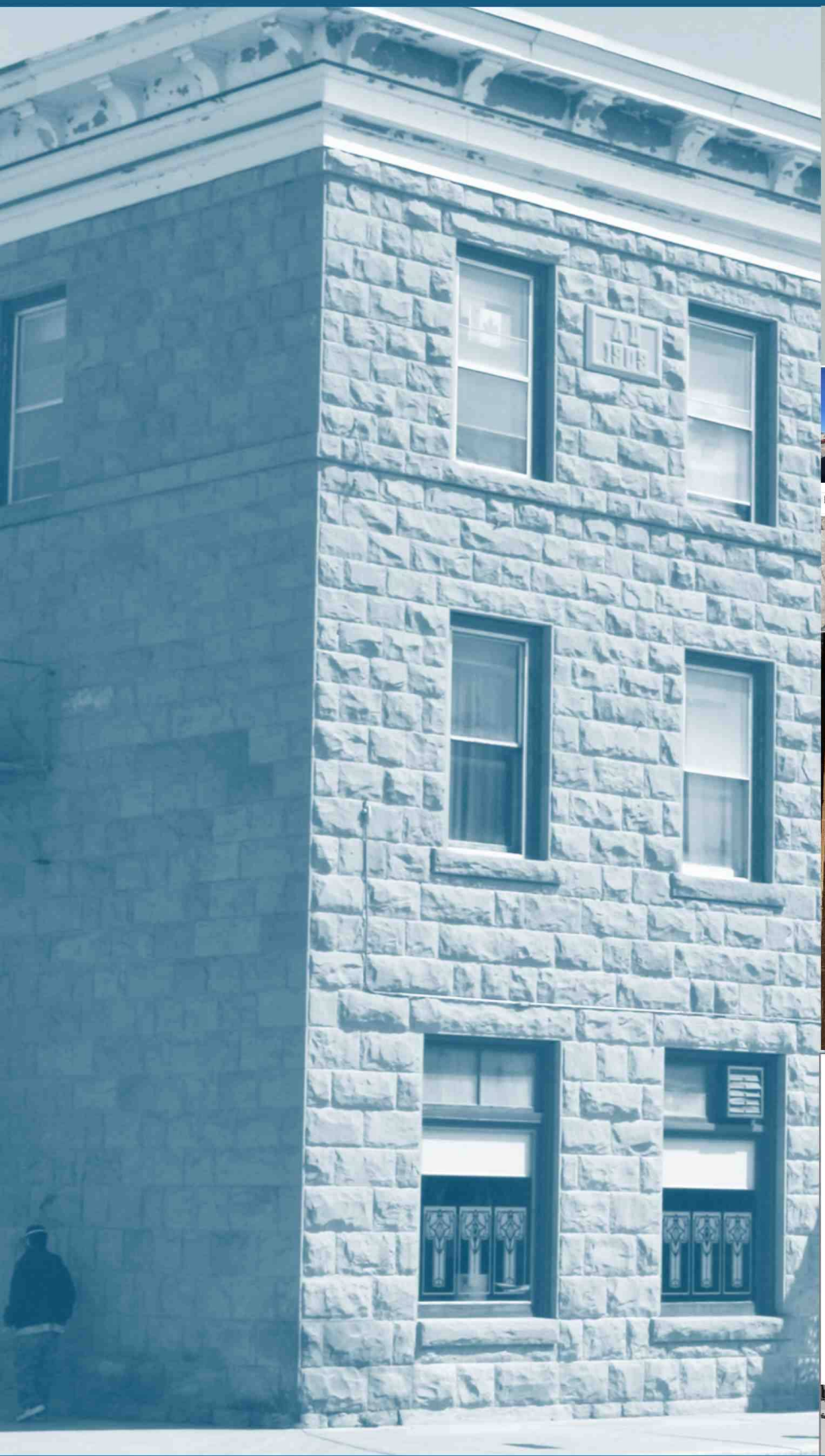
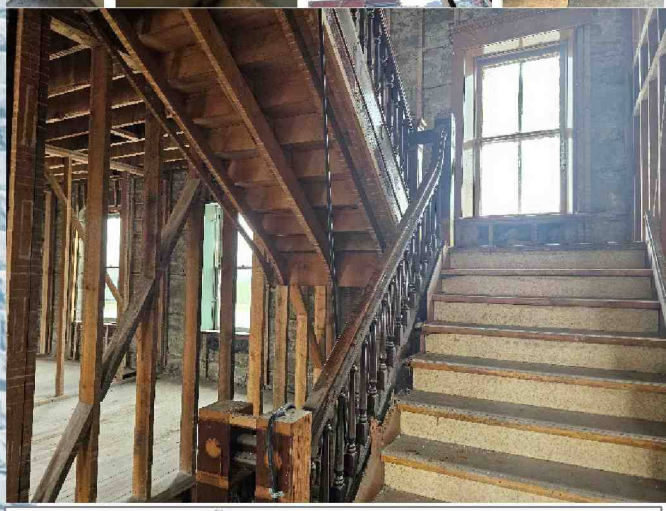
Provincial Historic Area
Design Guidelines



EXTERIOR PHOTOS



"A PROPERTY OWNER, TOWN, AND BUILT HERITAGE ADVISORY BOARD HANDBOOK"

ACKNOWLEDGEMENTS

This collaboratively achieved set of guidelines provides guidance to property owners, the Town, and Built Heritage Advisory Board to conserve (preserve, rehabilitate, and restore) the historic resources and integrate new development so that this designated area can continue to be protected and celebrated as a valued Provincial Historic Area for future generations.

Town of Fort Macleod

Built Heritage Advisory Board (BHAB)

Consultant

- Jeanie M. Gartly, CAHP, MCIP, RPP, MArch, MEDes
  Principal/Heritage Conservation Consultant J M Gartly Design Studio Inc.

Photographs and images courtesy of:

- Jeanie M. Gartly, J M Gartly Design Studio, Inc.;
- Heritage Management Branch, Alberta Arts, Culture and Status of Women;
- Downtown Historic Area Guidelines, produced for The Alberta Main Street Programme (AMSP) on behalf of the Alberta Historical Resources Foundation, April 1997 (compiled and written by Tom Ward, Legacy Restoration Design);
- Glenbow Archives, Archives and Special Collections, University of Calgary;
- Town of Fort Macleod History and Heritage Website;
- The Fort Museum of the North-West Mounted Police and First Nations Interpretive Centre; and
- The Oldman River Regional Services Commission.

Figure 1: Telephone Exchange Building, 1939: 2224 2 AV (2023)

Figure 2: Grier Block, 1900: 2305/2311 – 2 AV (2023)

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1. INTRODUCTION

1.1 PROVINCIAL HISTORIC AREA DESIGN GUIDELINE'S PURPOSE

Residents, commercial and business owners, and the Town of Fort Macleod recognize the value of the historic and architectural legacy that the Provincial Historic Area (PHA) has provided to the quality of life, economic well-being, and long-term visual appeal of the area for the town's citizens and tourists.

To maintain this asset, the Town of Fort Macleod has adopted this set of design guidelines as a tool for property owners within the PHA to enhance and safeguard the significant investment to date by the community and individual building and business owners in the physical improvements of the PHA.

The design guidelines serve the following purposes to:

1. Serve as a planning tool for property owners and design professionals that seek to improve and enhance the Provincial Historic Resources and contributing historic resources within the PHA;
2. Assist owners in understanding the historic character of the buildings and environment in which they are located by providing good guidance about their building, distinctive characteristics and how best to maintain them;
3. Assist owners planning exterior alterations, additions to, or the rehabilitation of existing buildings;
4. Assist owners when making decisions about the appropriate treatment of historic resources (repair, rehabilitation, maintenance);
5. Assist owners with the design of new buildings and signage for compatibility and integration with the PHA character-defining elements;
6. Assist Town staff in processing applications;
7. Offers valuable, practical advice on methods of maintaining and repairing historic and more recent buildings that have been put into practice in Fort Macleod and elsewhere;
8. Formulates design and preservation principles that are illustrated through local examples and completed building rehabilitation projects; and
9. Identifies opportunities for continued enhancement and enrichment of the PHA including with new infill building construction.

The design guidelines are not prepared as a rigid set of rules rather they are based on the Standards and Guidelines for the Conservation of Historic Places in Canada, the Sign Guidelines: Sign Design Fundamentals for Historic Commercial Areas (Alberta Mainstreet Programme), and Alberta's Downtown Provincial Historic Area Design Guidelines as they apply to Fort Macleod's PHA identified character-defining elements.

While the Fort Macleod Provincial Historic Area Design Guidelines are written such that they can be used by the layman to plan building improvements, property owners are encouraged to enlist the assistance of qualified heritage design and planning professionals, including architects and preservation consultants.

1.2 PROVINCIAL HISTORIC AREA SITE CONTEXT

The Fort Macleod Provincial Historic Area is located within the town of Fort Macleod, Alberta and encompasses approximately five blocks of Fort Macleod's commercial core generally situated between 1st Avenue on the west and 3rd Avenue on the east, and between 25th Street on the north and part of 21st Street on the south. The legal description is a portion of Section 12, Township 9, Range 26, Meridian 4, and the geographic location is 49.725451 and -113.407931.

Upon designation of the Fort Macleod Provincial Historic Area, the Town of Fort Macleod became the regulatory body for the conservation of the PHA boundary area. For this reason, conservation interventions to historic resources and development regulations are included in the Fort Macleod Land Use Bylaw including Schedule 6: Overlays. The Provincial Historic Area Overlay (boundary area) is predominately zoned Commercial Central within the Fort Macleod Land Use Bylaw. The PHA boundary is also within the Land Use Bylaw Downtown Overlay.

The Land Use Bylaw Overlays shall be adhered to in conjunction with this set of Guidelines.

2. PROVINCIAL HISTORIC AREA

2.1 HISTORICAL RESOURCE STATUS AND REGULATIONS

The Fort Macleod Provincial Historic Area was designated a Provincial Historic Area (PHA) on May 9, 1984. A PHA evaluation (Statement of Significance – SoS) was prepared for the for the boundary area by the Province at the time of designation with heritage values and character-defining elements (CDE's). The PHA designation is regulated by the *Fort Macleod Provincial Historic Area Establishment Regulation* and further by the Town of Fort Macleod in the Fort Macleod Land Use Bylaw including the *Downtown Overlay and Provincial Historic Area Overlay*.

2.2 PROVINCIAL HISTORIC AREA STATEMENT OF SIGNIFICANCE

The Provincial Statement of Significance encompasses the heritage values and character-defining elements that contributed to the establishment the boundary area including the historic themes of Developing Economies: Trade and Commerce; and Expressing Intellectual and Cultural Life: Architecture and Design. The character-defining elements of the designated Provincial Historic Resources and contributing resources were used to establish the scope of this document.

A period of significance (PoS) has not been identified for the Fort Macleod Provincial Historic Area. Most of the wood frame structures were lost in the fire of 1906. Town Council then passed a bylaw requiring future buildings to be constructed of brick or stone, thus ensuring that the look of the entire commercial core would exude the permanence and solidity of the brick and sandstone structures predating the fire. During this time, the Edwardian Classical Revival style was depicted in the historic area's commercial core. The re-construction and economic vitality of the commercial core continued until the start of World War I in 1914. By 1920, Fort Macleod's status as the primary service centre in southern Alberta had been lost. Several contributing resources constructed since 1914 have heritage values and character-defining elements that support the establishment of the commercial core and contribute to the PHA. For this reason, a no specific period of significance has been established for the PHA guidelines rather usage of the significance statement "The Fort Macleod Provincial Historic Area therefore reveals the commercial core of a southern Alberta town with visions of permanence and prosperity at the turn of the twentieth century".

Description of Historic Place

The Fort Macleod Provincial Historic Area is described in Section 1.2 and 2.3. The PHA is the commercial core of the community, and possesses numerous buildings constructed before 1914. Contributing resources of the PHA include the Fort Macleod Court House, the Union Bank Building, the Grier Block, the Queen's Hotel, the Renwick Building, the R.T. Barker Building, and the AY Young Drug Store.

Heritage Value

The heritage value of the Fort Macleod Provincial Historic Area lies in its representation of pre- World War I development as a community that rapidly expanded from the first permanent North West Mounted Police post established in the Northwest Territories into an important and vibrant service centre for an expanding regional ranching industry. The historic area is also significant for the Edwardian Classical Revival style that characterizes the town's historic commercial and public service area.

The Edwardian Classical Revival style depicted in the historic area's commercial core, which had been developing since the turn of the century, came to an end in 1914 with the start of World War I, and by 1920, Fort Macleod had lost its place as the primary service centre for southern Alberta. Because town officials had borrowed extensively to provide Fort Macleod's citizens with services fitting a regional and growing service centre during the years of expansion, the accumulated debt forced the town to accept a low interest loan in 1924. This loan carried with it a caveat that the town could not borrow money for improvements or expansion for 50 years. Combined with the depressions of the 1920s and 1930s and World War II, this commitment effectively stopped new construction and development in the town. The Fort Macleod Provincial Historic Area therefore reveals the commercial core of a southern Alberta town with visions of permanence and prosperity at the turn of the twentieth century.

Character-Defining Elements

Character-defining elements that contribute to the heritage value of the Fort Macleod Provincial Historic Area include:

- typical grid layout and street plan of prairie towns;
- Edwardian Classical Revival style of intact streetscape;
- consistent scale of building height, being either two or three storeys;
- masonry construction featuring extensive use of locally quarried rough-faced sandstone;
- general design of commercial buildings, including cornices, sign bands, dense and full façades with no setbacks from sidewalk, recessed entrances, and clerestory windows.

2.3 FORT MACLEOD PROVINCIAL HISTORIC AREA BUILDING LOCATIONAL CONTEXT

Although most of the Provincial Historic Resources (designated resources) and contributing resources (not yet designated but have been evaluated and have heritage value) are along 24th Street (as a historic main street), the commercial core encompasses both in the form of full blocks and partial blocks of buildings, and vacant and parking lots.

The Town of Fort Macleod has available the *Heritage Inventory, Promethean Heritage and Cultural Services, 2022*. This inventory provides individual building overviews for their history, heritage value and character defining elements. See Figure 3: Fort Macleod Provincial Historic Area Boundary as a starting reference and then refer to the Heritage Inventory for more information. General architectural style timelines are provided in Section 2.4.

