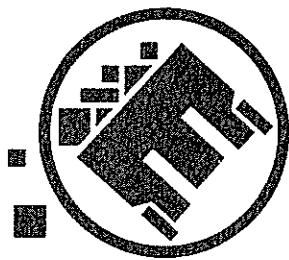


# DESIGN GUIDELINES

The Crowsnest Pass  
Historic District



CROWSNEST PASS  
**ECOMUSEUM TRUST**

---

The Alberta Historical Resources Foundation

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# **THE CROWSNEST PASS HISTORIC DISTRICT GUIDELINES**

**Produced by The Alberta Main Street Programme  
a programme of  
The Alberta Historical Resources Foundation  
with the assistance of  
Alberta Culture and Multiculturalism  
and  
The Heritage Canada Foundation**

in consultation with

**The Crowsnest Pass Main Street Advisory Committee  
and  
The Ecomuseum Trust Society**

Written by: Robert Graham

Contributors:  
Robert Hirano Architect  
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David Wagner Architect

Editor in chief: Robert Graham

Layout: Simonetta Acteson

**Copies of this document are available from:**

The Crowsnest Pass Main Street Project Office  
The Municipality of Crowsnest Pass  
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**DESIGN GUIDELINES FOR THE CROWSNEST PASS  
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**ALBERTA MAIN STREET PROGRAMME**

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**DESIGN GUIDELINES FOR THE HISTORIC DISTRICT**

---

**SECTION 1**

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**BACKGROUND**

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## SECTION 1

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### BACKGROUND

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#### 1.1 THE HISTORIC DISTRICT

##### Main Street

In September, 1987, the Municipality of Crowsnest Pass signed an agreement with the Alberta Historical Resources Foundation to join the Alberta Main Street Programme. The programme supplies assistance to communities that have made a strong commitment to maintaining, enhancing and preserving the heritage resources within their downtowns while improving the financial viability and vitality of these historic commercial districts. The agreement included a commitment to develop design guidelines and to make or amend bylaws, in so far as there is legislative enablement, for their implementation.

##### Historic District

In April 1988 The Minister of Culture and Multiculturalism formally declared The Municipality of Crowsnest Pass to be the province's first historic district of the Alberta Historical Resources Foundation's Historic District Programme. The Crowsnest Pass Ecomuseum Trust Society and The Municipality are the signatories to the Historic District Agreement. The Crowsnest Pass Main Street project is one component of the Ecomuseum Trust Society's historic district initiative.

The objectives of the Historic District Programme are:

- To assist in the rehabilitation and ongoing preservation of the heritage resources within the district;
- To aid in the coordination and orderly development of the district in order to enhance its heritage value;
- To interpret and promote the cultural heritage of the district;
- To improve the public's appreciation and understanding of the heritage values within the district; and
- To promote cultural tourism as a major component of an economic development strategy for the district.



## 1.2 EXISTING DESIGN REVIEW MECHANISMS

The Historic District Guidelines for the Municipality of Crowsnest Pass are intended to establish the intent for new design and to protect the unique character of the historic district by setting standards for treatment of heritage properties and sites.

### **Development and Building Permits**

Subject to the provisions of the Land Use Bylaw of the Municipality of Crowsnest Pass, "development" includes a change in use of lands or buildings thereon and the construction, additions to or alterations of buildings and other structures as well as signs, fences, in-home occupations, move-in buildings and mobile homes as defined in the Land Use Bylaw.

### **Cemetery Bylaw**

No person(s) shall be permitted to do any work, excluding cleaning or general maintenance, in the cemetery until a work permit has been obtained from the Municipality.

### **Ecomuseum Trust**

**These guidelines set standards for use by The Ecomuseum Trust Society in its review of new development and all demolitions.**

## 1.3 THE HISTORIC DISTRICT AND CULTURAL TOURISM

In recent year's residents of The Crowsnest Pass have sought to strengthen the special identity of their municipality by preserving and interpreting the rich heritage that exists in the district. The Municipality contains a collection of buildings, industrial sites and cultural landscapes spanning ninety years, that form an important link with Alberta's past. These heritage resources represent a significant opportunity for the Municipality to market the district as a national cultural attraction. Districts and the buildings within them cannot be preserved unless a solution is found to restore their economic viability. The Municipality has recognized this fact and has, with the assistance of The Alberta Main Street Programme and The Historic District Programme, undertaken a programme of restoration, rehabilitation and interpretation of heritage resources as one component of a cultural heritage tourism initiative.

