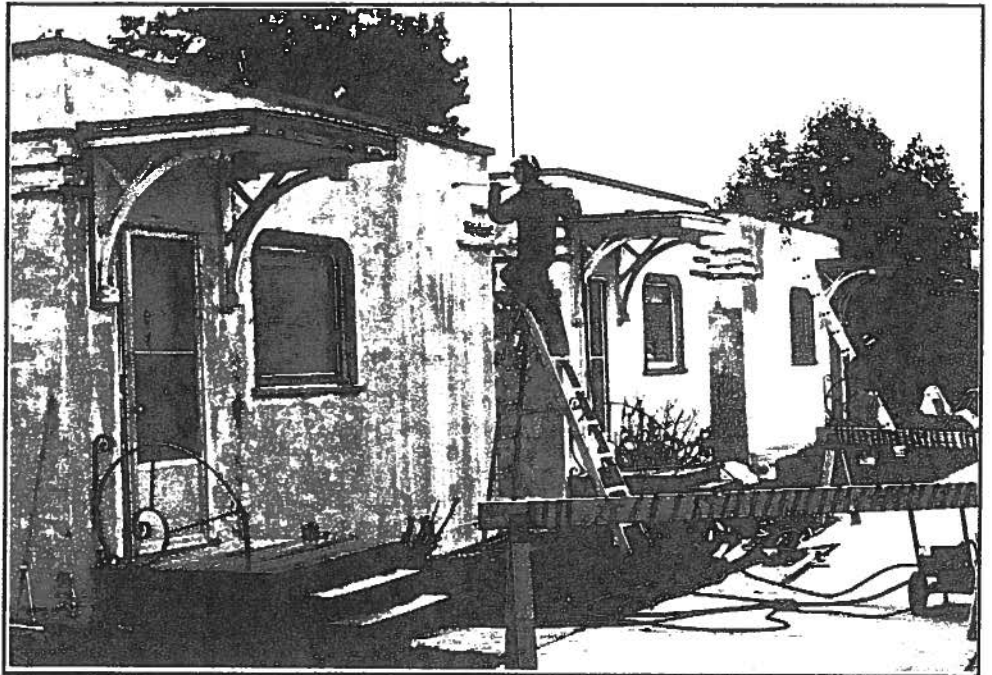
3.4.13 STUCCO

Stucco is considered a durable material although it often shows deterioration after many years. This can be in the form of cracks and peeling away from the subsurface. Since these problems may be associated with the performance of the building structure, the cause for deterioration should be carefully investigated prior to repairs.

Patching may provide a temporary solution to the problems, but usually full replacement is the only way to ensure good long term performance and appearance. Where the substrate is determined to be structurally sound a replacement can be undertaken by sandblasting the top coat down to the brown coat and then applying a new finish coat.

Historically, it was not uncommon to paint stucco.

*Fig. 77
The stucco on the Dr. Carrolls residences was chemically stripped of deteriorated paint layers.*



Guideline:

Make structural repairs prior to replacing stucco.

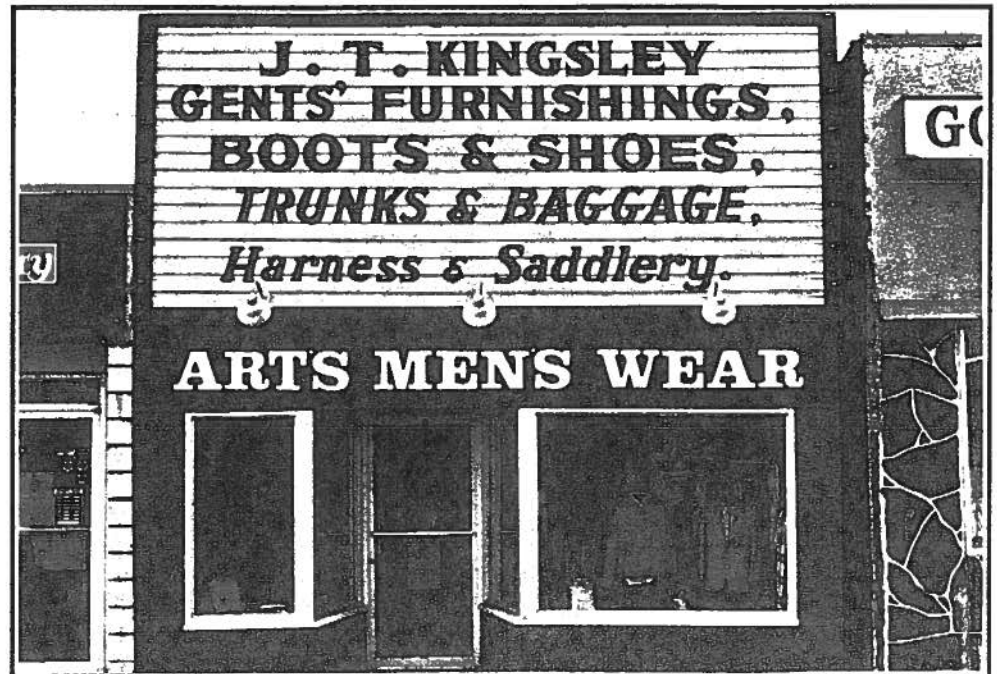
Preserve the original stucco when possible. Where this is not possible, replace with new stucco to exactly match the original. Thorough research and documentation will be required prior to altering the building. Where excessive cracking is evident an investigation of the buildings structural soundness should be made.