Provincial Historic Resources (9)

A.Y. Young Drug Store (210 - 24 Street)
Empress Theatre (235 - 24 Street)
Fort Macleod Court House (236 - 23 Street)
Grier Block (2305/2311 - 2 Avenue)
Queen's Hotel (207 - 24 Street)
R.T. Barker Building (232 - 24 Street)
Reach Block (228 - 24 Street)
Renwick Building (223 - 24 Street)
Union Bank Building (163 - 23rd Street)

Contributing resources (23)

41 Meat Market-Main Street Building (258 – 24 Street)
AGT Exchange (2224 – 2 Avenue)
American Hotel (128 – 24 Street)
Anderton Block (222? – 24 Street)
Bank of Commerce Building (204 – 24 Street)
Beaver Lumber Company (2225 – 2 Avenue)
Callie Block-Johnny's (225 – 24 Street)
Chow Sam Boarding House (2224 – 3 Avenue)
Chow Sam Building (228 – 24 Street)
Cowdry Brothers Bank (214 – 24 Street)
Federal Building (2210 - 2 Avenue)
Great West Block (2215 - 2 Avenue)
Greyhound Depot-Java Shop (2304 – 2 Avenue)
Horseshoe Liquor Store (216 – 24 Street)
Kennefick Livery-Macleod Gazette (310 – 24 Street)
Leather Block-Silver Grill (254 – 24 Street)
MacDonnell Block East (233? – 24 Street)
Macleod Motors (2120 – 2 Avenue)
McNeil-Mathews Block (206 – 24 St, 2316 – 2 Avenue)
Reach Warehouse (231 – 23 Street)
Royal Canadian Legion (271 – 23 Street)
Royal Lumber Company (270 – 24Street)
Virtue Building (260 – 24 Street)

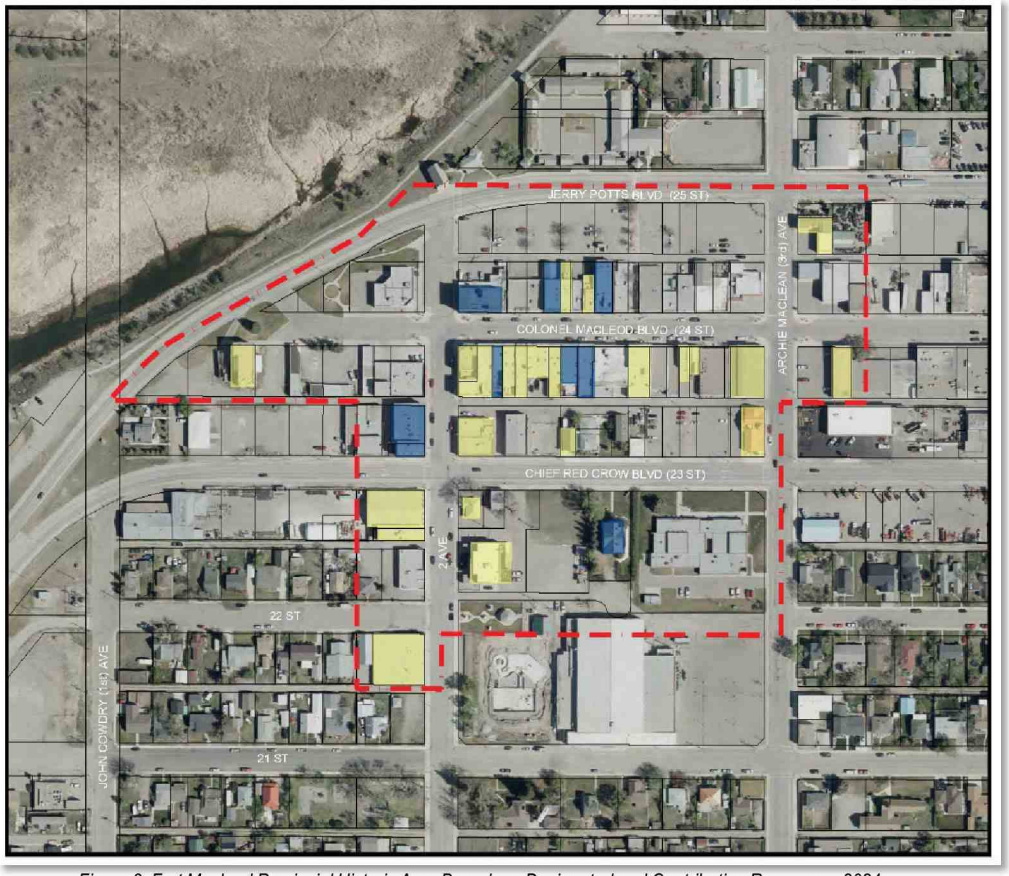


Figure 3: Fort Macleod Provincial Historic Area Boundary, Designated and Contributing Resources, 2024.

2.4 PROVINCIAL HISTORIC AREA ARCHITECTURE CHRONOLOGY AND STYLES

At the turn of the century, most Alberta towns went through a similar settlement period where wood structures were hastily built in a commercial centre near rail lines and railway stations; the beginnings of a downtown district. The first wood structures were often destroyed by fire, or, if they survived, were soon embellished with cladding, Boomtown fronts and decorative details. Though they were built of wood, the attention to detail reflected a sense of quality and permanence.

The larger commercial buildings that replaced the early Boomtown buildings, for reasons of prosperity or because of a fire, were often constructed of more permanent and fire-resistant materials such as brick, stone and stucco. These more substantial commercial buildings gave the streets a dramatically different appearance, but the same richness of detail found in the earlier buildings were once again repeated with cornices, window patterns, panels, and decorative trim whose design details were readily available from pattern books and catalogues of the day.

As time moved on and architectural design ideas changed, downtown buildings were often renovated to reflect the style trends of the time. Structures of the 1930s and 1940s took on a more streamlined look and incorporated new materials as a local version of the Moderne style.

Like many of Alberta downtown's, the existing character Fort Macleod's PHA exemplifies a variety of architectural styles, a similarity of character-defining elements, materials, scale, and repeated architectural details.

The Fort Macleod PHA includes a typical Alberta Main Street architectural style timeline as follows:

- 1900 - 1930: Boomtown
- 1900 - 1920: Early Commercial
- 1900 - 1930: Edwardian Classical Revival
- 1920 - 1950: Late Commercial
- 1930 - 1960: Moderne

Boomtown: 1904 – 1910

The term Boomtown Style, the earliest form of commercial architecture in Alberta, generally refers to the modest wood frame buildings whose front façade is upwardly extended beyond the end gable, forming a false or Boomtown front.

Figure 4: Virtue Building (1910) and Reach Warehouse (1889): The Virtue Building is Fort Macleod's oldest existing wood-frame structure.

The false front was likely developed to hide the gable roof and present a larger façade to the street, thereby increasing the sign area and the visibility of the business. The first Boomtown buildings to be built were simple one-storey wood structures with small windows which were not intended for the display of goods. The style was continued in one and two-storey forms, incorporating the typical "early commercial" storefronts and design elements readily available in pattern books and as building components in lumber yards. These wood frame buildings were constructed well into the 1930s, indicating their value and adaptation to Main Street commercial architecture.

Early Commercial: 1904 – 1920

The façade of an Early Commercial building can be divided into three distinctive parts: the classic storefront surmounted by a signband; the upper field which in single-storey buildings may contain decorative elements, and, in multi-storey buildings, contain upper floor windows and a cap, parapet or cornice with decorative elements.

Figure 5: RT Barker Building (1909) and Reach Block (1907).

Edwardian Classical Revival: 1904 – 1930

The Edwardian Classical Revival Style is characterized by the revival of classical details such as applied columns, prominent cornices and entablatures. The style was monumental and imposing and so was popular with institutions such as banks and courthouses.

Figure 6: Grier Block, 1900: Edwardian Classical Revival Style.

Late Commercial: 1920 – 1950

Late Commercial buildings bear considerable resemblance to the Early Commercial Style as they incorporated many of the design elements, such as recessed entrances and large display windows, that became recognizable and effective for retail establishments. By the 1920s, however, the Commercial Style had become more simplified in its detailing.

Figure 7: Leather Block (1912): Although not yet defined as Late Commercial by date, the Leather Block exemplifies the Early Commercial Style that had become more simplified in its detailing.

Moderne: 1930 – 1960

The Moderne Style was characterized by "streamlined" horizontal and asymmetrical elements which may have included structural glass tile, steel, chrome, strip windows and larger plate glass display windows. Smooth stucco walls often included rounded edges and raised "speed lines" were typical.

Figure 8: Greyhound Bus Terminal, 1938: 2023 photograph.

2.5 CHARACTER-DEFINING ELEMENTS (MATERIALS AND FEATURES)

A review of the Town of Fort Macleod's thirty-two evaluated (Statements of Significance) historic and contributing resources the character-defining elements that have been consistently identified within the PHA are as follows:

- Form, scale, and massing;
- Roof and parapet;
- Façade materials and construction;
- Shopfronts and entrances;
- Window patterns and fenestration
- Architectural Style details and decorative elements;
- Awnings and canopies;
- Signs and ghost signs; and
- Streetscape location and setbacks.

Key consistent design characteristics of the PHA are:

- Streetscape location and setbacks;
- Public spaces;
- Landscaping and vegetation;
- Rear lanes; and
- Parking.

With an understanding of the scope of character-defining elements in the Fort Macleod Provincial Historic Area, including the public realm, private lands, and historic buildings, Section 4 Provincial Historic Area Design Guidelines and Section 5 New Construction Guidelines of this handbook have been prepared to guide landowners, the Town, and BHAB with the conservation of the historic resources within the PHA.

3. PROJECT PLANNING

3.1 PLANNING A REHABILITATION OR NEW DEVELOPMENT PROJECT IN THE PHA?

Property owners, developers, tenants, real estate agents, and architects should use the Design Guidelines contained in this document when considering a project. This will help establish an appropriate direction for its conservation design. For any project subject to review by the Town of Fort Macleod and the Built Heritage Advisory Board (BHAB), the applicant should refer to the Design Guidelines at the outset of planning their conservation design of a heritage resource to avoid planning efforts that later may prove to be inappropriate. The Town of Fort Macleod Development Authority and BHAB use the Design Guidelines when considering development permits within the PHA. It is important to recognize that for each Provincial Historic Resource and contributing resource, a unique combination of conservation and design variables is at play and, as a result, the degree to which each relevant Design Guideline shall be met may vary.

In making its determination of the appropriateness of a project, the Towns' overall concerns are that:

- The proposed work complies with the applicable approval criteria;
- The integrity of an individual historic structure is preserved;
- New buildings or additions are designed to be compatible with surrounding historic properties; and
- The overall character of the Provincial Historic Area is protected.

Town approval is necessary for any changes to the exterior of a building and construction of new buildings in the Provincial Historic Area and Downtown Overlays.

3.2 HISTORIC BUILDING CONSERVATION STANDARDS AND GUIDELINES

The Fort Macleod Provincial Historic Area Design Guidelines provide guidance to conserve, intervene, and maintain the heritage values and character-defining elements of the buildings within the historic boundary area. The actual conservation treatment work to implement the Design Guidelines should adhere to the following understanding.

Conservation: All actions and processes that are aimed at safeguarding the character- defining elements of a historic place so as to retain its heritage value and extend its physical life. This may involve Preservation, Rehabilitation, Restoration, or a combination of these actions and processes.

Intervention: Any action, other than demolition or destruction, that results in a physical change to an element of a historic place.

Maintenance: Routine, cyclical, non- destructive actions necessary to slow the deterioration of a historic place. It entails periodic inspection; routine, cyclical, non- destructive cleaning; minor repair and refinishing operations; replacement of damaged or deteriorated materials that are impractical to save.

All Conservation, Intervention, and Maintenance work to buildings within the Fort Macleod Provincial Historic Area boundary is based on the appropriate Conservation Treatment of Preservation, Rehabilitation and/or Restoration as defined within the Standards and Guidelines. All three of the following conservation treatments apply within the PHA.

Preservation: the action or process of protecting, maintaining and/or stabilizing the existing materials, form and integrity of an historic place, or an individual component, while protecting its heritage value. Preservation can include both short-term and interim measures to protect or stabilize the place, as well as long-term actions to stave off deterioration or prevent damage. This will keep the place serviceable through routine maintenance and small repairs, rather than inoperable during intrusive interventions, extensive replacement and new construction.

Rehabilitation: the action or process of making possible a continuing or compatible contemporary use, while protecting its heritage value. Rehabilitation can include replacing missing historic features. The replacement may be an accurate replica of the missing feature, or it may be a new design compatible with the style, era and character of the historic place.

Restoration: the action or process of accurately revealing, recovering or representing the state of an historic place, or individual component, as it appeared at a particular period in its history, while protecting its heritage value. Restoration may include removing non character-defining features from other periods in its history and recreating missing features from the restoration period. Restoration must be based on clear evidence and detailed knowledge of the earlier forms and materials being recovered.

3.3 GENERAL STANDARDS FOR PRESERVATION, REHABILITATION AND RESTORATION

The following General Standards will be considered and applied to the Fort Macleod Provincial Historic Area.

1. Conserve the heritage value of a historic place. Do not remove, replace or substantially alter its intact or repairable character- defining elements. Do not move a part of an historic place if its current location is a character-defining element.
2. Conserve changes to an historic place that, over time, have become character-defining elements in their own right.
3. Conserve heritage value by adopting an approach calling for minimal intervention.
4. Recognize each historic place as a physical record of its time, place and use. Do not create a false sense of historical development by adding elements from other historic places or other properties, or by combining features of the same property that never coexisted.
5. Find a use for an historic place that requires minimal or no change to its character-defining elements.
6. Protect and, if necessary, stabilize an historic place until any subsequent intervention is undertaken. Protect and preserve archaeological resources in place. Where there is potential for disturbing archaeological resources, take mitigation measures to limit damage and loss of information.
7. Evaluate the existing condition of character-defining elements to determine the appropriate intervention needed. Use the gentlest means possible for any intervention. Respect heritage value when undertaking an intervention.
8. Maintain character-defining elements on an ongoing basis. Repair character-defining elements by reinforcing their materials using recognized conservation methods. Replace in kind any extensively deteriorated or missing parts of character-defining elements, where there are surviving prototypes.
9. Make any intervention needed to preserve character-defining elements physically and visually compatible with the historic place and identifiable on close inspection. Document any intervention for future reference.

ADDITIONAL STANDARDS RELATING TO REHABILITATION

10. Repair rather than replace character-defining elements. Where character-defining elements are too severely deteriorated to repair, and where sufficient physical evidence exists, replace them with new elements that match the forms, materials and detailing of sound versions of the same elements. Where there is insufficient physical evidence, make the form, material and detailing of the new elements compatible with the character of the historic place.
11. Conserve the heritage value and character-defining elements when creating any new additions to an historic place or any related new construction. Make the new work physically and visually compatible with, subordinate to and distinguishable from the historic place.
12. Create any new additions or related new construction so that the essential form and integrity of an historic place will not be impaired if the new work is removed in the future.

ADDITIONAL STANDARDS RELATING TO RESTORATION

13. Repair rather than replace character-de fining elements from the restoration period. Where character-defining elements are too severely deteriorated to repair and where sufficient physical evidence exists, replace them with new elements that match the forms, materials and detailing of sound versions of the same elements.
14. Replace missing features from the restoration period with new features whose forms, materials and detailing are based on sufficient physical, documentary and/or oral evidence.

3.4 DEVELOPMENT PERMIT PROCESS

A development permit is required by the Town of Fort Macleod for any construction, modifications, alterations, and additions to the historic resources within the PHA to ensure that proposed improvements are in keeping with the historic character and values of the PHA.

Town staff (i.e. Planning and Development Officer) has the authority to provide approval and guidance to applicants to assist them through the process and may refer applications to the Province (Heritage Conservation Advisor through to the Ministry), BHAB, and administratively recommend and approve applications based on land use policy, land use bylaw legislation, and the Town of Fort Macleod Provincial Historic Area Design Guidelines.

The development permit process includes the following steps for applicants.

Step 1: Consider professional design assistance
Property owners are strongly encouraged to engage licensed architects and other design and planning professionals with heritage expertise to assist them in developing their rehabilitation plans. Engaging a heritage professional will facilitate a smoother review process to avoid a delay in a development application review if it is not clearly submitted. The Planning and Development Department staff and/or the Provincial Heritage Conservation Advisor are available for consultation prior to submitting a development application.

An applicant who desires to reach out to the provincial heritage conservation advisor may proceed but shall advise the Town upon doing so.

Step 2: Check Town regulations
The Provincial Historic Area Design Guidelines supplement other adopted Town legislation. The Town of Fort Macleod can provide information about the regulations which could affect the proposed design and conservation treatment for a project such as, but not limited to:

- The Municipal Development Plan (MDP) including Land Use Strategy for the downtown and Provincial Historic Area;
- The Fort Macleod Land Use Bylaw including the Downtown and Provincial Historic Area Overlays within the Bylaw;
- Provincial Historic Resources; and
- The National Building Code – Alberta Edition.

Step 3: Become familiar with the PHA Design Guidelines
Review the document and determine which section(s) will apply to a development and conservation project. Contact the Town of Fort Macleod's Planning and Development Department and Provincial Heritage Conservation Advisor with any questions.

Step 4: Review the site context
Consider the immediately adjacent properties and the character of an entire block. In many cases, the surrounding character, as noted in Section 2.2 – heritage values and character-defining elements is an important consideration.

Step 5: Develop a conservation development concept using the PHA Design Guidelines
The Provincial Historic Area Design Guidelines form the basis for design review decisions by the Town, Province, and Built Heritage Advisory Board.

Step 6: Pre-application Meeting
Prepare a packet for preliminary review by the Planning and Development Department staff and Provincial Heritage Advisor prior to creating documents for a development permit application review and approval. This step is recommended prior to an official development permit application submission.

Step 7: Prepare and submit a complete application for formal review
An application should be prepared and submitted to the Planning and Development Department staff. Adequate documentation is essential to provide a complete understanding of the work proposed. The Town requires that sufficient information be provided to facilitate an informed review and to document conditions of approval. Minimum submittal requirements are described in the Town's review procedures, which are available at development permits or at the Planning and Development Department at the Town Office.

Step 8: Planning and Development Department will forward the application to BHAB scheduled meeting for review
Some projects can be approved by the Town Planning and Development Department. However, most development and design projects within the Provincial Historic Area will be reviewed by the Provincial Heritage Conservation Advisor (HCA) and BHAB with formal comments to the Planning and Development Department for a decision to be made on the application. Projects reviewed by BHAB will be on a meeting agenda such that a request for a presentation by the applicant may be requested. If a presentation is requested, then it should focus on how the proposed project complies with this document, as well as any other policy approval criteria.

Step 9: Issuance of a development permit
After an application has been approved, the Town will issue a development permit. The permit is the applicant's proof that the proposed conservation and design has been determined to meet the intent of this document.