## 1.4 WHY GUIDELINES?

When The Municipality of Crowsnest Pass signed the Alberta Main Street Agreement with the Alberta Historical Resources Foundation in 1987 and the Historic District Agreement in 1988, they formally recognized their concern with the historic character of the district. They realized that the treatment of heritage resources affects the community as a whole and that questions of visual quality need to be answered in ways that enhance the districts historic character in order to preserve its unique identity and foster the growth of cultural tourism.

## THE GUIDELINE PROCESS

The guidelines were developed by the Crowsnest Pass Main Street Advisory Committee; Brad Lucas, Main Street Coordinator and Robert Graham, Director of the Alberta Main Street Programme in collaboration with the Ecomuseum Trust Society. The guidelines were developed to assist property owners to develop designs for appropriate physical improvements within the historic district. The guidelines are also intended for use by Municipal Council and the Regional Planning Commission to assist them in their review process for development within the historic district.

## PUBLIC MEETING AND WORKSHOPS

Alberta Main Street undertook a series of public work sessions in which goals and objectives were established, major design issues identified, and the visual character of the district was analyzed. Many of the recommended policies and guidelines in this book are a direct result of these public contributions.

## WHAT GUIDELINES CAN AND CANNOT DO

Design guidelines offer the opportunity for the Municipality of Crowsnest Pass to protect the unique character of the municipality by setting consistent standards of visual quality for the historic district.

**Specifically, the design guidelines have been developed to:**

- Indicate the approaches to design the Crowsnest Pass wishes to encourage and which it wishes to discourage;
- Help reinforce the character of the historic district;
- Improve the quality of new development;
- Protect the value of public and private investment which could be threatened by the results of poorly managed development;
- Preserve the integrity of historic main street areas by discouraging new construction that imitates period styles and suggest "false history";
- Provide a rational basis for decisions of the Municipal Planning Commission with regard to signs, rehabilitation of historic buildings and new development;
- Serve as a tool for property owners, designers and their clients to use in making preliminary design decisions; and
- Increase public awareness of design issues and options.

**Design guidelines cannot:**

- Limit new development or regulate where development takes place. They address only the visual impact of development;
- Control how interior space is laid out or used. **The guidelines deal only with the exterior visible portions of the building;**
- Serve the same legal purpose as a design review bylaw. Guidelines are not laws. They outline through the use of design ideas and illustrations the criteria to be used by The Ecomuseum Trust in making recommendations to the Municipal Planning Commission.

## **1.5 HOW TO USE THESE GUIDELINES**

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

**These guidelines outline important maintenance, design and development issues and Section 2.3, The Character of The Crowsnest Pass, should be reviewed by anyone proposing to undertake any work within the Crowsnest Pass Historic District.**

The guidelines may be used in two ways:

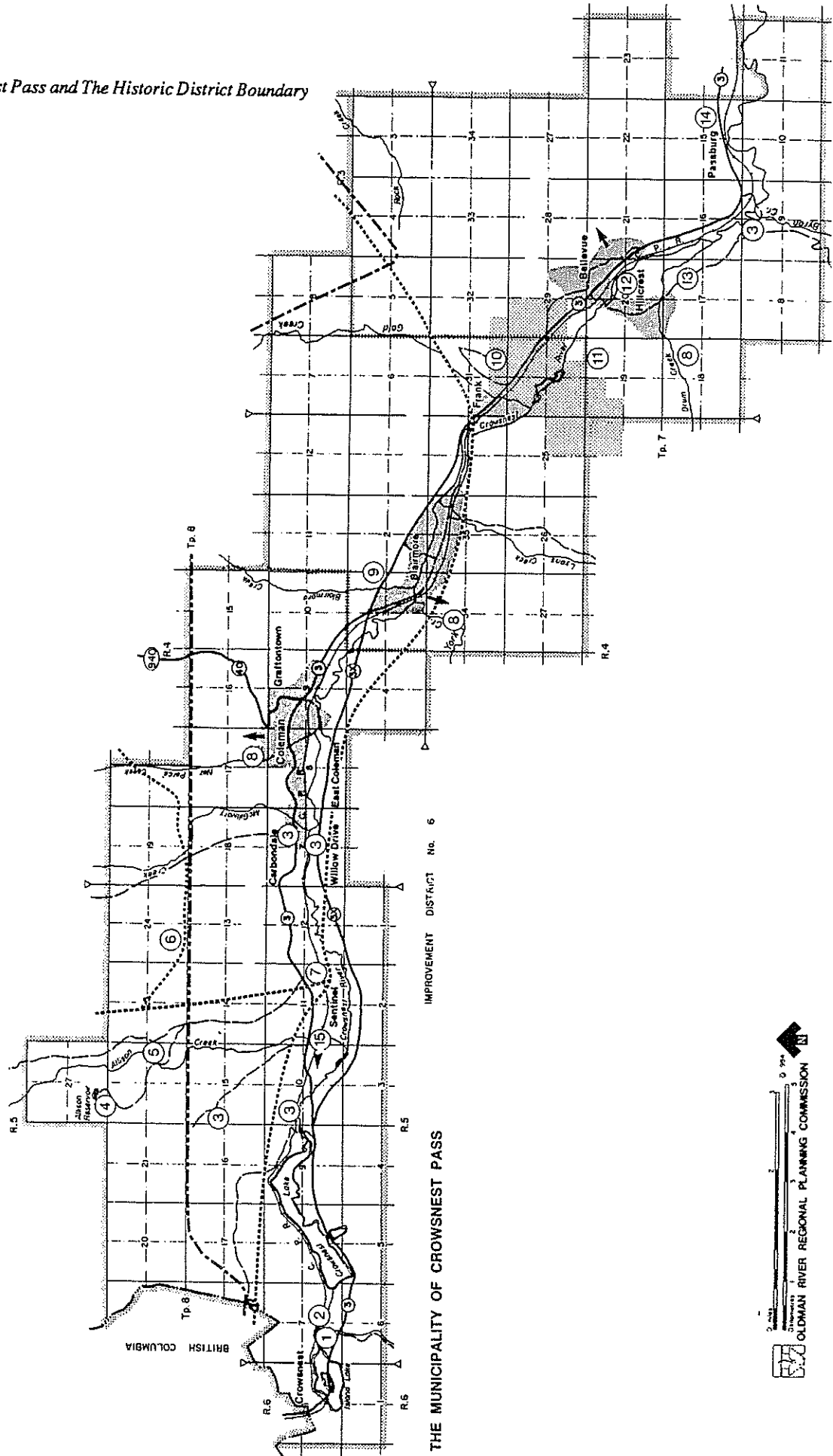
### **1. Signs, Awnings, Paint, Repair of Materials**

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

### **2. Commercial and Residential Facade Improvements or New Construction**

To review issues such as the appropriate design response to the restoration/rehabilitation of a facade the reader should review: Section 2.5.1, The Variety of Architectural Styles; 2.6.1, Variety of Housing Styles and Section 3, The Buildings in the District, for a discussion of the principles of facade restoration/rehabilitation. For new construction the reader should review Section 2 The Character of the District and then turn to Section 4, New Construction in the District for a review of principles and guidelines.

Fig. 1  
The Municipality of Crownsnest Pass and The Historic District Boundary



# **ALBERTA MAIN STREET PROGRAMME**

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## **DESIGN GUIDELINES FOR THE HISTORIC DISTRICT**

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### **SECTION 2**

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#### **THE CHARACTER OF THE HISTORIC DISTRICT**

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## SECTION 2

# THE CHARACTER OF THE HISTORIC DISTRICT

## INTRODUCTION

The unique character of The Crowsnest Pass Historic District is a product of the interactions of man and the native landscape over the past century. Although archeological records of man's presence in the Historic District date to 11,000 B.C., this document addresses only man's interventions dating from the completion of the Canadian Pacific southern line in 1898.