3.4.14 WOOD AND PAINT

Wood is one of the most common traditional facade building materials. The wood was painted to protect it from the weather. Paint sampling indicates that most of the buildings have been painted many times. Where the paint has been allowed to deteriorate significantly, there is often damage to the wood below.

All rotted wood must be eventually replaced and there are commonly used wood patching techniques which allow for the replacement of only the damaged wood.

*Fig. 78
The historic J.T. Kingsley painted
wooden facade sign was restored in
1989*



Guideline:

Frequent painting is the best way to ensure that wood surfaces do not deteriorate. If the paint is adhering well to the wood simply prepare the surface for repainting. Where the paint has deteriorated and become loose, it should be entirely stripped to provide good conditions for the adherence of the new paint.

It is recommended that, on historic buildings, the paint colours which have been applied over the years be documented before removal. This is a simple process but professional guidance is recommended.

Repair wood elements rather than replace where possible. Replacement wood pieces should match the original exactly.

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SECTION 4

NEW CONSTRUCTION IN DOWNTOWN

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SECTION 4

NEW CONSTRUCTION IN DOWNTOWN

4.1 INTRODUCTION

The following guidelines are intended to form a part of the Land Use Bylaw. They encourage building design which expresses contemporary taste while ensuring compatibility with the historic character of downtown Claresholm.

It is not the intent of the design guidelines to establish a 'theme' for downtown Claresholm and new buildings should not be designed to directly imitate the traditional downtown architectural styles. New buildings can use up-to-date materials and technologies as long as the design respects the following guidelines which have been developed to maintain and enhance the visual continuity of the streetscape.

4.2 GUIDELINES FOR NEW CONSTRUCTION

4.2.1 VISUAL CONTINUITY

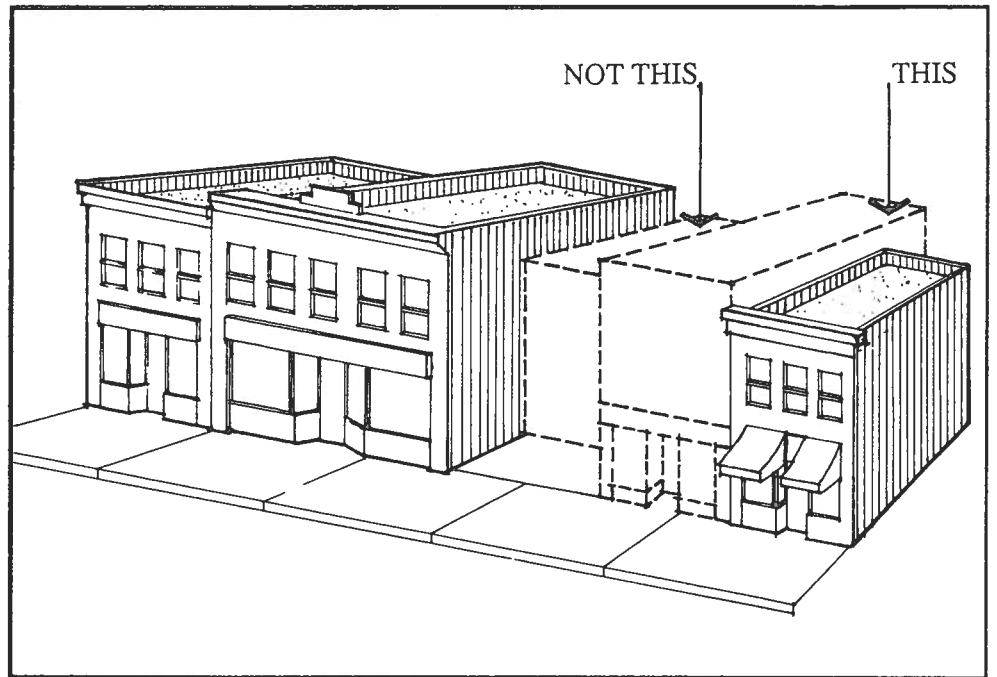
The visual continuity of the downtown Claresholm streetscape is characterized by:

- Construction to the property lines.
- Shop entrances at approximately 25 - 30 foot intervals

It is critical that this visual continuity and pedestrian scale be retained in any new development.

VISUAL CONTINUITY

Fig. 79
Maintain continuity of storefronts along the street. Note that one building breaks the line of the street edge while the others reinforce the street edge.



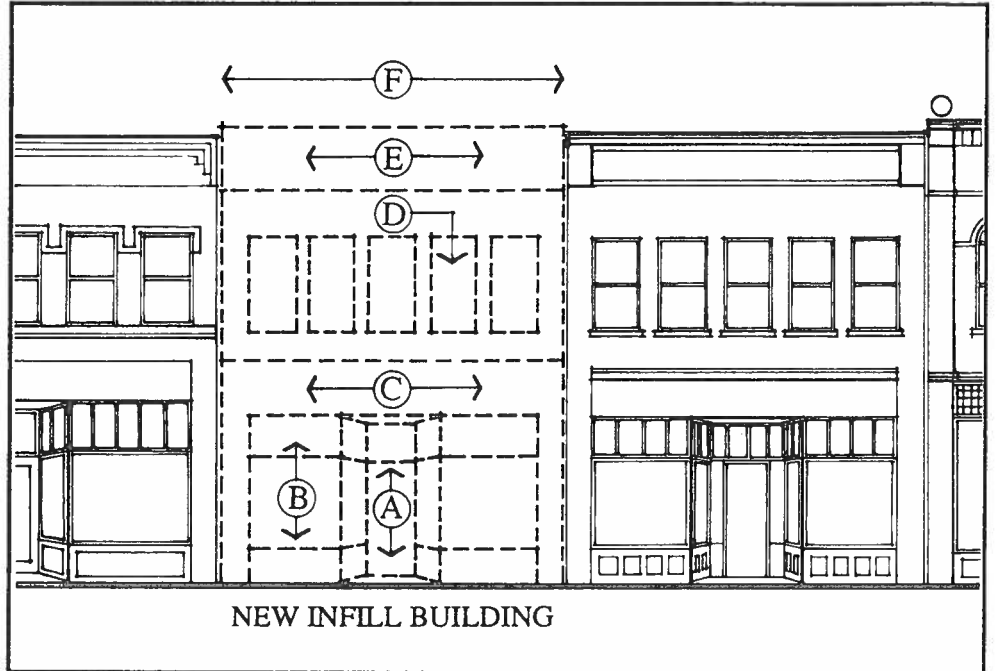
Guideline:

Setbacks

New buildings in downtown Claresholm should align with adjacent development or be constructed to the front property line.

- Display windows shall be as large as practical with minimum partitioning at eye level. Window sills shall be between 1.5 and 2.5 feet above the level of the sidewalk and allow for a bulkhead panel below.
- Upper windows shall reflect the repetitive, vertical pattern along the street.

Fig.81
 Maintain the pattern of building components along the street.



- | | |
|-----------------------------------------------------------|--------------------------------------------------------------|
| A • Recessed front door | D • Repetitive vertically proportioned upper windows |
| B • Large ground floor display windows | E • Upper cornice or special roof line treatment |
| C • Location of the signband above the storefront windows | F • Pattern of building widths is approximately 25 - 30 feet |