4. PROVINCIAL HISTORIC AREA DESIGN GUIDELINES

4.1 PREAMBLE

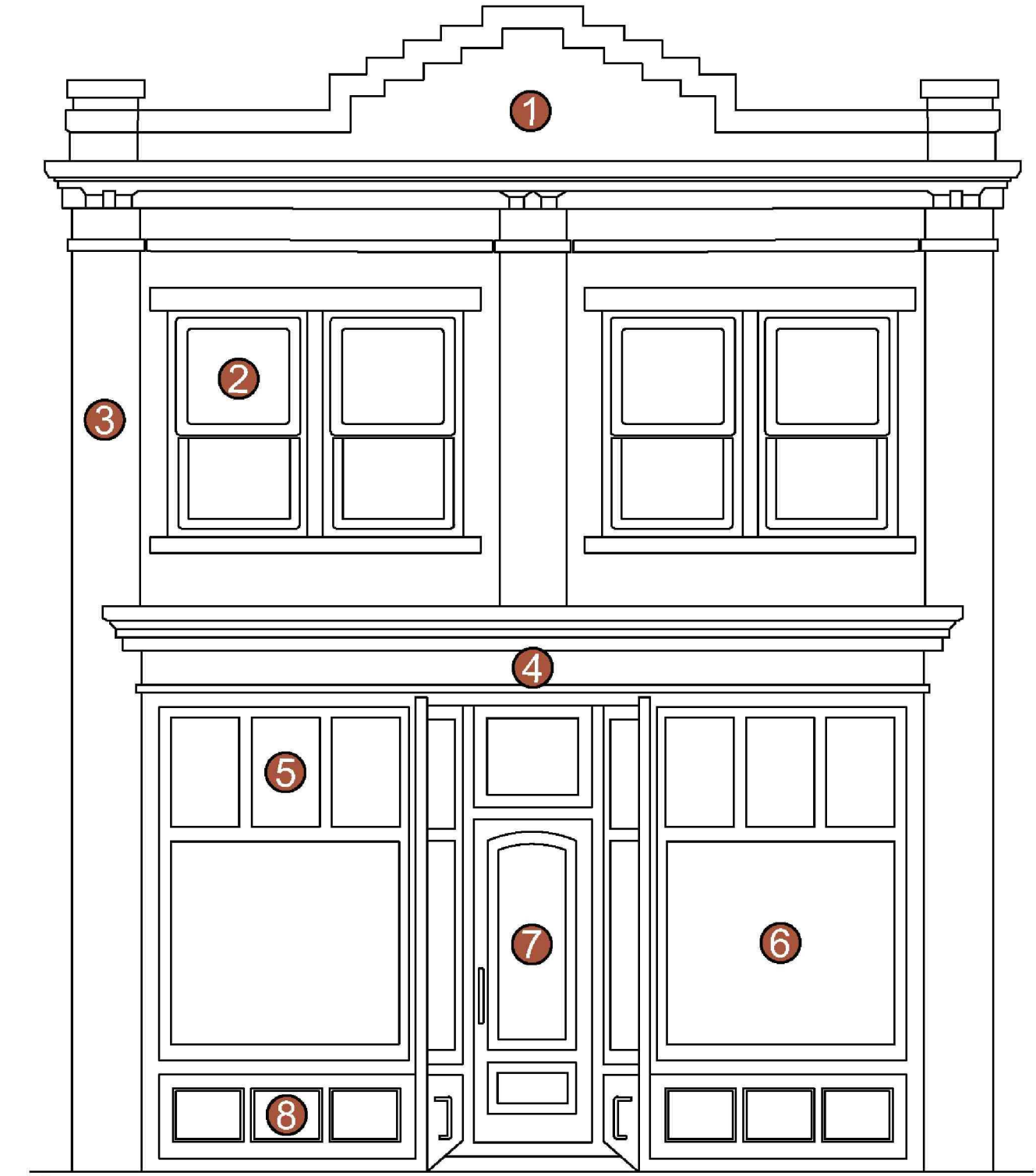
The design guidelines in this section are for the rehabilitation and restoration of ALL existing historic buildings (Provincial Historic Resources, identified Contributing Resources, and any future Provincial and/or Municipal Historic Resources) within the PHA boundary.

All guidelines in this section meet the Standards and Guidelines for the Conservation of Historic Places in Canada for any needed conservation treatments of preservation, rehabilitation, and/or restoration on a historic resource (designated or contributing) and its character-defining elements (architectural features and materials). Please refer to Section 3.1 Historic Building Conservation Standards and Guidelines and the complete document for further specific intervention recommendations and examples for the PHA design guidelines in this section.

General Guidelines

The following general guidelines apply to ALL the designated Provincial Historic Resources, identified Contributing Resources, and any future Provincial and/or Municipal Historic Resources within the PHA boundary only:

1. Locate, use, and submit a historic photograph for all design and conservation interventions planned to a building (exterior and interior interventions including engineering considerations, where a historic photograph can be located); the Town of Fort Macleod photo collection can be found at https://www.fortmacleod.com/play/historic-downtown/historic-downtown
2. If no historic photograph can be located then discuss, with the Town and Provincial Heritage Conservation Advisor, the best investigative method to determine the original design and materials to apply the guidelines for a specific building element;
3. Determine the appropriate conservation treatment (preservation, rehabilitation and/or restoration) of the character-defining elements using the historic photograph and Section 4: Provincial Historic Area Design Guidelines to achieve the appropriate conservation interventions that will meet the Standards and Guidelines for the Conservation of Historic Places in Canada; and
4. Start by identifying the intent to retain (leave as is and maintain), repair, replace, and/or restore a missing character-defining element using the following historic design guidelines for the components of the building that are being intervened with (anything done to manage, protect, conserve, restore, or enhance a historic resource).
5. Locate the applicable guidelines and apply them accordingly to the conservation intervention to the building. The following diagram is applicable to the major components of the façade and provides an initial starting point for navigating this Section.



1 **Section 4.3.2 Parapet & Upper Cornice**

2 **Section 4.3.3 Upper Windows**

3 **Section 4.5 Piers**

4 **Section 4.4.5 Lower Cornice**

5 **Section 4.4.2 Transoms**

6 **Section 4.4.3 Display Windows**

7 **Section 4.4.4 Recessed Entrances & Doors**

8 **Section 4.4.1 Bulkheads**

4.2 FORM, SCALE, MASSING

The form, scale, and massing of the buildings within the PHA are best defined within the context of a "main street". "Main streets" established the visual character of downtown historic areas for their traditional storefront design that was enhanced with the horizontal and vertical alignment of similarly scaled buildings – the width and depth of the commercial retail streetscape form, scale, and massing was established early on for Fort Macleod and has been conserved within the PHA. Take note of how, a repair or replacement of character-defining elements on a specific historic resource within the blocks form, scale, and massing especially where there is a transition of one-storey to two-storey historic resources and how those buildings align vertically and horizontally as often on a block the one-storey historic resource has a wider and not as fine grain storefront and material detailing than an adjacent two-storey building. The lower façade of a one-story building should include conservation interventions that retain the form, scale, and massing along the street.

Form, Scale, and Massing Guidelines

1. Retain the smaller, varied building form, scale, and massing with conservation interventions on a building by reinforcing the horizontal lines, i.e. align cornices, upper storey and storefront windows including storefront heights along a block.
2. Retain the location of each floor with horizontal elements on the façade of a building.
3. Repeat the established rhythm of building widths and avoid long expanses of unbroken horizontal elements.
4. Maintain any established breaks between buildings along the streetscape that are used for pedestrian access from the street to the lane.

Additions Guidelines

1. To protect the form, scale and massing of a historic resource, additions should meet the following guidelines:
2. Be subordinate and compatible with the historic resource;
3. Limit additions to a historic resource;
4. No additions extended into the front setback;
5. Located to the rear of the historic resource;
6. Be set back from the façade if a rooftop floor addition; and
7. Designed with less ornamentation so it is subordinate to the historic building.

Rear Façade Guidelines

8. Retain the historic rear façades using the Heritage Area Design Guidelines for original materials, detailing, entrances and windows.
9. The usage of materials that are not in the context of the historic resources (i.e. streetscape façades) are not allowed such as residential materials like cedar shakes, lumber decks, and lattice. These are not traditional commercial historic materials used on the streetscape façades and therefore should not be used for any additions or alterations to the rear of the buildings.

Figure 10: 24th Street (historic "main street") looking east depicts the general form, scale and massing of the block.

4.3 UPPER FAÇADE

4.3.1 Roofs

The roofs of the early Boomtown buildings were usually covered with sawn cedar shingles, which gave the buildings a unique colour and texture. As time went on, the masonry buildings that replaced the early wooden settlement buildings were built with flat roofs covered with a continuous membrane of tar or bitumen on a base of felt paper.

The decorative details, materials and general shape of a building's roof are important stylistic elements. In addition, by design, they function to protect the entire structure from the destructive effects of the weather. The basic roof forms of historic buildings were not generally subject to change except for the addition of subsequent replacement materials.

Guidelines

Retain and repair the roof as follows:

1. Roofs are made up of various overlapping materials and because they are the most exposed parts of buildings, must be inspected regularly to ensure that they are functioning as intended.
2. Inspect all roof surfaces to determine original elements (i.e. skylights) and early compatible replacement components. Check findings with historic photographs for missing original elements. Assess the remaining life expectancy of the outside roofing material. Look for obvious signs of water penetration.
3. Repair rather than replace original elements. Decorative elements such as dormers, cresting, chimneys, etc. will likely outlive the original roof covering material. Identify and preserve these details.
4. Maintain the roof system on a regular basis. Clean and caulk gutters and downspouts. Ensure that metal flashings are in good condition and repair if necessary.
5. If possible, repair deteriorated sections of roofing materials if the remaining roof is generally in good condition.

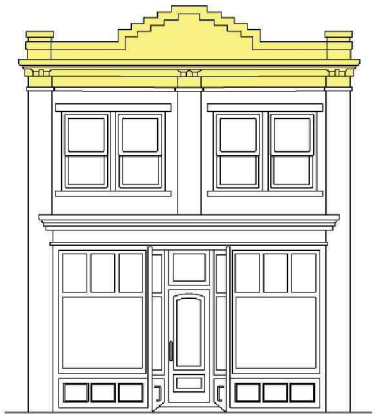
Replace the roof as follows:

6. Replace severely deteriorated roofs with historically appropriate materials.
7. When replacing, ensure that roof structure, sheathing and flashings are in good condition and replace if necessary.
8. Strip the existing deteriorated roofing material and repair deteriorated sheathing and structural components prior to installation of new materials. The life span of the new roofing materials will be substantially shortened if laid over existing deteriorated materials.
9. It is appropriate to simplify the roofing material by using asphalt shingles on gable roofs. For flat roofs, it is appropriate to use up-to-date systems and technology since these roofs are not visible and therefore do not impact on the visual integrity of the historic façade.
10. Roof decks, vents, skylights, and mechanical and electrical equipment shall be installed so that they are not visible from the public right-of-way and do not damage historic fabric.

Figure 11: Union Bank (1906 and 2023): original roof design rehabilitated.

Figure 12: Fort Macleod's main street's roofs (top photo 1924) were flat with a parapet and some sloped roofs with Boomtown façades however, the PHA historically also includes some sloped roofs on such buildings as the AGT Building (1930s) and Courthouse (1904)

4.3.2 Parapet and Upper Cornice



The terms upper cornice and parapet refer to the often-decorated details at the top of the exterior walls. The parapet is the short wall that extends above the roof and often incorporates a projecting horizontal band called a cornice. The materials used for the parapet wall are invariably identical to those found elsewhere on the building façade.

Parapets are decorated in a variety of ways. Wood buildings were finished with a Boomtown front parapet topped by a simple built-up wood cornice. The downtown brick buildings most commonly had more decorative cornices incorporating corbelled brick, sheet metal or wood with brick or cast concrete capping stones.

Commercial buildings were sometimes covered with metal or vinyl cladding and, to simplify the installation, the building parapets, and their decorative details such as cornices and capping stones were often removed or covered. Cornices were subject to removal for modernization schemes or because of deterioration due to lack of periodic maintenance.

Guidelines

Retain and repair original parapets and cornices as follows:

1. If the parapets and cornices are intact, they shall be retained and repaired.

Retain and repair original parapets and cornices as follows:

2. Carefully inspect all parapet and cornice components for signs of material degradation. This area is often neglected because of its inaccessible location and is subject to water penetration if flashings and mortar have deteriorated.
3. Remove any unsympathetic material, especially those that have covered up the original character detailing.
4. Protect, maintain, and repair all existing historic components by treating the materials sensitively.
5. Ensure that all flashings and wall caps function to effectively direct water away from the building.

Replace parapets and cornices as follows:

6. ONLY when necessary and they have been determined to be beyond repair or missing.
7. If they are beyond repair or missing they should be replaced with reproduction components that duplicate the size, details, and materials. The reproduction details should be based on existing evidence or historic photographs. Do not include details that are not original to the building.
8. It is appropriate to simplify the parapet and cornice if the original details are missing or are beyond repair.

Figure 13: Empress Theatre, 1981 and 2022 photographs: The brick parlet and cornice were painted over, the paint later removed, and the parapet and cornice taken back to its original natural material including the parapet cap.

4.3.3 Upper Windows

The upper windows on historic commercial buildings containing two or more storeys were generally wood double-hung windows installed with the purpose of providing light and ventilation to the upper storey living spaces.

Upper windows, unlike storefront windows, did not normally change because of stylistic influences. Often, they were altered or entirely removed due to interior functional changes or for reasons of modern efficiency and comfort levels. The most common inappropriate change was the installation of new, poorly fitting, "off-the-shelf" replacement windows requiring that the original opening be reduced in size and filled in to accommodate the new unit.

Guidelines

Retain and repair original windows as follows:

1. If the original windows are intact, they should be retained and repaired.
2. Do not replace windows for thermal efficiency when the installation of weatherstripping and a storm window will address the problem.

Repair windows as follows:

3. Carefully inspect all window components.
4. Compare findings 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.
5. Protect and maintain window components by making putty repairs, connection repairs, limited removal of paint buildup and reapplication of paint.
6. Retain and conserve existing glazing and window hardware.
7. Repair or add weatherstripping for increased thermal efficiency. Caulk all non-movable joints to stop air infiltration.

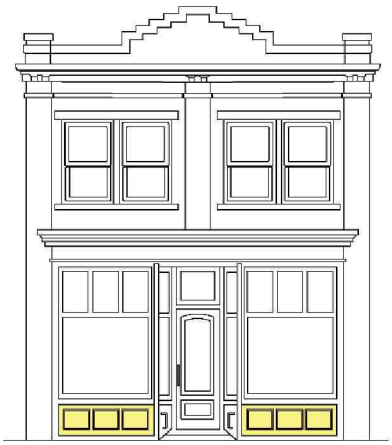
Replace windows as follows:

8. ONLY when necessary and the windows have been determined to be beyond repair.
9. If the historic windows are beyond repair, then reproduction windows that duplicate the size, details and materials of the originals should only be used.
10. If beyond repair the following replacement window guidelines apply:
    a. Details should be based on existing evidence or historic photographs. Replacement windows should not be smaller or larger than the original.
    b. Replace inappropriate modern window units that have no regard for the dimensions of the original sash openings and building character.
    c. If interior ceiling levels have been dropped, ensure that the lowered ceiling is set back, allowing full ceiling height adjacent to full-height windows.
    d. For missing windows, where no documentary evidence exists, operating windows of a simple design (i.e., one-over-one) may be used if they properly fill the window opening.
11. Consider the installation of a simple storm window, either on the interior or exterior, for thermal efficiency. Ensure that the storm window fills the entire opening and compliments the original window design by matching the glass separation rails.
12. Avoid the following design factors if replacing windows with a simplified option:
    a. The use of a single span of glass;
    b. The use of bare aluminum finishes;
    c. The use of hopper or casement type windows; and
    d. The use of off-the-shelf replacement windows that would require the original window openings to be reduced in size.

Figure 14: A. Y. Drug Store (early 1900s): Upper windows in the 1980s and 2016. Alterations and rehabilitation of upper windows must retain their original pattern and type including original material if possible (i.e wood double or single-hung with pane arrangement

4.4 LOWER FAÇADE

4.4.1 Bulkheads



The term "bulkhead" refers to the storefront component below the display windows. Bulkheads act as an elevated sill, raising the display area to a more effective viewing height. They also provide a solid kickplate for this particularly vulnerable location.

Although bulkhead panels were most commonly solid, they may have been fitted with vents or windows for basement areas. Veneer materials such as glazed tile or Carrara glass may have been used as an original component or design change. Masonry buildings (brick or stucco) commonly repeated these materials in the bulkhead areas.