### 2.1 HISTORY OF COMMUNITY DEVELOPMENT: Evolution of Town Sites

The completion of the Canadian Pacific Railway southern line through The Crowsnest Pass in 1898 spurred the establishment of a coal mining industry and the development of townsites adjacent to the mines.

#### Frank

The Town of Frank was established in 1901 to support the Canadian American Coal and Coke Company's Blairmore Springs Mine. A small section of the townsite was destroyed in The Frank Slide disaster of 1903. Surviving buildings were moved to their present locations in 1916 and today the original townsite of Frank is marked only by a standpipe.

#### Blairmore and New Townsite

The Town of Blairmore was established in 1902 supporting the West Canadian Collieries Limited, later the Greenhill Mine. In 1920, the Greenhill commercial complex or "New Townsite", was established west of the original townsite to support the opening of the new Greenhill Mine.

#### Coleman

The Town of Coleman was laid out in 1903 to support the International Coal and Coke Company and was incorporated as a village in 1904 and a town in 1910.

#### Bellvue/Hillcrest

Bellvue was established in 1903 for West Canadian Collieries Limited and The Village of Hillcrest in 1905 to support the Hillcrest Coal and Coke Company.

These one industry towns grew and their fortunes improved and declined with the cyclical variations in the coal industry. Coleman's development was arrested in 1918 with the collapse of the coke market and, although fortunes waxed and waned before the final closure of the collieries in 1933, the townsite did not see any significant new development. The closure of the

Hillcrest Mine in 1939 froze commercial development and similar effects were felt in Bellvue with the closure of the Bellvue Mine in 1957. Blairmore has been the largest centre in The Pass since 1908, and by the 1980's, after amalgamation, definitively emerged as the commercial centre of the area. The Greenhill Mine in north Blairmore closed in 1938.

## **2.2 SENSE OF PLACE: The Survey and the Landscape**

The five communities of The Crowsnest Pass were laid out as "company towns". The dominance of the industry's rail lines in the proposed townsites, the lack of any designated amenity space and the layout of lots in the floodplains of watercourses clearly indicates the singular focus of the coal mining companies.

Standard lots of 25 or 30 feet by 110 feet predominate in all surveys with some 40 or 50 foot frontages to accomodate institutional, community or company interests. With the exception of former Victoria Street (present day Main Street) of Blairmore, no differentiation was made between commercial and residential area road allowances. The subtle differences between these areas in the five communities today is the result of differing setbacks from the property lines established during the development period.