4.2.3 HORIZONTAL AND VERTICAL ALIGNMENTS

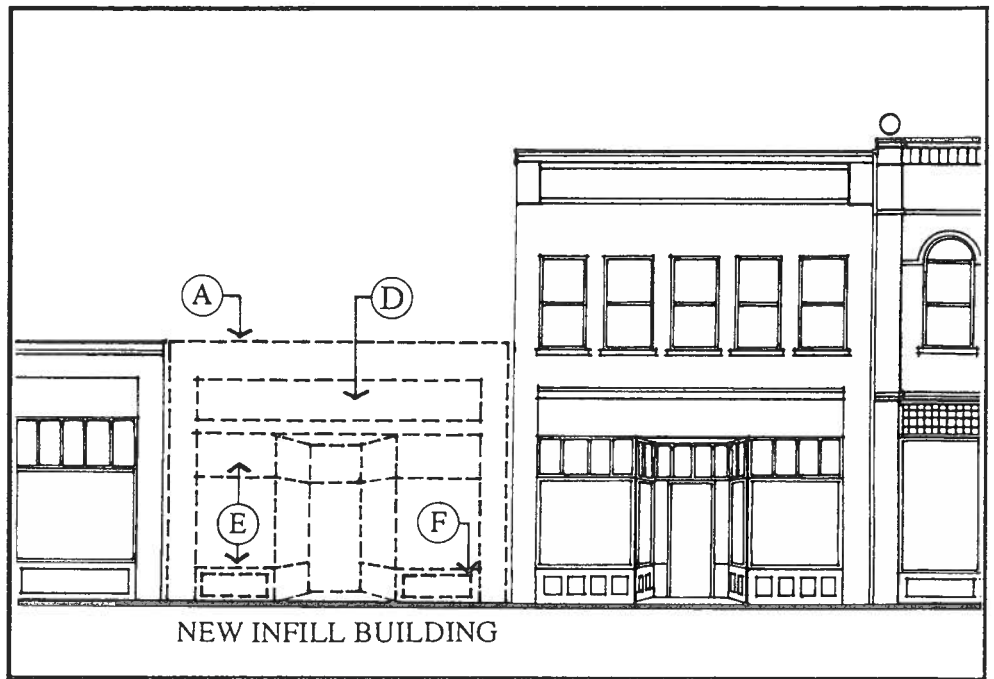
The streets of the downtown Claresholm historic area are lined by buildings sharing similar facade components which create a strong vertical rhythm and horizontal alignments. The majority of the buildings are of similar width and one or two storey height.

Guideline:

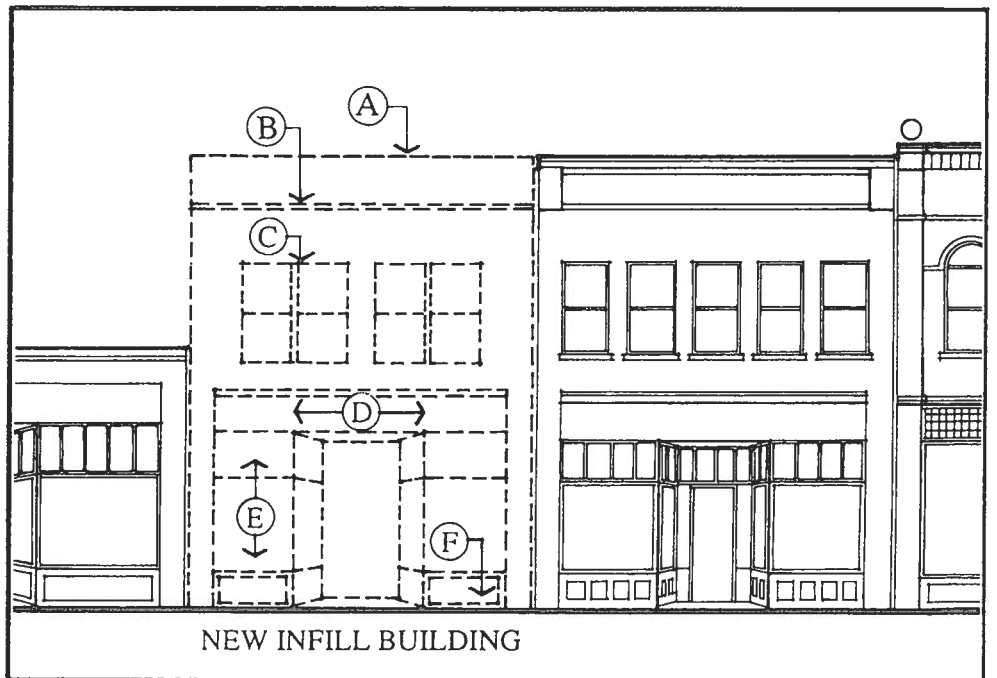
- | | |
|----------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Horizontal Elements | <ul style="list-style-type: none">• New construction shall respect and enhance horizontal alignments where feasible.
• Decorative details and facade articulation shall respect or make continuous, horizontal features of neighbouring buildings.
• Signbands, storefront windows, canopies and awnings shall be aligned with similar features on neighbouring buildings. |
| Vertical Elements | <ul style="list-style-type: none">• Major vertical elements shall be introduced into the facade design of new buildings at approximately 25 - 30 foot intervals to maintain the traditional vertical pattern of the building facades design. |
| Windows | <ul style="list-style-type: none">• Second floor windows shall align with those on neighbouring buildings.
• Upper windows shall generally be of 'punched' design, vertically proportioned. Horizontal strip windows are not in keeping with traditional patterns of design and are unacceptable. |