Over the years, as storefronts were remodeled, bulkheads were often changed, covered, or completely removed. Commonly, bulkheads were covered with popular materials such as aluminum and vinyl cladding, rough sawn wood, or low-grade plywood. Generally, these materials are unacceptable, as is the use of a single span of plywood with applied mouldings.

Guidelines

Retain and repair original bulkheads as follows:

1. If original bulkheads are intact, they should be preserved and repaired.

Repair bulkheads as follows:

2. Carefully inspect all bulkhead components for signs of material degradation.
3. Remove any unsympathetic material, especially if obviously a recent addition. Compare findings with historic photographs to determine the original form. Look for signs of functional bulkheads with coal chutes, windows, or vents.
4. Protect, maintain, and repair all the existing historic components by treating the materials sensitively. Ensure that all open joints are filled or caulked before painting and make sure all flashings are intact so that water is safely directed away from the base of the storefront.
5. Consideration should be given to preserving replacement bulkhead materials such as Carrara glass or ceramic tile, which represent quality examples of early design trends, but only if the materials are unique and visually compliment the building's entire design.

Replace bulkheads as follows:

6. If original bulkheads exist but have deteriorated beyond repair, reproduce the original by matching the design and materials as closely as possible. Photograph and measure the existing bulkhead as a reference tool for reconstruction.
7. If the original bulkheads do not exist, reproduce only if historic photographs or physical evidence is available. Otherwise, a simpler bulkhead design should be used that is a similar scale and materials.

Figure 15: Renwick Building: Bulkhead Rehabilitation to original character-defining elements design however, metal clad over wood components is generally avoided but may be necessary and appropriate in certain cases..

4.4.2 Transoms

The term transom refers to the group of windows located above the display windows and doors, whose purpose is to provide natural light for the shop interior. In the case of door transoms, they were often hinged for ventilation. Commonly, transoms were fitted with clear, decorative or prism glass.

Guidelines

Retain and repair original transoms as follows:

1. If the original transoms are intact, they should be retained and repaired where possible, especially irreplaceable leaded stained-glass windows and prism glass units set in metal frames.

Repair transoms as follows:

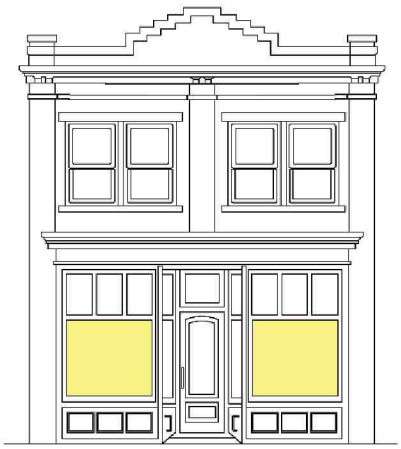
2. Remove any unsympathetic material that might be covering the transom windows, including paint.
3. Examine all existing transom components to determine the original form as well as any replacement glass units. Compare findings with historic photographs to determine whether what exists is original or a sympathetic replacement.
4. Protect, maintain, and repair all the existing historic components by treating the materials sensitively.
5. Save and reuse all historic transom hardware that is in working or repairable condition.

Repair transoms as follows:

6. If the historic transom is beyond repair, then a reproduction window that duplicates the size, details and materials of the original is most appropriate. A suitable transparent material such as plate glass or thermal glass should be installed into the window units.
7. If the interior shop ceiling has been dropped, a simple clipped-up ceiling detail installed at the shop front allows the transoms to remain truly transparent and allow more natural light into the shop's interior.
8. If the installation of a true transparent window is impossible due to functional interior changes, then a simulated transparent transom window treatment is acceptable if it maintains the dimensions and configuration of the original.
9. A simplified version of the original transom window is acceptable if the original opening is not reduced in size. In this case wood or metal windows are acceptable.

Figure 16: Reach Block, 1900s, 1973 and 202 photographs: Transom Restoration back to its original storefront design and material per historic photograph evidence; Restoration should seek to uncover the original materials and design of transoms and storefront features and avoid other architectural styles such as the mid-century one what was done on the upper photograph and remains on the Sam Chow Block to the right of the Reach Block.

4.4.3 Display Window



Display windows are the large glass panes which extend horizontally across the storefront and vertically from the bulkheads to the transoms or cornice. The transom windows may be an integral part of the display window unit or a separate detail. The obvious purpose of the display window is the presentation of merchandise, viewed from the sidewalk by pedestrians.

Wood was a choice material for display windows for a wide range of building styles, spanning the period 1900 – 1940. Units were custom made or available prefabricated in lumber yards. The early part of the 20th century saw a gradual and incremental shift from the exclusive use of wood windows to a combination of wood sash with metal channel corners. The Winnipeg Paint and Glass Company catalogue in the mid-1920s offered several prefabricated wood storefronts with metal channel corners for setting plate glass. Metal did not completely replace wood for display windows until more recently with the increasing popularity of extruded aluminum window sections.

Guidelines

Retain and repair original display windows as follows:

1. If the original display window is intact, it should be retained and repaired.

Repair display windows as follows:

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

Replace display windows as follows:

4. If the historic window is beyond repair, then a reproduction window that duplicates the size, details and materials of the original is most appropriate. A suitable transparent material such as plate glass or thermal glass should be installed into the window units. It is acceptable to increase the depth of the sash of a reproduction window to accommodate a sealed thermopane unit.
5. If the original windows do not exist, then reproduce them if physical or photographic evidence is available that shows the original arrangement of muntin's and mullions. Otherwise, a sympathetic enhancement approach is appropriate.
6. If the installation of a true transparent window is impossible due to functional interior changes, then a simulated transparent window is acceptable if it maintains the dimensions and the configuration of the original.
7. If display windows were reduced in dimension or filled in with a variety of non-transparent materials such as stucco or metal cladding, then the original display window opening should be restored to its original size if possible.
8. A simplified version of the original display window is acceptable if the opening is not reduced in size. In this case, wood or metal windows are acceptable.

Figure 17: Leather Block (Silver Grill), 1983 display windows that were later rehabilitated back (1992) to an original display window pattern and type of the period of significance.

4.4.4 Recessed Entrances and Doors

Entrances for historic buildings were recessed for several functional reasons. By recessing the main door in an alcove, the visibility of the display window area was increased, especially from the vantage point of a pedestrian on the sidewalk. In addition, the recess provided an area where the door could swing out without encroaching on the sidewalk, and a small shelter for customers to view the display in unfavourable weather.

As the exterior surfaces of historic buildings were covered and storefronts altered with a more modern appearance, the original recessed entrances were often removed and moved in line with the exterior plane of the building. At the same time, the original wood door was invariably replaced with a metal door.

Guidelines

Retain and repair recessed entrances and doors as follows:

1. If the original recessed entrance and door are intact, they should be retained and repaired if possible.

Repair recessed entrances and doors as follows:

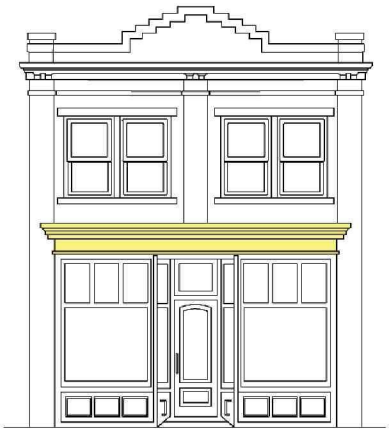
2. Inspect all entrance details and determine if what exists is the original arrangement of windows, steps/ramp and door. Refer to historic photographs to substantiate findings.
3. Protect, maintain, and repair all existing historic components by treating the materials and entrance systems sensitively.
4. Save and reuse all historic door hardware in working or repairable condition.
5. Look for signs of water penetration, especially at steps or ramps leading to the door. Ensure that systems in place to repel and direct water away from the recessed entrance are functioning.
6. Repair doors and add weather stripping for increased thermal efficiency. Caulk all non-movable joints to prevent air infiltration.

Replace recessed entrances and doors as follows:

7. 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 most appropriate. Details should be based on existing evidence or historic photographs.
8. If the glazed areas of the recessed entrance are impossible to retain, then a simulated transparent window treatment is recommended.
9. If the original door is beyond repair, then a reproduction door is most appropriate. Reproduction doors can be manufactured or easily constructed by starting with a solid lumber core door and plunge-cutting rectangular areas for glass and wood panels.
10. A recessed entry should not be altered but the simplified contemporary redevelopment enhancement option should fit within the original configuration of the recessed entry.
11. A simplified version of a historic wood door is acceptable, as is a metal door with a large single glass area. The door should be visually compatible with the rest of the storefront in scale and colour.

Figure 18: Great West Block (1920): Narrow recessed end façade entrances should be Restored or Rehabilitated even if a narrow recess access to the storefront and/or as access to the upper floor with an internal staircase. Work with the Town's Safety Codes resource and/or barrier free access to retain the original recessed entrance and seek alternative options to meet updated codes and provide for barrier free access.

4.4.5 Lower Cornice



The lower cornice on the lower façade is the decorative horizontal band normally located just above the storefront windows. Construction details varied according to the building's materials, style, and construction date, but, in many cases, they were made up of a series of projecting mouldings and brackets that visually delineated the upper edge of the lower façade. They also provided a drip edge for rainwater to clear the windows below.

Historic commercial buildings in Alberta were often covered with veneers such as metal and vinyl cladding after the 1950's to achieve a modernized image. Often the projecting cornices were removed or sheared off to accommodate these new finishes or oversized signs.

Guidelines

Retain and repair lower cornices as follows:

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

Repair lower cornices as follows:

2. Carefully inspect all cornice material for signs of material degradation. Ensure, especially, that all flashings are intact and well maintained.
3. Compare what exists with historic photographs and physical evidence to determine if components are missing.
4. Protect, maintain, and repair existing material sensitively.
5. Ensure that the cornice unit is securely attached to the wall. If in doubt, contact a structural engineer to evaluate the connection.

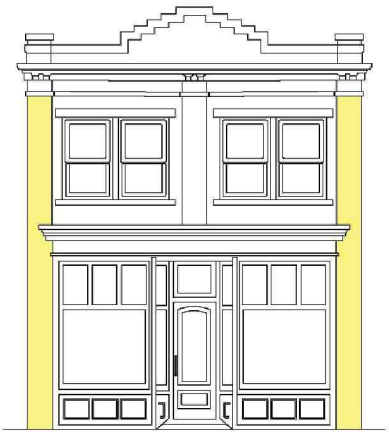
Replace lower cornices as follows:

6. ONLY if the historic cornice is beyond repair, then 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.
7. A simplified version of the original cornice is acceptable if the overall dimensions are preserved.

Figure 19: Renwick Building (2022): Lower cornices are often altered and/or deteriorate over the years as is happening on the Renwick Building. When Rehabilitated the lower cornice should only include rehabilitation or restoration of the original materials, design, and these components not altered.

4.5 PIERS

The piers on the lower façade are the vertical structural columns in masonry buildings which support the building above the window openings.



Masonry buildings were sometimes covered entirely with sheet metal when storefront windows were blocked down. The result was a loss of the distinct vertical division created by the original material and configuration. It is unacceptable to cover or obscure the original configuration of masonry piers as the structural function of them was a part of the original façade design.

Guidelines

Retain and repair piers as follows:

1. The original piers likely still exist since 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. If there is any question of the structural integrity of the piers a structural engineer should be consulted.

Repair piers as follows:

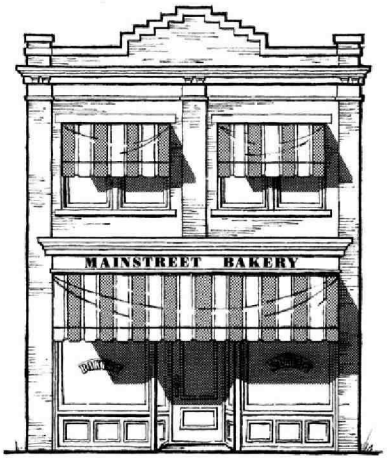
2. If original piers exist but have been covered with an unsympathetic material, the original material should be revealed, and the masonry repaired.
3. Consideration can be given to preserving important added veneer material such as Carrara glass which represent quality examples of early design trends, but only if the entire storefront veneer is intact.

Reconstruct piers as follows:

4. If reconstruction is necessary, the original details and materials should be reproduced as closely as possible. The design should be based on physical evidence or on historic photographs. Care should be given to match masonry units and mortar joint in colour and dimension. Consult a structural engineer if a structural problem is evident.
5. If the original pier material is deteriorated beyond repair, then a simplified material may be used. In any design option, however, the final finish of the lower façade piers should be the same or sympathetic in design to the exterior surface material of the entire building.

Figure 20: Reach Block, 2014, 2018, and 2020: Piers are a key structural and visual element of a historic building's façade design and should remain exposed and not covered up. Where they have been covered, they should be Rehabilitated or Restored so the original material is again exposed; the last photograph illustrates the Rehabilitated bottom of the pier on the McNeill-Mathews Block (2023).

4.6 AWNINGS AND CANOPIES



Awnings have traditionally been used for storefronts facing south, to protect merchandise from the degrading effects of the sun and to protect customers from inclement weather. Retractable canvas fabric awnings were cranked out over most of the sidewalk in response to weather conditions. In addition, awnings added colour, texture and a strong horizontal alignment to the streetscape to brighten an otherwise plain façade.

Canopies generally refer to a rigid covered framework suspended over a storefront or doorway. Early historic canopies in Alberta took the form of marquees, decorative wood or metal horizontal projections supported by posts, brackets, chains and/or guy wires.

Guidelines

Retain and repair any awnings and canopies as follows:

1. Remove any unsympathetic awning or canopy.
2. If a historic retractable awning exists, then it is likely that the cast metal structure is of sturdy construction. Retain and repair the original awning structure if possible. Since the original canvas covering would have long deteriorated, it can easily be replaced with a treated rot-resistant canvas or woven acrylic material.
3. Surviving historic canopies and marquees should be retained and repaired wherever possible. Caution should be taken to ensure that the connection of these heavy projections to the buildings is adequate. A structural engineer should be contacted to provide adequate connection details.

Repair an awning or canopy as follows:

4. Carefully inspect all awning structure components to ensure that rivets, welds and bolts are in good condition. Repair as required and recoat cast metal components with a rust resistant paint.
5. Ensure that awning or canopy structures are securely fastened to a backboard which, in turn, is secured properly to the building. An awning manufacturing company, which will likely be recovering the structure, can help with these fastening details. Otherwise, professional advice should be sought. This is especially true for marquees fastened to buildings at one edge and supported with chains or guy wires.
6. Ensure that flashing or an awning cap is installed to prevent deterioration of the backing board and premature soiling or deterioration of the fabric roll.

Replace an awning or canopy as follows:

7. The Land Use Bylaw should be consulted prior to designing or ordering an awning as a Development Permit that will restrict mounting height and projection from the building face will be required prior to installation.
8. Consult historic photographs as a reference for missing awnings or canopies.
9. Replacement canopies or marquees should be based on sound documentary evidence.
10. Consideration of an awning or canopy that did not exist on the storefront is an option as follows:
    a. It is appropriate to install a retractable awning or canvas covered shed canopy on buildings facing south, if no documentary evidence exists, to reduce the effects of sunlight.
    b. The standard retractable awning form is recommended for traditional buildings, however, a traditionally shaped, canvas covered shed awning with at least a five-foot projection is acceptable.
    c. Ensure that awnings are properly designed and installed to cover the storefront and not the building piers. Awnings should never cover nor obscure significant architectural features.
    d. In cases where building façades are wider than 25 feet, consider using two or more awnings.
    e. When more than one awning or canopy is installed on a single façade, the colour, fabric and shape of each awning should be repeated.
    f. Awnings or canopies should never be considered the location for a primary sign, however, secondary signs may be incorporated on an awning valance.
    g. It is appropriate to simplify the awning details, however, because the installation of awnings should be compatible with the entire streetscape, a traditionally shaped shed awning is recommended.

Figure 21: McNeill-Mathews Bloc and Great West Block (2023): Canopies and awnings were not prevalent in Fort Macleod historically however the McNeill Matthew Block has retained a canopy and the Great West Block historically added one back to the building façade which is appropriate to Restore per the guidelines.

4.7 SIGNAGE

Historic Signage Description

During the settlement period when wooden Boomtown buildings dominated the downtown streetscapes, large wall signs painted directly on the cladding material were extensively used. As these buildings were replaced with larger, more permanent structures, it seems that principal signs simply identified the business name and were placed appropriately above the storefront, usually in a signband, integrated with the overall building design. Additionally, smaller, secondary signs were sometimes used to convey other information such as street addresses and major products and services.