Fig. 2  
Bellevue Townsite Survey of 1909

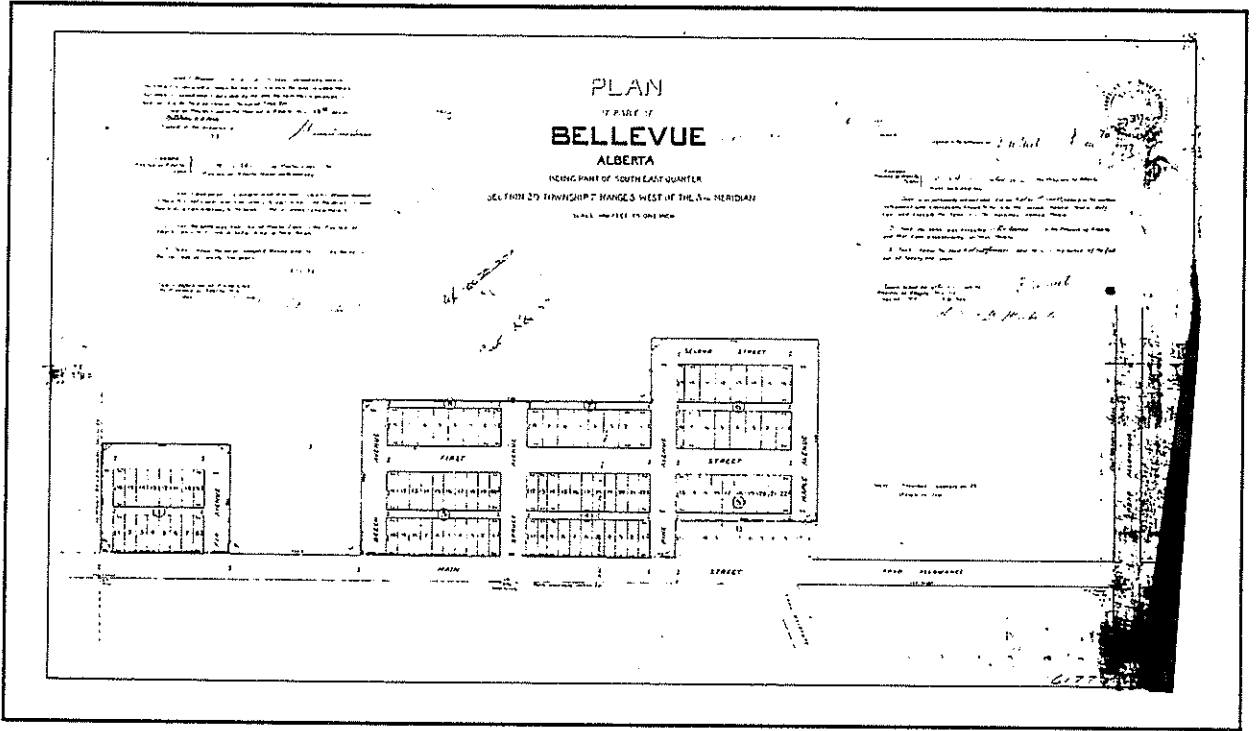


Fig. 3  
Hillcrest Townsite Survey of 1907

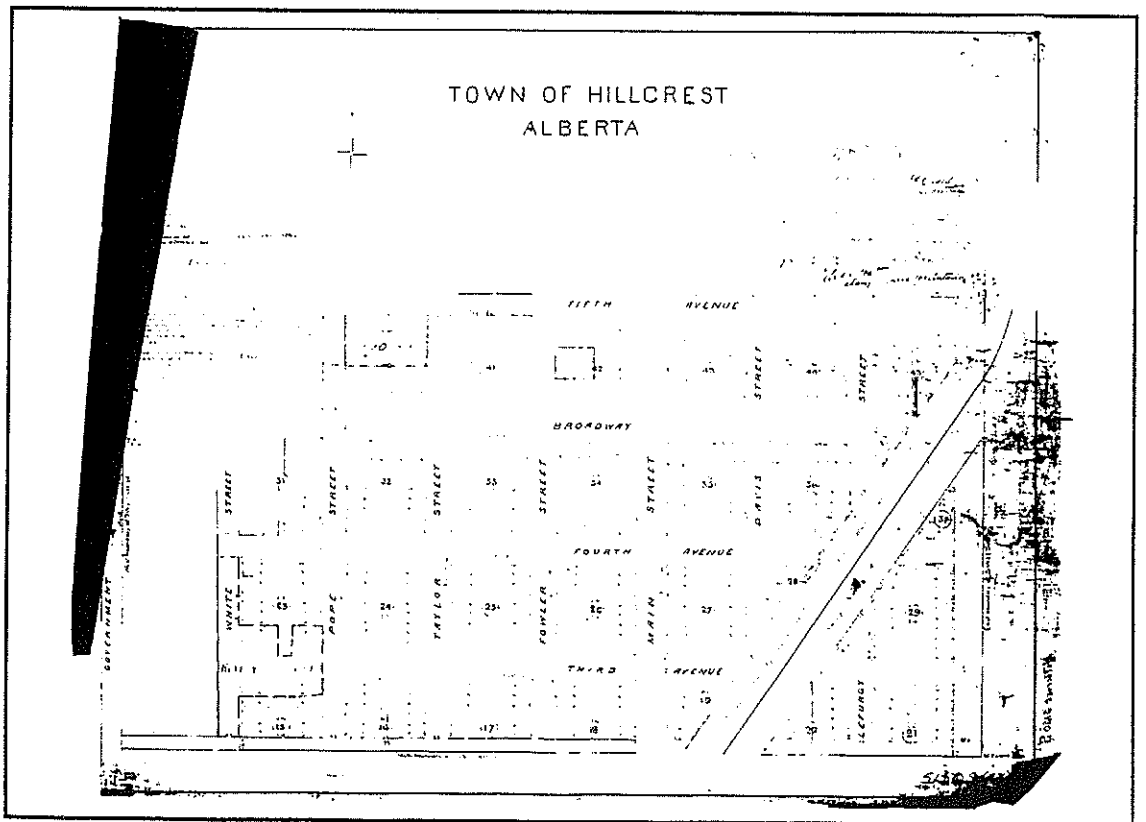


Fig. 4  