Fig. 82
 Maintain important alignments with
 neighbouring buildings.

Example 1: A 1-storey infill building



Example 2: A 2-storey infill building



Important alignments are:

- A • Roof line
- B • Facade ornament
- C • Upper windows

- D • Signband
- E • Storefront windows
- F • Bulkhead Panels

4.2.4 BUILDING HEIGHT

The maximum height of buildings in historic downtown Claresholm was three stories.

Guideline:

- **A new building shall be of a height consistent with its neighbours to a maximum of three stories. Roof line variations are acceptable to allow 1, 2 or 3 storey buildings to be constructed side by side.**

4.2.5 THE DETAILS OF BUILDING FACADE DESIGN

Along with a consideration for the general pattern of vertical and horizontal elements, consideration for appropriate detailing is necessary to enhance the overall character of downtown Claresholm. It is not the intention of the guideline to encourage new construction that imitates the existing historic buildings in downtown Claresholm.

Guideline:

Materials

- **There has traditionally been a limited range of building materials in downtown Claresholm. Consideration shall be given to maintaining the existing predominant building facade material for new building facades: brick or stucco or painted wood.**
- **New building facade design should incorporate up-to-date building technologies and incorporate current building materials which meet the objectives of these guidelines.**

Colours

- **The colours for new building facades should respect the traditional range of colours that have been used in downtown Claresholm.**

4.2.6 PARKING

Historically both angle and parallel parking have been accommodated in downtown Claresholm. The development of parking lots and parking strips in front of newer development has blurred the historic distinction between the street and the pedestrian environment.

Guideline:

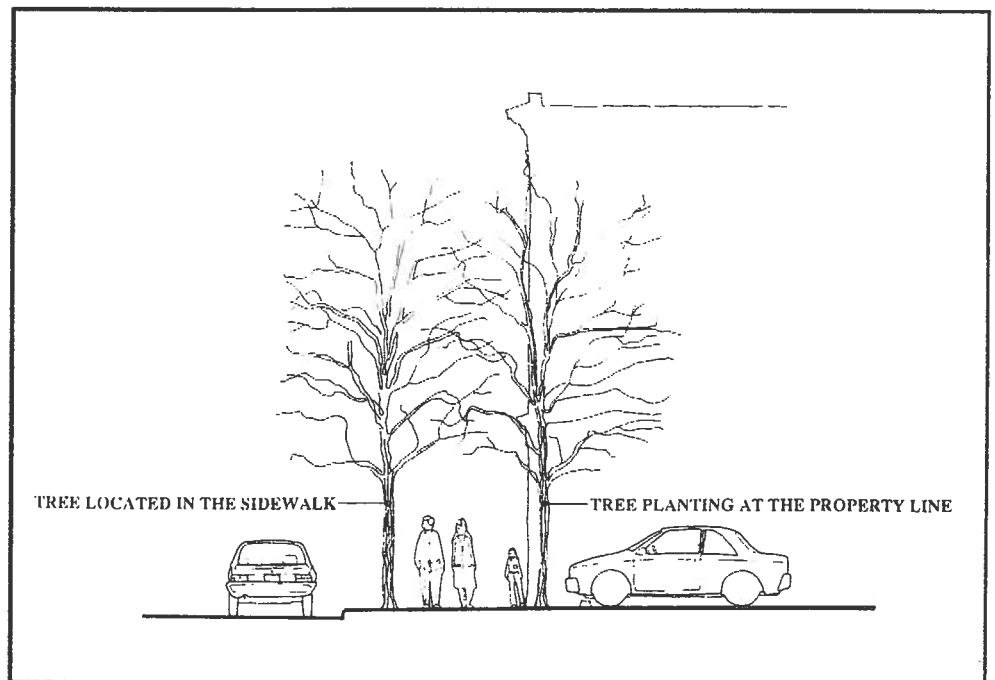
Screening

- **Parking lots shall be clearly defined or framed by vegetation (ie. trees or shrubs).**

Fig. 83
Claresholm's new downtown parking lot is framed and defined by tree plantings.