The effectiveness of individual signs and sign programs within a historic area is often a contentious issue. It is clear, however, that the economic well-being of a commercial district is a result of many influences, one of which is the physical appearance of the district. A positive image, presented to customers, visitors and investors is important. Signs give a first and lasting impression for intangible qualities such as style, tradition, permanence, reliability, and pride.

The combination of many signs in a district helps create an atmosphere for the streetscape. When signs are erected without concern for building design and neighbouring businesses, or when they compete for attention, the result is chaotic and negative. Conversely, well designed signs can enhance the unique and inviting image of an area.

Effective signs incorporate many if not all the design principles outlined in this section. In every case, signs should serve the dual purpose of meeting the promotional and identification needs of businesses while enhancing the buildings on which they are placed and the streetscape in general.

4.7.1 Effective Sign Design Principles

1. Simplicity of Content

The name of the business should be the only message on a principal sign. A simple message, arrangement and colour scheme are critical for a truly effective sign. Too much information will result in illegible clutter. In fact, sometimes a simple effigy or symbol is all that is required. If additional information must be displayed it can be located on secondary sign areas in discreet locations such as front doors, bulkhead panels or display windows.

2. Appropriate Scale and Location

Each proposed sign should be designed individually to fit within the context and character of the building of which it will be a part. This is one reason why prefabricated back-lit box signs or those routinely provided by parent companies are generally inappropriate.

Almost every building façade has at least one obvious location for a principal sign. Often the signband area has been purposely designed and reserved for continuity as businesses open and are subsequently replaced. Flat surfaces, uninterrupted by decoration or openings, are obvious places for signs. If no such surface exists for a flush-mounted sign, then a projecting sign may be a solution.

Clues for appropriate sign size and scale can also be found by standing back and analyzing the building and its component locations originally planned for signs. Signs should generally be centered between architectural elements and with sufficient wall space around the sign so that it appears in scale.

3. Legibility

Simple and clear typestyles are most effective as they are quickly read. Upper case letters convey a strong business-like message. A combination of upper- and lower-case letters provide a less formal impression.

Letter size will also affect sign legibility. Fascia signs placed above storefronts should contain letters at least six to ten inches in height. As a sign should be in proportion with a building, so should the lettering be in proportion to the size of the sign. A general rule of thumb is that no more than 60 percent of the entire sign area should be used for lettering.

4. Colour and Contrast

The greater the contrast between the sign letters and the background, the more legible the message. Colours are important because they also provide an opportunity to co-ordinate with the building colour scheme, thereby forming a unified business image.

5. Compatibility

Signs should always compliment architectural styles and periods. For example, Old English letters would be out of place on a 1940s Moderne building. When in doubt, a simple, bold letter style is most effective.

Figure 22: Historically signage in the PHA was a mix of sign bands, projecting signage, and ghost signs on the side of the buildings including some building names designed on the parapets. The one consistent element of the historic signage was that it was integrated with the building sensitively in some manner.

4.7.2 General Guidelines for All Sign Types

1. **Sign type, size and location are regulated by the Town of Fort Macleod Land Use Bylaw. As development permits will be required prior to installation, the Development Officer shall be consulted before design and construction to ensure compliance with the bylaws and to avoid costly changes.**
2. Consider that a good quality sign system, integrated with the building design and the potential for the historic downtown development, is effective in drawing and keeping customers.
3. Good quality signs should be a well-planned part of the business set-up budget. Often, signs seem to be an afterthought, and because of this, quick choices are routinely made. These usually take the form of standard back-lit plastic-faced units which are generally considered to be poorly suited for the intent of the PHA. The cost of standard signs is generally not cheaper than a well-planned, imaginative alternative.

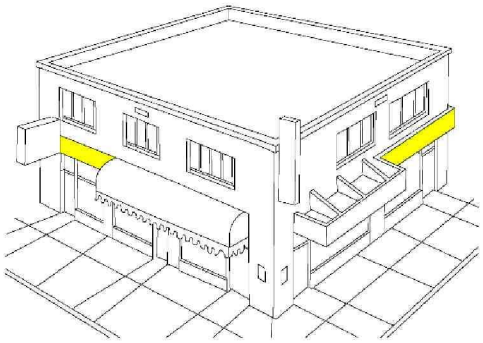
4.7.3 Sign Illumination Guidelines

Planning for the illumination of signs is an important part of the sign design process. In some cases, enough light is spilled on a building from streetlights or from adjacent light sources to allow the sign to be easily read at night. If direct illumination is necessary, consider the use of exterior incandescent sources or spotlights. Lighting for signage should be limited to direct illumination by incandescent lamps. See also *Section 4.8 Exterior Lighting.*

4.7.4 Sign Guidelines by Type

1. Fascia Signs

A fascia sign (storefront sign) is traditionally located between the storefront and the second-floor windows on a horizontal signband area, sometimes incorporated as part of the architectural features. Fascia signs normally do not project more than one foot (305 mm) beyond the face of the building and ideally contain a simple business identification message. These signs can also be placed at a slight downward angle to enhance readability from the street.

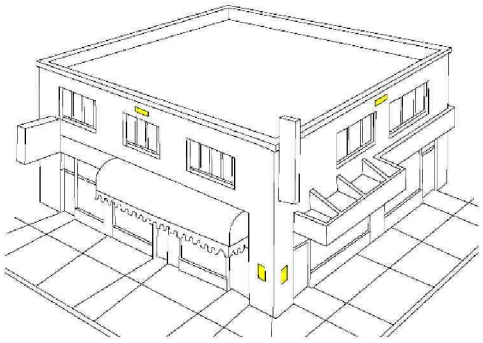


Guidelines

1. Repair rather than replace original signbands if possible.
2. 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.
3. For historic buildings within the historic district, back-lit fluorescent sign boxes shall not be used unless they can be recessed into the surface without damaging the structure. If a plastic sign face is used, then the best colour choice is a dark opaque background with light coloured letters.
4. Ensure that all fascia signs are well planned and installed in flat wall areas so that they do not conceal decorative architectural elements. Allow sufficient wall space around the sign so that it appears in scale with the other building elements.
5. Look critically at the streetscape and challenge your designer or sign maker to produce a design that is not only unique for your business but fits within the streetscape. The intent is not to repeat materials and techniques with identical signs, but to display the imagination and variety of a vital business district.
6. Mount wall signs securely and carefully. Ensure that bolts fastening signs to masonry buildings have non-ferrous sleeves and that they are secured in mortar joints and not in the masonry units. This ensures that the installation is reversible since holes in the mortar joints are easily repaired. A structural engineer should be contacted for input if there is any question of the stability of a sign installation.
7. Where uninterrupted wall space is unavailable for a fascia sign, consider using individual letters mounted directly on the wall surface, or an alternative form such as a projecting sign or window sign.
8. For a building enhancement option, it is appropriate to simplify the approach to signs. If a back-lit sign is chosen, then a dark, opaque background with light letters is best for tying in with the historic streetscape. In addition, the general effective sign design principles, outlined previously, should also be followed.

2. Architectural Signs

Architectural signs may include the original building owner's name and the date of construction with accompanying decoration. They are usually cast in concrete and set into masonry walls.

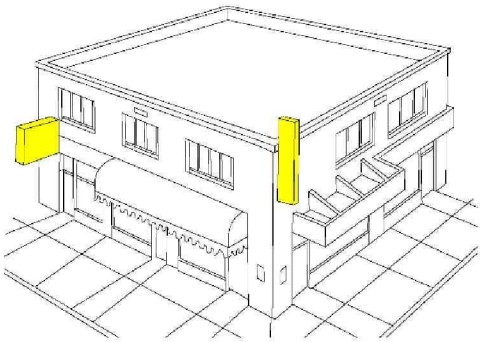


Guidelines

1. Preserve original architectural signs and decorative details as they add to the character of the commercial core and are reminders of the history of the development of the historic district.
2. Consider the use of architectural signs for new infill buildings.

3. Projecting Signs

Projecting signs are installed at right angles to the building front, either fixed to the wall or hung from a bracket. Although the message here should also be simple, projecting signs provide an opportunity for eye-catching graphics.

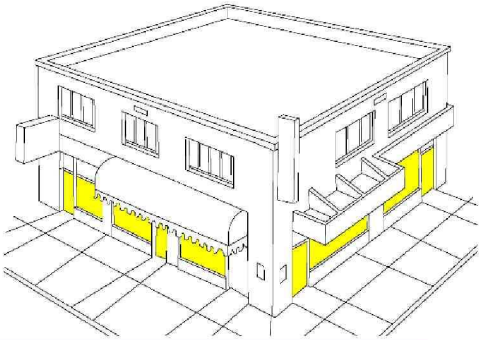


Guidelines

1. Retain and repair existing projecting signs and bracket hardware. Consider refurbishing old projecting signs if they are period appropriate and add to the character of the building and help tell the story of the building's or area's development.
2. Ensure that the bracket is securely attached to the building with additional guywire support. Projecting signs are particularly vulnerable to the forces of wind and so if there is any doubt about the structural stability of a projecting sign, a structural engineer should be consulted.
3. Sizes and positions of projecting signs should be coordinated with neighbouring signs to avoid visual interference.

4. Window Signs

Window signs consist of letters or graphics applied to, or hung directly behind, the glass surfaces of display windows or doors. They not only provide secondary business information for consumers but tend to add character to the shopping district, as do the displays contained behind the glass. Following are a variety of application techniques and materials used for window signs: etching, hand lettering with paint, gold leaf (and other metals), and vinyl adhesive letters.

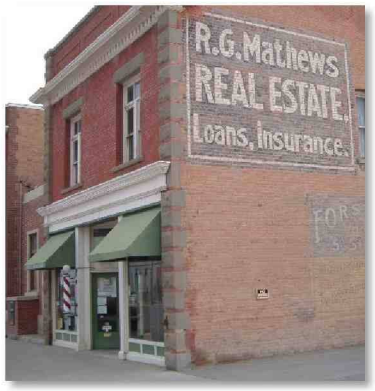


Guidelines

1. Keep the centre of window display areas clear so that the merchandise display is unobstructed. Place window sign letters at the base or upper portion of the glass surface.
2. Use simple, clearly read letter styles, and take into consideration whether the interior of the shop provides a dark or light background and use a contrasting letter colour. Generally, light colours are more readable from a distance. If a dark colour is chosen, consider outlining each letter with white to provide contrast and visibility.
3. For the convenience of customers and delivery companies, display street addresses on transoms or door windows.

5. *Ghost Signs*

The term wall sign generally refers to signs painted directly on the wall surface and are considered in the Land Use Bylaw as a fascia sign. Faded wall signs on historic buildings are often referred to as “ghost signs”. Mural signs are entirely different signs defined by the Land Use Bylaw.



Guidelines

1. “Ghost signs” in the PHA shall not simply be repainted as they are to be conserved.
2. Preserve existing faded wall signs since they add to the rich character of the area and evoke memories of the history and development of the commercial core.
3. Rehabilitation of a “ghost sign” shall include research to better understand the best conservation intervention such as if it should be left as is and monitored or restored. A paint chronology of text, image and colours should be prepared to help in the discussion of the best intervention for a “ghost sign”. Often the reason the ghost sign has lasted is the usage of lead paint at the time. If restoration of a “ghost sign” sign is determined over time, then any new paint applied would need to be linseed oil paint to sustain the restoration interventions.
4. Plan new wall signs carefully to ensure that they do not overpower the building or streetscape. Type of paint, colours, letter style and graphics must be designed appropriately.

6. *Free-standing Signs*

Free-standing signs are physically separate from the building to which they refer. In historic areas, free-standing signs relate to A-boards (display easels) commonly set on the sidewalk in front of retail shops. As with projecting signs, A-boards provide an opportunity for imaginative eye-catching graphics. In other areas, free-standing signs refer to ground signs or multiple occupancy signs identifying businesses set back from the street.

Guidelines

A-board Signs

1. A-boards should be well constructed with a method of securing open so that they do not fold up on windy days or damage other municipal infrastructure such as light poles.
2. Care should be taken to situate signs on the sidewalk so as not to block or impede pedestrian traffic.
3. All signs must be compatible with the general character of the surrounding streetscape and the architecture of nearby buildings.
4. Check with the Development Authority to understand the requirements of A-boards.

Ground Signs and Multi-tenant Signs

1. Ground signs and multi-tenant signs should be well constructed and should follow the principles of effective sign design.
2. Moveable, changeable letter signs should be avoided in the PHA.
3. Install free-standing signs on a landscaped or decorative base.
4. Free-standing signs should complement the design, materials, and colour scheme of the building to which they refer.
5. The size of free-standing signs should be determined by the permitted driving speed and should be no bigger than what is required for visibility.
6. For buildings set back from the street, consolidate signs for more than one business in one multi-tenant sign with one principal sign for each business. Secondary information should be in smaller signs situated on the building.

7. Additional Signage

For all other signage types, the applicant shall contact the Development Officer who will facilitate the process according to the Land Use Bylaw. The circulation to BHAB may result in design consideration not cited here.

Figure 23: Streetscape signage along 24th Street (historic "main street") within the PHA. Photograph illustrates a mix of the appropriate historic and new signage per the Signage Guidelines (2023).

4.8 EXTERIOR LIGHTING

Exterior lighting fixtures and their illuminators help define and provide character and human scale to the finer grain detailing of historic buildings. Many historic buildings in the PHA feature light fixtures utilized to illuminate entrances and highlight signage. Light fixtures are a component of historic buildings that often changed over time with improvements in technology. Although lighting fixtures may not be original to a building, historic light fixtures can help visually explain how a building was adapted over time and should be retained if they fit with the historic building design.

4.8.1 Existing Lighting Guidelines

1. Retain and maintain historic lighting fixtures whenever possible.
2. Repair deteriorated or damaged light fixtures, keeping their historic appearance.
3. Replace missing or damaged light fixtures if sufficient documentation exists or other similar examples appropriate to the architectural character to the building.

4.8.2 New Building Façade Lighting Guidelines

1. Use existing or ambient streetlight or storefront lighting rather than adding new lighting whenever possible.
2. Modern light fixtures may be appropriate as replacements or where light fixtures did not previously exist. They should be unobtrusive and installed in a way that does not damage the character defining features of the building.
3. Attach new light fixtures to the mortar, not the masonry, to prevent damage to the historic fabric.
4. Locate and install light features so they may be removed without significant damage to historic building fabric.
5. Design light fixtures and their placement to be compatible with and subordinate to historic buildings and the surrounding historic context.
6. Exterior light fixtures should match the character of the building as well as the historic character of the surrounding area in terms of materials, colour, finish, scale, size, and design.
7. Place building-mounted lighting to illuminate functional building elements, like entrances and signs and between storefronts to light sidewalks and add ornament to façades.
8. Utilize accent lighting to highlight architectural elements. Accent light fixtures should be placed in inconspicuous locations and should generally not be visible from street level.
9. When selecting a lighting scheme, consider how the light will affect neighboring properties.
10. Exterior lighting should be directed downward and be soft and warm in colour. Fixture design should be like buildings on adjacent sites and placed to not distort the colour of the building materials and finishes, support existing rhythms, and not detract from the architecture or the streetscape.
11. Light sign panels with several individual wall- mounted, directional fixtures.
12. When using LED lights in modern light fixtures, lights should not exceed 2700 K.
13. The following new building façade lighting is not allowed:
    - Imitation historic fixtures that may convey a false sense of history are not allowed.
    - Lighting that conceals any architectural features;
    - Overly lit building façades;
    - Internally lit plastic box signs and canopies/awnings;
    - Neon lighting for a purely architectural effect;
    - Flashing lights;
    - Exposed horizontal tube light fixtures; and
    - White or cool coloured bulbs.
14. Design building façade lighting to comply with any applicable regulations with the Town's Land Use Bylaw.

4.8.3 Public Realm Lighting Guidelines

1. Pedestrian-scaled lighting should be provided in pedestrian areas on the side or rear of buildings, including bollard lighting or recessed lighting.

Figure 24: Exterior historic resource lighting both as dust and night illustrating the mix of appropriate lighting on a historic resource per the Town's Land Use Bylaw and the Provincial Historic Area Design Guidelines.

4.9 MATERIALS

Because of the sensitive nature of the original historic masonry, wood, cast iron, pressed sheet metal, stucco, and glass, the following materials guidelines refer to all conservation treatments (Preservation, Rehabilitation, and Restoration) of buildings within the PHA.