Fig. 84
Sidewalk tree planting.
Parking lots should be screened or framed to maintain the integrity of the street edge. The parking lot is edged by tree planting on the property line.



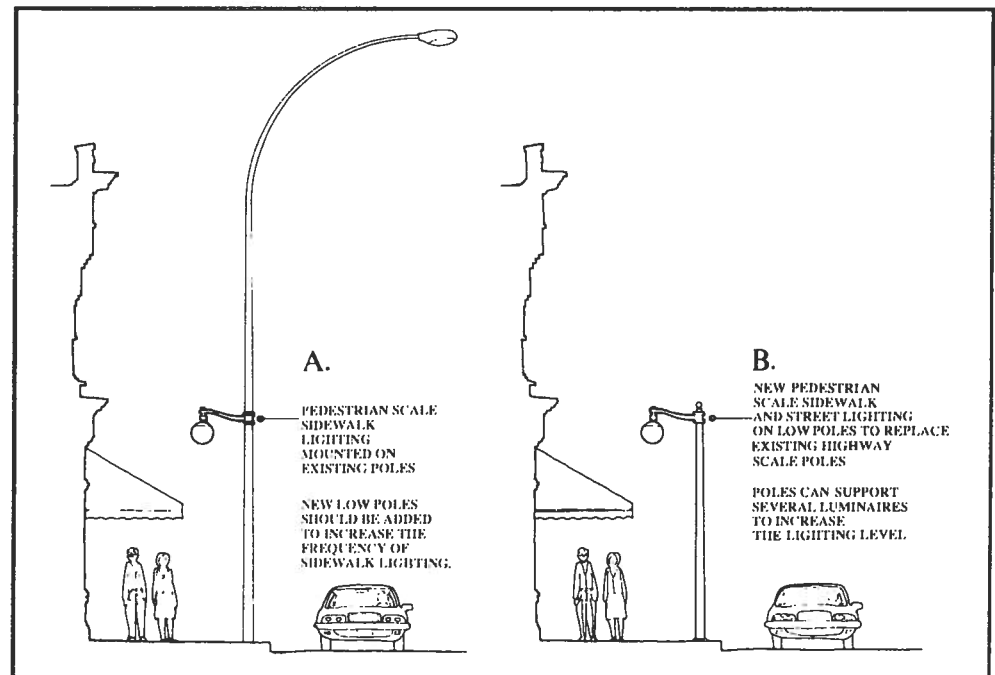
Note: Trees at the curb line are acceptable only in the circumstance when they frame vacant lots, parking or parkettes.

4.2.7 STREET LIGHTING

The scale of pedestrian street lighting is extremely important to the character of downtown Claresholm. Historically streetlights were first accommodated on utility poles at a height approximately 16-18 feet above grade. This was replaced by highway scale "cobra head" lamp standards after World War II.

It is important to re-establish pedestrian scale lighting throughout downtown Claresholm.

Fig. 85
Street lighting and traditional awnings



Guideline:

- Pedestrian scale streetlighting shall be sympathetic to the historic character of the heritage area.

4.2.8 SIGNS

The character of new signage in downtown Claresholm is critical to the maintenance and enhancement of the historic area.

Fig. 86
Projecting signs

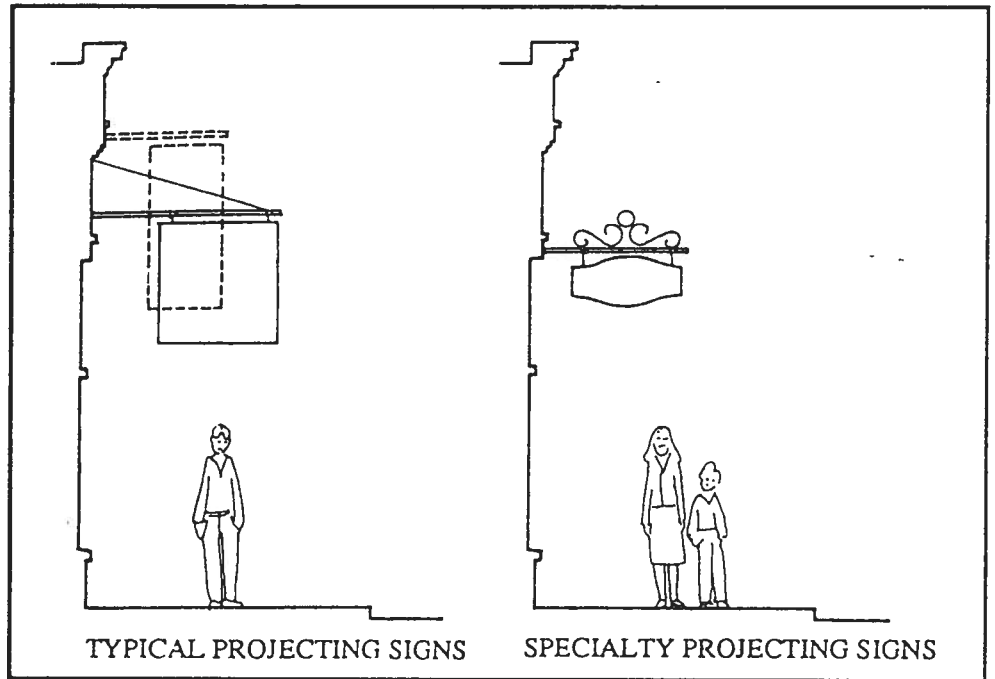


Fig. 87
Correct mounting of internally
illuminated fascia sign between piers



SIGNS continued

Guideline:

Signage shall be primarily located in the traditional sign band area, above the storefront windows.

Projecting Signs

Signs shall project over the sidewalk no more than five feet and shall be no closer to the sidewalk than eight feet from the bottom of the sign. Projecting signs shall be no larger than six square feet to a maximum of three feet in any direction. If illuminated, projecting signs shall be lit from an external source. Internally illuminated projecting signage is not permissible. Three dimensional symbolic signs are permitted.

Fascia Signs

Internally illuminated fascia signs shall be located within the traditional signband area and shall not project over the storefront piers. The background of internally illuminated signs shall be darker than the logo or letters identifying the business. Maximum vertical height shall be 20 inches.

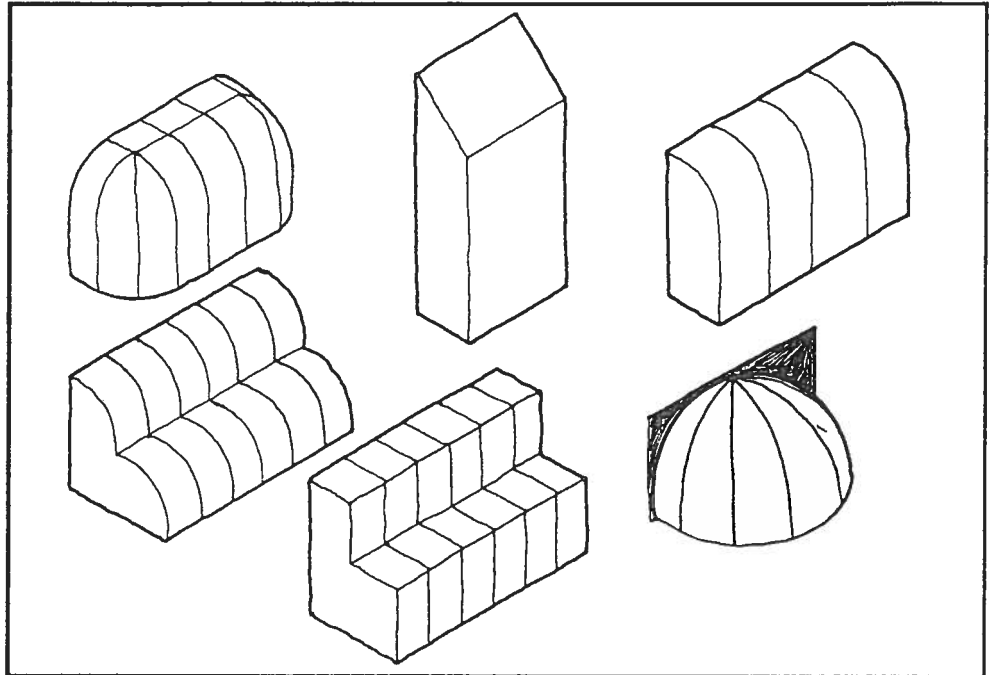
Wall Signs

Preserve and protect historic wall signage. Building name and date block signage shall be preserved.