4.9.1 Load-bearing Masonry: Brick, Stone, and Cast Concrete

Original wood Boomtown buildings from the settlement period were often replaced with masonry buildings. Sometimes the process was a slow one, and, as a business became more prosperous and a larger building was required, the choice was made for a more permanent masonry building. In some cases, this change came faster due to devastating fires that swept through some Alberta towns. Subsequently, masonry was chosen for its fire-resistant qualities and because of new, stricter fire codes.

Masonry buildings are constructed of load-bearing units (bricks, cut stone, concrete blocks, and cast concrete units) laid up in a bed of mortar. Mortars, consisting of varying proportions of sand, lime, and cement, consolidate the masonry units to allow the wall assembly to act as a whole, resisting compression forces. Historic masonry buildings used relatively soft mortars, achieved with a high proportion of slaked lime, to bind bricks of relative softness. This produced a flexible mortar which served to absorb minor movement stresses caused by thermal expansions and contractions where no expansion joints existed. Conversely, modern mortar is mixed with a high proportion of Portland cement to produce a hard mortar used to bind stronger and harder bricks. Wall movement, in new construction, is accommodated by the incorporation of control joints.

Common Unacceptable Masonry Repairs and Cleaning Methods

Historic bricks, unlike modern bricks, generally possess hard baked exterior surfaces and very soft interiors. This is due to the traditional firing technique which produced bricks of varying quality at relatively low firing temperatures. Soft, flexible mortars enabled these soft bricks to survive because they allowed moisture to escape and the wall to expand and contract as a unit.

The most common mistake leading to the deterioration of historic masonry walls has been the use of hard, high-cement content mortars for joint repairs. Hard mortars transmit stresses to the bricks causing cracks and eventually prompting the hard-baked exterior surface to spall, leaving the softer interior surface exposed to the weather. A second common mistake with historic masonry walls is the use of abrasive cleaning methods such as sand blasting. These cleaning methods are difficult, at best, to control and lead to the removal of the hard brick exterior surface.

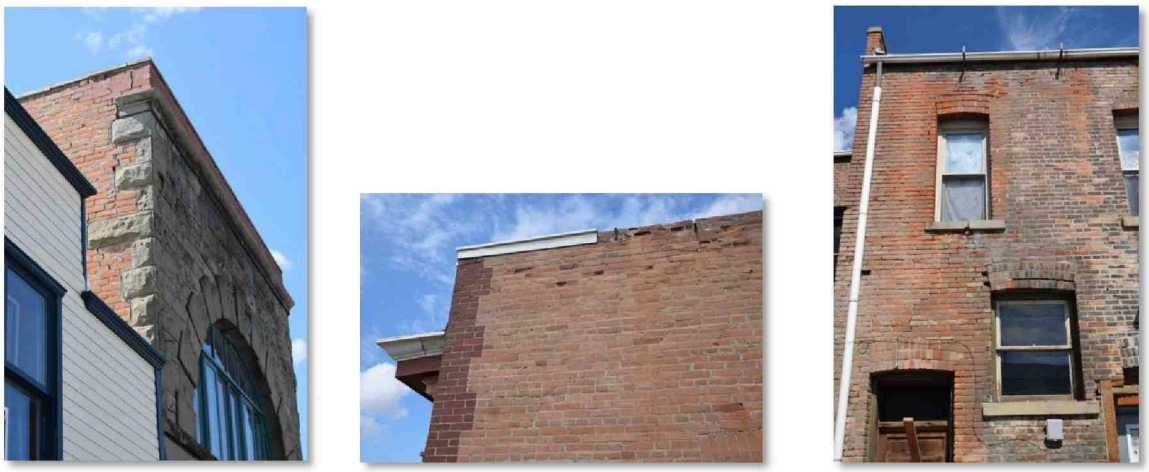


Figure 25: 41 Meats (2022), Bank of Commerce (2017) and Great West (2022: Monitor and prepare a conservation plan to rehabilitate brick masonry on building façades including what is repair, replacement and in need of repointing and moisture preservation such as building cap replacement.


Figure 26: Bank of Commerce (2023) and Queen's Hotel (2015); Monitor, repair, and/or replace, stone masonry as needed using the guidelines for appropriate conservation intervention.


Figure 27: RT Barker (2008) and Legion Building (2023): Monitor, reporting stone masonry and do not paint masonry buildings as was done on the Legion's cast stone as it immediately ruins the integrity of the material and will spall as can be seen above the canopy.

Guidelines

Retain and repair original masonry as follows:

1. 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) intended to direct water away from the wall surface.
2. If structural movement is evident by obvious vertical, diagonal and horizontal cracks, ensure that the structural problem is repaired prior to proceeding with any required repointing. A structural engineer will likely be required to analyze and provide solutions for masonry movement problems. A list of qualified engineers experienced in the evaluation of historic masonry buildings is available from Alberta Culture – Heritage Management Branch (See Appendix B - Technical Resources).
3. If bricks or cast stone details have been removed or are found to be broken, they should be replaced in kind, matching the original in colour, size and texture. If the original details do not exist, historic photographs may reveal the nature of the missing component.

Repoint original masonry as follows:

4. Pointing, the mortar filling the joints between the bricks or masonry units, may need to be replaced for several reasons. It is recommended that these repairs be undertaken by a skilled mason experienced in historic restoration. The building owner, however, should become aware of, and ensure that any contractor is adhering to, the masonry repointing guidelines outlined in this section.
5. Inspect the entire wall surface, including the back side of parapet walls, and look for crumbling mortar joints. Most commonly, deterioration will be found at water penetration areas due to faulty flashings or capping stones, as well as at the bottom of walls due to rising damp.
6. Repoint only those areas where mortar is loose or missing.
7. Remove deteriorated mortar by carefully hand-raking the joints with a chisel. The depth of the cleaned-out joint should be approximately double the width of the joint. Power tools are not recommended because they are difficult to control and subsequently damage the surrounding brick edges.
8. Thoroughly wet all surrounding masonry to keep the new mortar joints from drying too quickly before proper curing can occur.

Repoint original masonry as follows (cont'd):

9. 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 which increased the flexibility of the joint. If a pre-mixed mortar with a high Portland cement content is used, the masonry wall and the units will quickly deteriorate!
10. 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 (Appendix B - Technical Resources).
11. Do not repoint in temperatures that are below freezing (daytime and nighttime temperatures).
12. The final tooling should match the profile of the original. Tooling is the process of going over the newly installed mortar joint with a flat, concave or decorative tool that not only produces a final appearance but also compresses the exterior surface making it stronger and water-tight.
13. Do not use synthetic surface coatings on masonry walls as they may trap moisture, causing accelerated decay.
14. Inspect painted masonry surfaces to determine if the wall was painted for a reason, such as the use of poor-quality bricks. If repainting is required, apply a vapour permeable paint, following the manufacturer's application instructions.

Clean masonry surfaces as follows:

15. Clean masonry only when necessary and then only by the gentlest means possible. SAND BLASTING IS NOT RECOMMENDED UNDER ANY CIRCUMSTANCE as it removes the outer hard surface of brick or stone. High pressure water washes (above 600 psi) are also not recommended because they drive water and salts deep into the masonry wall which may eventually cause damage.
16. Always perform a sample surface cleaning test patch, in a discreet area, before deciding on any cleaning technique.
17. For removal of soot or dirt, wash with water and a mild detergent and scrub with a natural bristle (not wire) brush.
18. For mortar stains left by repointing, clean before curing with a mild solution of Muriatic acid (1:10 ratio) and rinse thoroughly with clean water.
19. 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 products (some environmentally friendly) are continually being marketed. Consult with Alberta Culture – Heritage Management Branch, Heritage Conservation Advisory for most recent product recommendations (See Appendix B - Technical Resources).

4.9.2 Exterior Woodwork

Because of its versatility and availability, wood was the most used construction material for functional as well as for decorative historic building elements. The wooden components were often fashioned into intricate profiles and shapes with a high degree of craftsmanship. For these reasons, they contribute to the unique character of downtown historic areas and should be maintained and restored whenever possible.

Guidelines

Retain and repair original exterior woodwork as follows:

1. Remove all inappropriate cladding material such as stucco, aluminum, asbestos or vinyl. Despite nail holes and other minor damage, sound, easily repaired wood components are often found.
2. Avoid using cladding materials to cover problems whose source has not been identified and resolved. Protruding decorative wood details, integral to the character of historic buildings, are often removed or covered for these installations. In addition, moisture is invariably trapped against wood surfaces, originally intended to be exposed, thereby accelerating deterioration.
3. Examine all wood building components to determine whether they are original or are early compatible additions that reflect an important style change. Compare findings with historic photographs. Identify those components that are significant additions to the character of the building and consider the loss of design integrity if these critical elements are removed.

Repair exterior woodwork as follows:

4. Inspect all wood surfaces for signs of deterioration. If wood details have been periodically maintained and painted, the material and supporting structure will likely be in good condition.
5. Inspect all building systems that were designed to direct water away from the building such as eavestroughs and leaders, flashing and wood drips, and ensure that they are in functioning condition. Although wood has many positive characteristics, it is particularly vulnerable to moisture degradation. It is important to ensure that wood is covered with a sound protective coating (traditionally, paint) and that the components are assembled in such a way that water is shed and does not stand nor pool on horizontal surfaces.
6. 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 any surface repairs as the problem may recur.
7. Retain and repair original exterior woodwork components where possible. Minor wood repairs may include patching, splicing, or consolidating with an epoxy repair.
8. 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.
9. Where wood is particularly vulnerable such as on window sills, a chemical wood preservative may be used to prevent decay. Preservatives should not interfere with paint adhesion.
10. Pressure-treated wood may be used for unexposed areas or for structural components in contact with the ground or foundations.
11. Use traditional details, such as wood ledges and water tables, to run water away from buildings. Do not rely entirely upon caulking to keep water out of joints.
12. Remove vegetation in close proximity or in contact with wood surfaces as it may hold moisture against the components and prevent drying.
13. Inspect ventilation louvres to ensure that they function as intended. If vents do not exist, discreetly install eave and gable vents, if possible, as well as vents for enclosed crawl spaces. Venting will help to dry out wood and inhibit fungus growth in enclosed areas.

Replace exterior woodwork as follows:

14. Replace decayed exterior woodwork when the original wood is beyond repair and is unable to hold a paint coating. Faithfully reproduce the detail from the existing pieces or from clear historic photographs.
15. 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 to moisture penetration.

Figure 28: RT Barker and Renwick Building (2023): Bulkhead exterior woodwork should be retained and repainted with the appropriate paints (linseed oil) to conserve it for longer periods of time and as can be seen on the Renwick Building; cladding of wood components is generally avoided but may be necessary and appropriate in certain cases.

4.9.3 Cast Iron

Cast iron is a strong but brittle metal used extensively in the 19th century, and, to a lesser extent, in the early part of this century. It is, however, very strong in compression, which is why it became a choice material for structural columns. Cast iron is, conversely, very weak in tension and, therefore, inappropriate for structural beams.

For downtown commercial buildings, cast iron columns were used to support wood beams spanning the expanse of glazed storefronts. Decorative cast iron with integral moulded ornamentations were intended to be left exposed; simple cast iron columns were concealed behind display window sash. Although full cast iron commercial façades can be found elsewhere in North America, in Alberta the material is primarily found as structural components, minor architectural decoration, and in fences and railings.

Guidelines

Retain and repair original cast iron as follows:

If a cast iron architectural detail is present on a building it is likely original since structural components are integral to the building and decorative elements are brittle and not easily removed or replaced.

1. Protect, maintain, and repair all historic cast iron components.

Repair cast iron as follows:

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

Replace cast iron as follows:

5. Exact cast iron replacement components may be impossible to find. Casting replacement decorative sections, especially if some portion of the detail exists, may be made in cast iron or in a substitute material.

Figure 29: Renwick Building and Union Bank (2023): Historically used cast iron for structural columns and architectural decoration. Watch for corrosion on cast iron character-defining elements on a building.

4.9.4 Pressed Metal

Pressed metal decorative architectural details were commonly available catalogue items in the first part of this century. They were popular architectural additions because they imitated materials, such as stone and terra cotta, that were much more costly to purchase and install. In some cases, pressed metal components covered entire façades, but more commonly architectural accents were accomplished exquisitely with this lightweight material. They are important historic design elements that add a richness to the design diversity of commercial areas.

Guidelines

Retain and repair original pressed sheet metal as follows:

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

Repair pressed sheet metal repair as follows:

3. Inspect all metal surfaces, especially cap flashings, for obvious signs of deterioration. The most common form of deterioration is moisture penetration and metal oxidation. If extensive reconstruction is required, professional advice is recommended. Contact Alberta Community Development, (Appendix B - Technical Resources).
4. Minor repairs may include riveting and caulking joints, resoldering and replacing cap flashings. Be careful to use metal fasteners that are the same material or are compatible with existing metals. Dissimilar metals in contact with each other can lead to a destructive electrochemical action called “galvanic corrosion”.
5. Decorative pressed metal was always intended to be painted. The paint finish added to the illusion that the detail was made of a more costly material. Large sheet metal cornices, incorporated in parapets, were sometimes painted with a “sand paint” finish in order to imitate sandstone.
6. After a pressed metal ornament has been completely inspected and repaired, it is critical that the material (usually galvanized steel) is properly treated to ensure a lasting paint finish. The bare metal should be first washed with a mild acid solution such as muriatic acid. After a complete rinsing with water, the dried metal should be covered with a quality metal primer before the final paint layers are applied.

Replace pressed sheet metal replacement as follows:

7. Because pressed metal ornaments are so difficult and expensive to duplicate, it is recommended that these details be preserved.
8. If an original pressed metal decoration is found to be missing, it may be duplicated by less expensive means, such as a small detail reproduced in wood. In addition, there are newer materials and methods for replicating large cornices on the market, however, it is strongly suggested that professional advice be sought regarding appropriate design, quality, and longevity of materials, as well as soundness of installation (See Appendix B - Technical Resources).

Figure 30: Grier Building pressed metal ceilings - exterior (2023) and interior (2019): Union Bank and Grier Block (2023) upper façade and roof pressed metal; Retain and maintain original historic pressed metal.

4.9.5 Stucco

Stucco is a traditional, non-load-bearing masonry building material that is typically applied 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, however, a smooth white float finish is common for commercial buildings. Other variations, primarily used for residential or institutional buildings, include more heavily textured finishes, some with the addition of thrown broken glass or pebbles.

As with historic load-bearing masonry buildings, which tend to be relatively rigid and unforgiving to major building movements, structural problems can often be “read” in the patterns of deterioration found on the stucco surface. Because stucco was commonly applied over wire mesh with no control joints, it is not uncommon to find buildings with stucco pulling away from the structure, or severely cracked.

Guidelines

Retain and repair original stucco as follows:

1. Inspect all stucco surfaces for obvious signs of deterioration such as cracking and pulling away from the substrate. If the stucco is not the original material and deteriorating it should be appropriately removed from the building to expose the original material and that material conserved.
2. 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 any remedial actions.

Repair stucco as follows:

3. Preserve the original stucco if possible. Minor cracking in the stucco surface should be repaired as the cracks will allow moisture to penetrate, causing further deterioration. The new stucco should match the original in colour and texture. Loose sections of stucco should also be removed and repaired in the same manner. If the area to be repaired is large enough, a galvanized wire mesh should be incorporated to provide a secure connection.

Replace stucco as follows:

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

Figure 31: Greyhound, Macleod Motors, and Royal Lumber Company (2023) and RT Barker (2015): Inspect and maintain the stucco material and its painted coat.

4.9.6 Glass

Plate glass is obviously the most distinctive feature common to all commercial storefronts, enabling patrons to view displayed goods, as well as letting natural light into the store through transom windows. Other glass features such as leaded stained glass, prism glass and structural glass add a unique decorative element to the character of some downtown commercial buildings.

Ornamental glass such as leaded stained glass and bevelled glass are, if present, most often found in transom areas of traditional storefronts. A second sign to the main signage is also common and incorporated in the arrangement of coloured glass pieces. Clear or coloured prism glass blocks were not uncommon materials for transoms of storefronts of the mid-1920s. The inside face of the 4″ x 4″ moulded glass blocks was fashioned with a series of triangular shaped horizontal “prisms” that served to refract the angled rays of sunlight horizontally, deep into the shop’s interior. Prism glass, like stained glass, was built into leaded panels.

Glass blocks are sometimes found as a decorative accent and as other non-structural applications in Moderne commercial buildings of the 1930s. They were installed in a bed of mortar much the same as bricks in a masonry wall. Structural glass, commonly referred to by its two major manufacturer’s trade names “Carrara” and “Vitrolite”, was not meant to be truly structural or load- bearing. Structural glass is a broad term for a polished, opaque, pigmented glass formerly available in panels, used as a veneer for facing new buildings of the 1930s and 1940s, as well as for refacing existing façades with an updated “modern” storefront.