4.2.10 AWNINGS

The style and type of awning affixed to new development or re-development in the downtown is critical to the enhancement and character of the historic area.

Fig. 87
Unacceptable awning styles



*Note: This style is acceptable on arched doors and windows

Guideline:

Traditional profile, fixed or retractable awnings with a skirt and utilizing high quality canvas or acrylic of solid or striped material are recommended to enhance the historic character of the Main Street area.

Vinyl, backlit or bubble awnings, and awnings of less than 3 feet depth which function as signage only, are unacceptable.

Awnings shall be located within the outside piers of the building facade on individual storefronts.

In cases where facades are wider than 25 feet, consideration shall be given to using 2 (or more) smaller awnings.

Awnings were traditionally mounted between the masonry or wood piers which edge the storefront. New awnings shall be mounted in the same locations.

Awnings shall be mounted to extend no lower than 7 feet from sidewalk to the bottom of the valance and at full extension to extend no further than 1 foot from inside edge of the curb.

Signs on Awnings

Lettering on skirt or valance shall be a maximum height of six inches.

Logos or company symbols on the sloped surface must not exceed 25% of the available area.

Third party signs shall be limited to the sloped area and shall be no more than 5% of the 25% outlined above.

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SECTION 5

SOURCES OF INFORMATION

5.1 SOURCES OF FURTHER INFORMATION

5.1.1 TECHNICAL RESOURCES

For further technical information regarding the rehabilitation of building facades or development within the historic downtown Claresholm area, the following agencies welcome any requests for assistance:

The Alberta Main Street Programme
Alberta Historical Resources Foundation
102 - 8th Avenue S.E.
Calgary, AB T2G 0K6

Phone: (403) 297-7320

Restoration Design and Advisory Services
Historic Sites Service
Alberta Culture and Multiculturalism
Old St. Stephens's College
8820 - 112 Street
Edmonton, AB T6G 2P8

Phone: (403) 431-2300

The following texts are available in Claresholm at the Main Street Office or the Town Library for more detailed reading and information on downtown revitalization:

Resource Team Report: Claresholm, Alberta
Grant Hammond, Hammond Consulting Corp. for the Alberta Historical Resources Foundation

Main Street Canada Technical Manual Series:

- **Marketing Main Street**. John Williams, Maureen Atkinson (Urban Marketing Collaborative).
This manual offers a multi-faceted, holistic approach to marketing downtown.

- **Economic Development on Main Street.** Jon Linton (Woods Gordon, management consultants).
The analytical tools presented in this manual will help you achieve economic success by using an incremental, community-based approach.
- **Appropriate Design on Main Street.** H el ene Deslauriers, Herb Stovel.
Written in lay-terms for decision-makers, this manual gives the ABC's for making appropriate design decisions about our downtowns.
- **Organizing Main Street.** Herb Stovel.
This manual investigates organization, the fundamental building block of successful downtown revitalization.
- **Signs on Main Street.** Gordon Fulton et al.
A practical guide on how to design, protect, and enhance the signs on your Main Street.

Guidelines for the Rehabilitation of Designated Historic Sites. Edited and Compiled by Karen Russell. Alberta Culture and Multiculturalism.

Planning and Design for Commercial Facade Improvements. Ministry of Municipal Affairs, Ontario Government Bookstore, 1985.

- an extensive set of architectural rehabilitation guidelines, definition of a facade, priorities and approaches, and guidance to "getting it done".

Reviving Main Street. Pierre Burton, Deryck Holdsworth. University of Toronto Press, 1985.

- a collection of articles on the Main Street Canada programme.

Facade Stories. Ronald Lee Flemming. The Townscape Institute, Inc. and Hasting House Publishers, 1982.

- a collection of 38 accounts of alterations to building facades, the changing faces of Main Street, and, how to care for them.

Historic Colour Chips

Accurate reproductions of historic colour chips from the G.F. Stevens Paint Company for the period 1900 - 1945 and the Sherwin Williams Paint Company 1915 - 1950 are available at the Main Street Claresholm office or at the Alberta Main Street Programme office, Calgary.