Guidelines

Retain and repair original glass as follows:

1. Remove all inappropriate coverings (including paint) concealing decoratively glazed areas.
2. Examine all glass components and support structures to determine whether they are original or are a compatible addition that demonstrates an important style change. Compare findings with historic photographs to substantiate findings. Identify those components that are significant positive additions to the character of the building and consider the loss of design integrity if these details are removed.

Repair glass as follows:

3. Inspect all glass sections for cracks and identify previous replacement pieces. Minor temporary repairs may be achieved by sealing cracks with silicone.
4. The repair of leaded windows is a specialized craft which is best left to experienced craftsmen. Ask for references of your glass contractor and examine previously repaired windows.
5. Maintenance of structural glass veneers is critical. Caulk all joints and cracks to prevent water penetration. If glass sections are loose, professional advice should be sought (See Appendix B - Technical Resources).

Replace glass as follows:

6. Prism and structural glass are no longer manufactured. Exact replacement units matching colour and dimensions are normally unavailable, however, if the damaged area is small, a simulated material can be somewhat effective. Prism glass tiles can be replaced with textured or ribbed glass which will simulate the exterior surface of the units. A Carrara glass substitute with limited life can be achieved by back-painting plate glass with a matching colour. This technique is subject to ultraviolet and moisture degradation but will last a few years.

Figure 32: Great West and Renwick Buildings (2023) and Renwick Building Restoration (2010, 2014): As prism glass is no longer manufactured, conserve existing glass components through cleaning and repair.

4.9.7 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 using 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 in, conditions and preserves the wood. Poor preparation, unfavourable painting conditions, or moisture penetration problems may lead to premature deterioration of the paint.

Paint Colour Selection Guidelines

1. Before a colour selection for repainting when rehabilitating or restoring the paint on a material, a paint colour chronology of the material shall be recorded that is being rehabilitated or restored as follows:
    a. Review historic photographs as a reference. 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. Note also, that fading dyes in colour photographs, especially early prints, can affect these images' reliability as colour guides.
    b. Paint samples (a chronology) should be taken on all surfaces to determine successive colour schemes. The original paint scheme can be easily determined by taking a paint scraping on all surfaces where a change of paint colour would be expected. This is especially important if the original layers will be destroyed when the surface is prepared for repainting.
    c. 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" is useful in identifying a sequence of colours from a heavy buildup of paint layers.
    d. 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 Fort Macleod.
    e. Develop a colour scheme that will fit rather than contrast with others on the block as the appearance of an individual building can affect the overall character of the streetscape. This is not to say that all buildings should be painted with the same colours; rather, a rich variety is desired however, avoid creating colour clashes and visual conflict. Glaring, harsh or brassy modern colours, however, should be avoided.
2. When choosing colours, use colour swatches from the paint manufacturer you will use. View the swatches in natural light, in both indirect and direct sunlight. (Direct sunlight can give an inaccurate, washed-out colour reading.) Larger swatches are easier to assess. Be aware that neighbouring swatches can skew colour perception.
3. Prepare paint test patches, since the perceived colour that results is a combination of paint pigment, gloss, and the material's surface texture.
4. The paint applied to a historic façade 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 successfully reinterpret a historic colour scheme using modern colours. Skillfully chosen colours that depart from traditional palettes can give vitality and distinctiveness to an old façade. The placement of colours should, however, continue to reflect the relationships of historic, character-defining architectural features.
5. 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
6. Substrate (wood) neighbouring buildings.
7. 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.

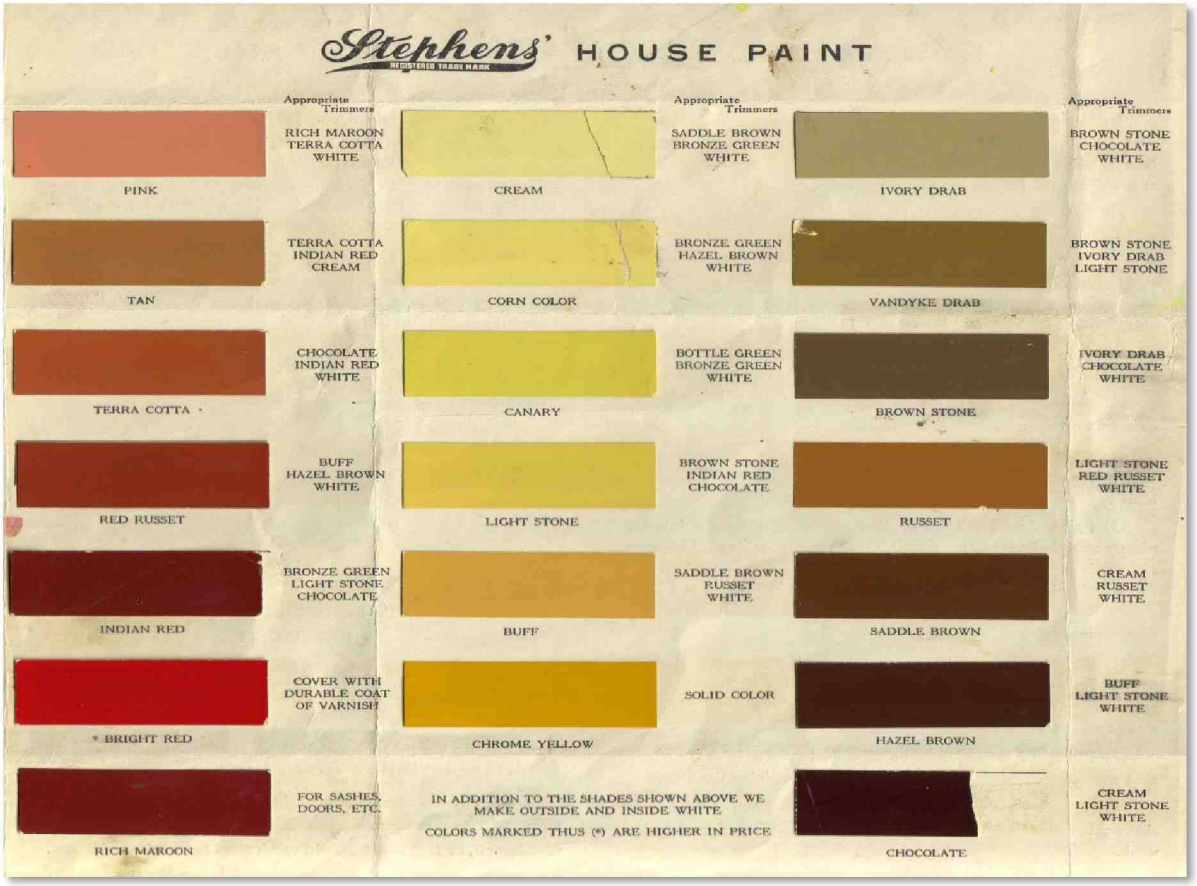


Figure 33: An example of G.F. Stephen's paint colour chart was widely used in southern Alberta in the early twentieth century. Given commercial buildings used paint more for trim it is best to do a paint chronology to determine what was the original paint colour on the building and if it is not identifiable apply the Paint Colour Selection Guidelines to determine an appropriate paint colour as a part of the building's rehabilitation.

Masonry Paint Guidelines

1. Masonry building materials must NOT be painted for any reason.
2. If a masonry building has been painted, the building shall be restored to its original unpainted masonry material as follows:
   a. 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 products (some environmentally friendly) are continually being marketed. Consult with Alberta Culture – Heritage Management Branch, Heritage Conservation Advisor for most recent product recommendations (See Appendix B - Technical Resources).

Figure 34: Grier Building (2023): Do not paint any masonry materials. If they have been painted, appropriately remove the paint as a part of a conservation plan to rehabilitate the masonry be it needed repair, repointing, fixing cracks, efflorescence, or spalling paint.

4.9.8 Paint Preparation and Removal

Because paint deterioration is often a function of moisture penetration, study the areas of deterioration and look for obvious locations where unwanted moisture is generated. An example of this might be a kitchen or bathroom area without a properly installed interior moisture barrier or ventilation system. Generated water, migrating to the exterior painted wall surface, may be trapped below the paint, contributing to its failure.

Guidelines

1. Determine the source of moisture penetration and correct the problem prior to repainting.
2. If the base material has deteriorated, complete the necessary repairs and clean the surface of dirt, mildew or grease prior to repainting. Rotted wood should be removed and repaired and masonry surfaces repointed where required. Use a chemical wood preservative on wood surfaces in contact with the ground or concrete foundations.
3. Use only gentle techniques for preparing base surfaces. Do not sandblast nor waterblast wood surfaces. Follow traditional techniques for scraping, sanding, filling, priming, and painting.
4. Scrape and sand smooth previously painted surfaces to remove loose paint down to solidly adhered material. Do not strip all paint layers unless clogged moulding profiles require definition. In this case a hot air gun may be used to carefully remove paint and reveal detailed profiles.
5. Do not remove paint by using rotary drill attachments as they may gouge the base material.
6. Do not remove paint using blow torches as they will certainly affect the surface below and they pose a real safety hazard by igniting dust and cellulose insulation as well as releasing toxic fumes from the lead-based paint.
7. The prepared surface should be washed free of dirt and dust with a mild cleaning solution (Trisodium Phosphate), rinsed with clean water and allowed to dry thoroughly.
8. 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.
9. If mildew or mould is present (usually on north facing elevations), it should be treated with a commercial fungicide or diluted bleach solution, then neutralized with clean water.
10. Pre-1950 paint formulas used lead to improve weatherability and yield rich colours. Lead is toxic and should be handled properly. When handling lead-based paints the following should be followed:
    a. 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.
    b. Wear disposable coveralls, goggles, gloves, a properly filtered respirator face mask and disposable protective clothing when removing lead-based paint.
    c. Clean up as you go. Use drop sheets to collect paint scrapings and stripper residue.
    d. Dispose the (toxic) waste material in secure, sealed, clearly marked containers in accordance with local and provincial regulations.
    e. 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).

Figure 35: Renwick Building (2022) and Grier Building (2010): Identify the issues with peeling paint and repaint with a paint that will adhere and be long lasting with the material being painted.

Repainting Guidelines

1. Use an appropriate primer to bind the final paint coat to the prepared surface. An oil-based primer for exterior woodwork will likely be required whether the final coat is oil-based or latex. Specific primers will be required for metal or masonry. Manufacturers specifications should be available at local paint retail outlets.
2. Apply at least two coats of the final paint type, allowing the first coat to dry before the second application. Carefully follow the manufacturer's directions for application.
3. Paint in dry, warm weather.

5. NEW CONSTRUCTION GUIDELINES

5.1 HISTORIC AND NEW BUILDING INTEGRATION

The Fort Macleod Provincial Historic Area is significant as a collective whole and must be protected in its entirety, therefore new construction must respond to and protect the integrity of the overall PHA. The significance and character-defining elements of the PHA should inform the design of new construction.

New development within the PHA ("downtown") ensures an active and exciting core, and a focus for local shopping and entertainment. It is always a matter of concern, however, when a new building is constructed in a PHA. The new building should be perceived as being a good "fit" and integrated with the PHA character-defining elements. It is the purpose of this section to assist developers and designers to understand the design criteria and standards which have been established by the Fort Macleod Provincial Historic Area, the Town, and the community in this regard.

The following guidelines are intended to encourage building designs which express contemporary taste while ensuring compatibility with the character of the PHA. New buildings should be compatible yet distinct while reflecting the PHA's character-defining elements. It is not the intent of these guidelines to establish a "theme" for downtown. New buildings should not be designed to imitate the traditional styles. New buildings should use up-to-date materials and technologies as long as the designs respect the parameters that follow, which have been developed to maintain and enhance the visual continuity of the streetscape.

General Guidelines

1. No identified "Contributing Resources" shall be demolished to provide new development opportunities within the PHA.
2. Continue the use of traditional building materials found in the PHA. Materials shall be compatible in quality, colour, texture, finish and dimension to the common traditional materials.
3. To maintain the traditional mass, size, and rhythm and form of buildings seen along the street (i.e., a building should be a rectangular mass that is one- to two-stories in height).
4. Design commercial building storefront elements with the upper and lower traditional distinction including the upper and lower commercial building elements such as recessed entries display windows, bulkheads, transom windows, mid-belt cornices, cornices or pediments, and vertically oriented, upper-story windows).
5. To design a project that reinforces the retail-oriented function of the street and enhances its pedestrian character.
6. To promote friendly, walkable pedestrian-scaled streets (i.e., projects that support pedestrian activity and contribute to the quality of life).

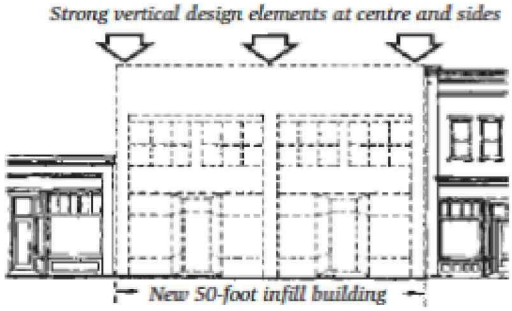
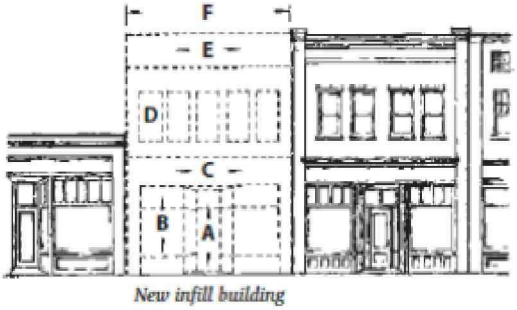


Figure 36: New storefronts should respect the existing pattern of building widths. A new infill building which is several lots wide should be designed to maintain the typical 30-foot-wide pattern of the PHA.



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

Figure 37: Maintain the pattern of building components along the street.

5.2 VISUAL CONTINUITY: ALIGNMENT AND SETBACKS

The visual continuity of the downtown streetscape is characterized by:

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

It is critical that this visual continuity and pedestrian scale be retained in ALL new development and within the PHA that is a commercial streetscape. Where the streetscape does not have construction to the property lines or storefront entrances intervals (i.e. surrounding streets to the main street, etc.) then new development should be aligned and setback from the visual cues or the surrounding historic resources, landscape, and buildings.

Guidelines

1. New construction and additions should reflect the traditional building patterns of the PHA including rooflines and type.
2. Maintain a clear visual distinction between street level and upper floors including the display windows and transparent glazing on the street level to provide visibility into storefront windows and a fine-grain pedestrian interest.
3. New buildings in the PHA should align with adjacent existing development. Buildings must be constructed to the side property lines.
4. Setbacks are not encouraged and should be considered only in exceptional circumstances, where the use of the setback will significantly enhance the activity of the street and where the break in the building line does not detract from the appearance of the streetscape.
5. The streets of historic commercial areas are lined with buildings sharing similar façade components which create strong vertical and horizontal alignments. Most of the buildings are of similar width and height and this must be retained with new development.
6. New construction should respect and enhance horizontal alignments.
7. Decorative details and façade articulation should respect or make continuous, horizontal features of neighbouring buildings.
8. Signbands, storefront windows, canopies and awnings should be aligned with similar features on neighbouring buildings.
9. Major vertical elements should be introduced into the façade design of new buildings exceeding 50-foot widths at approximately 25 to 30-foot intervals to maintain the traditional vertical pattern of building façade design.
10. Second floor windows should align with those on neighbouring buildings. Second floor windows should generally be of "punched" design and vertically proportioned. Horizontal strip windows are not permitted.
11. Store entrances should occur at approximately 20 to 30-foot intervals or less. Where building widths exceed this dimension, the design of the storefront should incorporate major vertical elements to maintain the rhythm of the typical building front pattern.
12. Store entrances should be recessed no less than 5 feet from the face of the storefront.
13. Display windows should be as large as practical with minimum partitioning at eye level. Window sills should be between 1.5 and 2.5 feet above the level of the sidewalk, allowing for a bulkhead panel below. Upper windows should reflect the repetitive, varied pattern along the street.

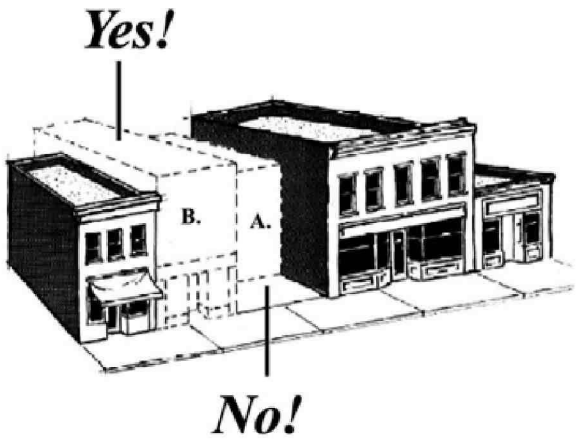


Figure 38: Maintain continuity of storefronts along the street. Not that building "A' breaks the line of the street edge while building "B" reinforces the street edge.

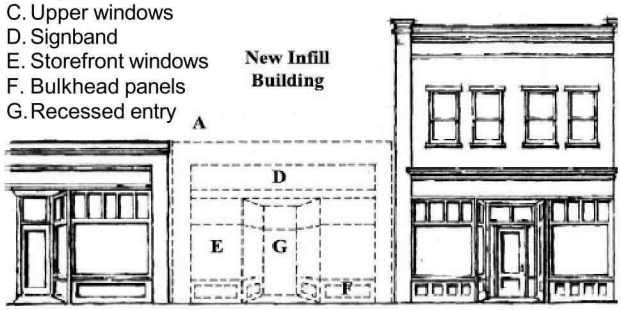
New Building Façade Design Guidelines

Along with a consideration for the general pattern of vertical and horizontal elements, attention to appropriate detailing is necessary to enhance the overall character of the PHA. To avoid confusion as to what is authentically historic and what is not, the detail of a new building façade should not directly imitate those details from an earlier period.

Guidelines

1. Traditionally there has been a limited variety of building materials in downtown historic areas and as such, new buildings should maintain the existing predominant building façade materials of brick, stucco, or painted wood. New building façade design should incorporate up-to-date building technologies and current building materials which meet the objectives of these guidelines.
2. The colours for new building façades should respect the traditional range of natural material colours and historic paint colours that have been used in the PHA. Avoid intense hues of colours, using more than one vivid colour on the building, colours that are disharmonious with other colours on adjacent buildings, and too many colours. Select paint colours that relate to the natural material colours used on the building.
3. The character of new signs and awnings in the PHA is critical to the maintenance and enhancement of the PHA and should be integrated as a part of a new building design per the guidelines in Section 4.7 of this document and the Town's Land Use Bylaw, Signage regulations.

Important alignments are:
A. Roof line
B. Façade ornament
C. Upper windows
D. Signband
E. Storefront windows
F. Bulkhead panels
G. Recessed entry



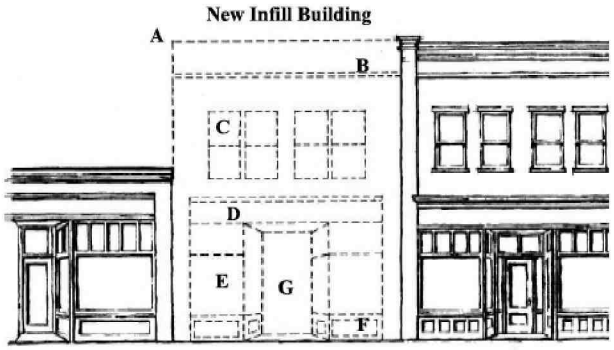


Figure 39: Maintain important alignments with neighbouring buildings: One-storey building example.
Figure 40: Maintain important alignments with neighbouring buildings: Two-storey building example.

5.3 BUILDING HEIGHT

In most small Alberta communities, the maximum height of buildings is normally two stories, but it is not uncommon to find one and three-storey buildings on the periphery of PHA ("downtown"). The defined height range of buildings in the PHA is of one (1) to three (3) storeys, with most of them along 23 Street (core of Main Street) at two-storeys and one-storey from there. The Queen Hotel is the only three-storey building on main street. There is a consistent visual alignment between the first floor and upper floor heights which unifies each block.

Guidelines

1. New buildings should maintain the alignment of adjacent building heights notably the cornices and rooflines.
2. New buildings should be within five percent of the average height of the historic resources on the block.
3. New buildings at the ends of a block should be similar in height to the corner buildings on adjoining blocks to modulate the transition from a visually united block to one that is less unified.
4. Avoid designing a one-storey building on a block that is a majority of two-storeys.
5. Roofline variations exist within the PHA and on a block face. If designing a new building with a mix of one or two-storey buildings that are constructed side by side the new building must incorporate façade design elements that would lessen the height differentiation and strengthen the visual unity of range of heights on the block.
6. Illustrate any sun impacts on the streetscape (sidewalks and public realm spaces) of a new building that is higher than two-storeys.

5.4 BARRIER-FREE/UNIVERSAL DESIGN

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

Guidelines

1. Where the opportunity exists with conservation interventions and there is a need for barrier-free access begin with the National Building Code – Alberta Edition, Standards and Guidelines for the Conservation of Historic Places in Canada and other best practices research and recommendations like, Heritage For All that have been prepared for how provide barrier-free/accessibility to historic resources while minimizing its impact to the integrity and character-defining elements of a building.
2. Barrier-free accesses can be designed and detailed to harmonize with and even enhance its architectural context.
3. Wheelchair ramps should impinge minimally on historic building fabric. Ideally, such features could be removed with no visible traces remaining on a historic building.

5.5 PARKING AREAS, VACANT LOTS, AND SIDEWALKS

Within the PHA there are several lots that have yet to be developed and/or are parking areas visible and accessed from historic streetscapes. As development occurs for both a new building on a site or enhancement of current parking areas within the PHA, i.e. along Highway 3 (23rd and 25th Streets), opportunities to reinforce the historic characteristics of the PHA should be explored as a part of public and private enhancement of the PHA.

Guidelines

1. All parking for new buildings in the PHA must take place at the rear of the building off the lane. No parking is not allowed at the front or side of the building as this will erode the pedestrian ambiance of the historic streetscapes.
2. Parking lots or vacant lots that exist along a streetscape should be framed by fences or screening vegetation (i.e., trees or shrubs) to reduce the amount of "hard" paved surfaces along the streets in the PHA.
3. Sidewalks are public property administered by the Town. Permanent fixtures located on the sidewalk such as benches, ramps and lights will require approval by the development authority and an encroachment agreement with the Operations Director.

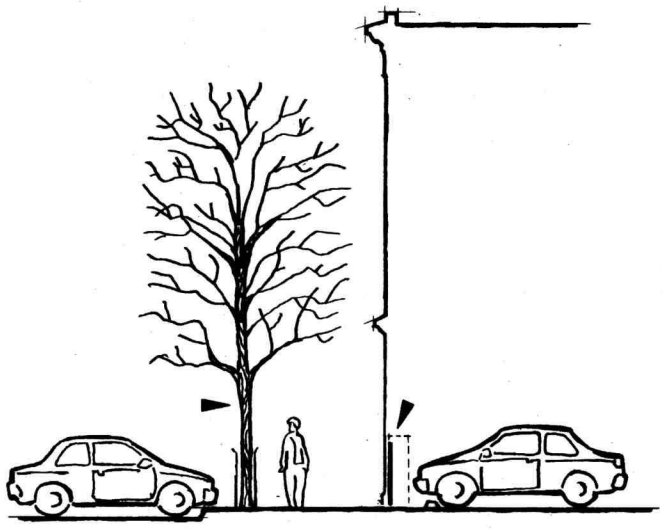


Figure 41: Where an existing parking area aligns a streetscape within the PHA, it should be screened with landscaping or urban features to maintain the character and integrity of the traditional streetscape which included buildings and street parking only.

APPENDIX A: GLOSSARY

A

Architecture: The art and science of designing and building structures, or large groups of structures in keeping with aesthetic and functional criteria.

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

B

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

BHAB: Refers to the Town of Fort Macleod's Built Heritage Advisory Board. It is a board appointed by the Town of Fort Macleod council and governed by a town bylaw. The BHAB ensures that the historical integrity and character of the resources are respected through any possible development or demolition permit applications.

Boomtown: A front wall that extends above the roof of a building, intended to mask it with a more imposing façade.

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 term "bulkhead" refers to the storefront component below the display windows. Bulkheads act as an elevated sill, raising the display area to a more effective viewing height. They also provide a solid kickplate for this particularly vulnerable location.

C

Canopy: A permanent fixture to shelter pedestrians and display goods from adverse weather conditions; a fixed awning which cannot be retracted.

Carrara or Vitrolite Glass: See Structural Glass Veneer.

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, prevent leakage and/or provide waterproofing; sometimes referred to as a mastic.

Cladding: A protective surfacing material (wood, aluminium, etc.) applied over the structural members and sheathing; also referred to as siding.

Classical: Derived from the architecture of ancient Rome or Greece.

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

Column: A relatively long, slender, vertical support; shapes vary according to architectural style but almost always consist of a capital at the top, a long shaft in the middle and often a base at the bottom.

Conservation: See Section 3.1.

Contributing Resource: A historic resource that has been identified within the Provincial Historic Area by the Town, Built Heritage Advisory Group or Provincial Conservation Advisor and have been evaluated for their heritage values and character-defining elements. The contributing resources are resources that have significant heritage value, yet they were not a part of the Provincial Historic Area evaluation of the pre-WWI Edwardian Classical masonry buildings.

Cornice: An ornamental moulding along the top of an entablature or wall; on outside walls of commercial buildings, cornices can top the entire façade (upper or building cornice) and/or the storefront (lower or storefront cornice); used to direct water away from the wall, window or doors below and to visually cap a wall or section of a wall.

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

D

Development Authority: The Development Authority is responsible for making decisions on development permits. See the Town of Fort Macleod Land Use Bylaw.

Display Windows: Display windows are the large glass panes which extend horizontally across the storefront and vertically from the bulkheads to the transoms or cornice. The transom windows may be an integral part of the display window unit or a separate detail. The obvious purpose of the display window is the presentation of merchandise, viewed from the sidewalk by pedestrians.

Downtown Overlay: The area identified within the Town's Land Use Bylaw with additional requirements to maintain and enhance the historic development pattern of the mixture of uses and that may be developed in the downtown area of Fort Macleod. See the Town of Fort Macleod Land Use Bylaw for the Downtown Overlay Map and requirements.

Drip Edge: A groove cut along the underside of a member (as a stringcourse or coping on a wall) to prevent water from running back across it toward the wall; in a wood member, sometimes referred to as a saw kerf.

F

Façade: The front or "face" of a building.

Fascia: The lowest member of a classical cornice; also a horizontal band which is part of an entablature; or a vertical board affixed to the edge of an eave.

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

Form, Scale, Massing: Mass combines with shape to define form. Mass refers to the size or physical bulk of a building, and can be understood as the actual size, or size relative to context. Scale is not the same as size but refers to relative size as perceived by the viewer. This relation is typically established between either familiar building elements (doors, stairs, handrails) or the human figure.

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

G

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

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

I

Intervention: See Section 3.1.

L

Land Use Bylaw: Refers to the Town of Fort Macleod's Land Use Bylaw.

Latex Paint: A low gloss, non-flammable, quick drying water-based paint for use on exterior wood, masonry, etc.

Linseed Oil Paint: A natural product made from flax seeds and natural pigments. It is a longer lasting paint ideal for restoration projects as it resists flaking or peeling.

Lower Cornice: See Cornice.

M

Maintenance: See Section 3.1.

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.

May: Usage of the word "may" means that the guideline is permitted.

Mortar: The binding agent in masonry construction, 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 small, slender secondary vertical or horizontal framing member within a window sash frame which carries and separates panes of glass.

Must: Usage of the word "must" means that the guideline is mandatory or required.

O

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.

P

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

Pediment: A triangular gable.

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.

Preservation: See Section 3.1.

Pressed Metal: Sheet steel or other metal compressed between dies to carry a pattern or other embossed image; generally used as a decorative finish.

Primary Sign: The principal and dominant sign identifying a ground-level business and located on or attached to the building in which such business is located.

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 increase adhesion of finish coats of paint.

Provincial Historic Area Overlay: An area identified by the Provincial Historic Area of Fort Macleod, as enacted by Alberta Regulation 158/1984 (Provincial Historic Area Establishment Regulation). The provincial regulation established the overlay boundary within the Town's Land Use Bylaw which contains additional requirements to maintain and enhance the historic development pattern. See the Town of Fort Macleod Land Use Bylaw.

"Punched" Design Windows: A window style as a part of the exterior building design that punches a rectangular frame into the side of a building, then sets in a separate window. Opposed to a string of connected windows the window appears like it has been "punched" individually into the building façade. There is then brick or some other material filing the space between the two punched windows establishing a window rectangular and separated window pattern on the building façade.

Putty: Flexible compound, commonly a mixture of powdered chalk and linseed oil, used to seal wood prior to painting and glazing in windows.

R

Recessed Entrances and Doors: Entrances for historic buildings were recessed for several functional reasons. By recessing the main door in an alcove, the visibility of the display window area was increased, especially from the vantage point of a pedestrian on the sidewalk. In addition, the recess provided an area where the door could swing out without encroaching on the sidewalk, and a small shelter for customers to view the display in unfavourable weather.

Rehabilitation: See Section 3.1.

Repointing: The process of removing about 20mm of deteriorated mortar from the joints of a masonry wall and replacing it with new compatible mortar.

Restoration: See Section 3.1.

Roofs: The roofs of the early Boomtown buildings were usually covered with sawn cedar shingles which gave the buildings a unique colour and texture. As time went on, the masonry buildings that replaced the early wooden settlement buildings were built with flat roofs covered with a continuous membrane of tar or bitumen on a base of felt paper.

S

Sand Blasting: Cleaning a surface (masonry, metal, etc.) with sand under high pressure to remove dirt, rust or paint, or to intentionally decorate it with a rough texture or by exposing underlying aggregate; sometimes referred to as dry grit blasting.

Sash: A frame that holds glass in a window; located in the larger window frame.

Secondary Sign: A sign, other than a primary sign for a business, which identifies or draws attention to such business or advertises the goods or services offered by such business.

Shall: The use of a "shall" statement in regulations means that it is a mandatory requirement.

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.

Should: "Should statements" read more as a recommendation allowing those affected by the regulations to make their own judgment about what they will do to meet the recommended practice and be ready to defend their actions where necessary.

Siding: See Cladding.

Signage: Loosely defined as any publicly displayed information that is presented in the form of words, symbols and/or pictures. See the Land Use Bylaw for additional requirements.

Signband, Signboard: A prominent exterior display surface used for identification and advertising, located between the storefront windows and cornice; often signboards are designed together with storefront cornices.

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.

Spalling: The outer flaking of brickwork, stone, and concrete due to expansion forces of frost, chemical action or building settlement; the expansion of some mortars (usually hard Portland) used in repointing; can also cause spalling.

Structural Glass Veneer: A highly polished, opaque glass usually 8-9 mm thick (5/16 inches); usually applied as panels (or sheets) directly to a building with an adhesive; sometimes referred to by trade names such as Carrara or Vitrolite; it was popular in the 1930s – 40s and it is no longer manufactured, but matching material can be obtained from some window glass distributors.

Stucco: A cement-like, textured material used for the exterior covering of a wall.

T

Terra Cotta: Decorative, fine-grained, hollow clay units which are fired in moulds.

Transom (Window): The term transom refers to the group of windows located above the display windows and doors, whose purpose is to provide natural light for the shop interior. In the case of door transoms, they were often hinged for ventilation. Commonly, transoms were fitted with clear, decorative or prism glass.

U

Upper Cornice: See Cornice.

Upper Windows: The upper windows on historic commercial buildings containing two or more storeys were generally wood double-hung windows installed with the purpose of providing light and ventilation to the upper storey living spaces.

V

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, etc. which provides a decorative, durable surface over a wall's structural framework.

W

Water Table: A projecting belt course, incorporating a drip, located above the foundation to direct water away from it.

APPENDIX B: TECHNICAL RESOURCES

Government Agencies

The agencies below can provide further technical information on the rehabilitation of building façades or assistance on issues regarding development within the Provincial Historic Area.

Alberta Culture, Historic Places Stewardship [Heritage Conservation Advisors] Old St. Stephen's College
8820 – 112 Street, Edmonton, Alberta T6G 2P8 Phone: 403-618-4180
Fax: 780-4275598
Web: https://www.alberta.ca/heritage-conservation-advisers#jumplinks-1

Heritage Notes Series

Alberta Community Development's Heritage Notes provides guidance on historic resource management and architectural preservation. The series is available through the Historic Places 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 Alberta Historic Resource Consultants Contact List

A list of qualified consultants experienced in fulfilling the Historical Resources Act requirements, such as the conduct of impact assessments, excavations, preparation of documentation recording historic resources, and applications for Historical Resources Act clearance can be found as follows: https://open.alberta.ca/publications/list-of-alberta-historic-resource-consultants

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.

APPENDIX C: BIBLIOGRAPHY

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