City of Blairmore Survey of 1902

Note lots laid out in  
streams, lowlands  
and floodplains.

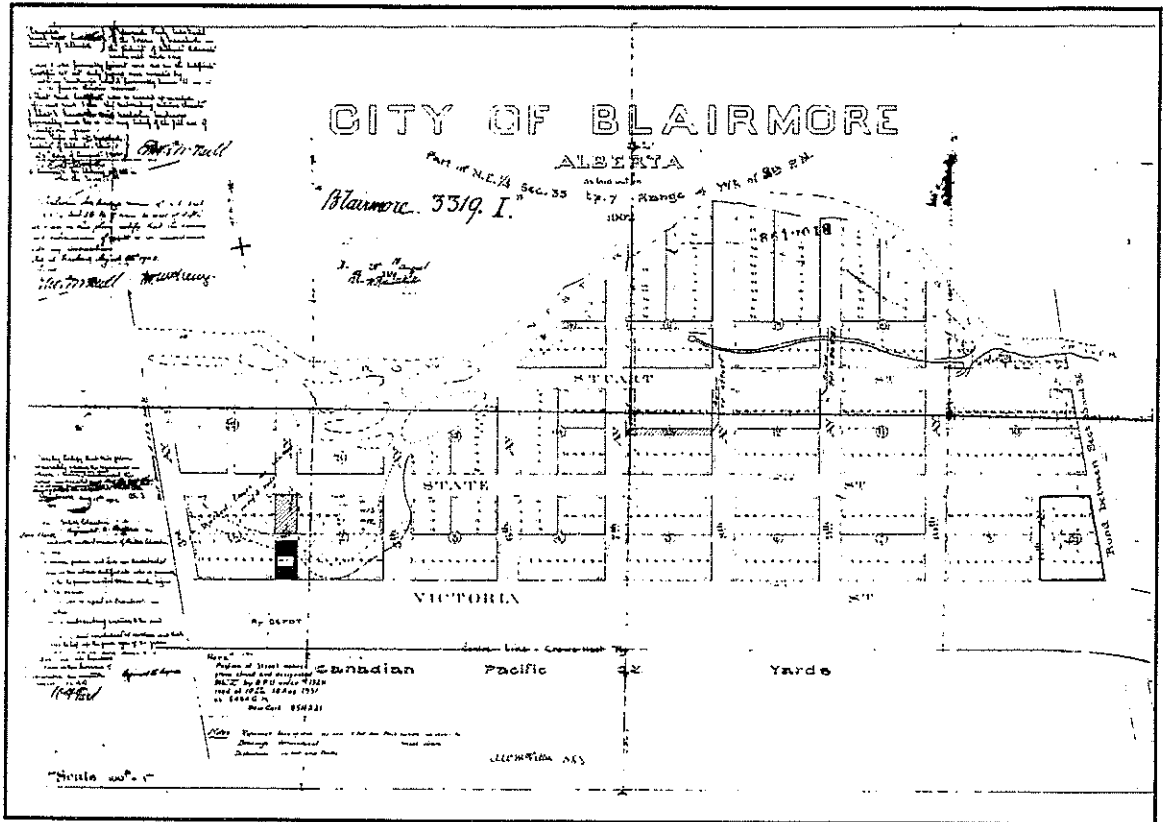


Fig. 5  
Coleman Townsite N.W.T. Survey 1905

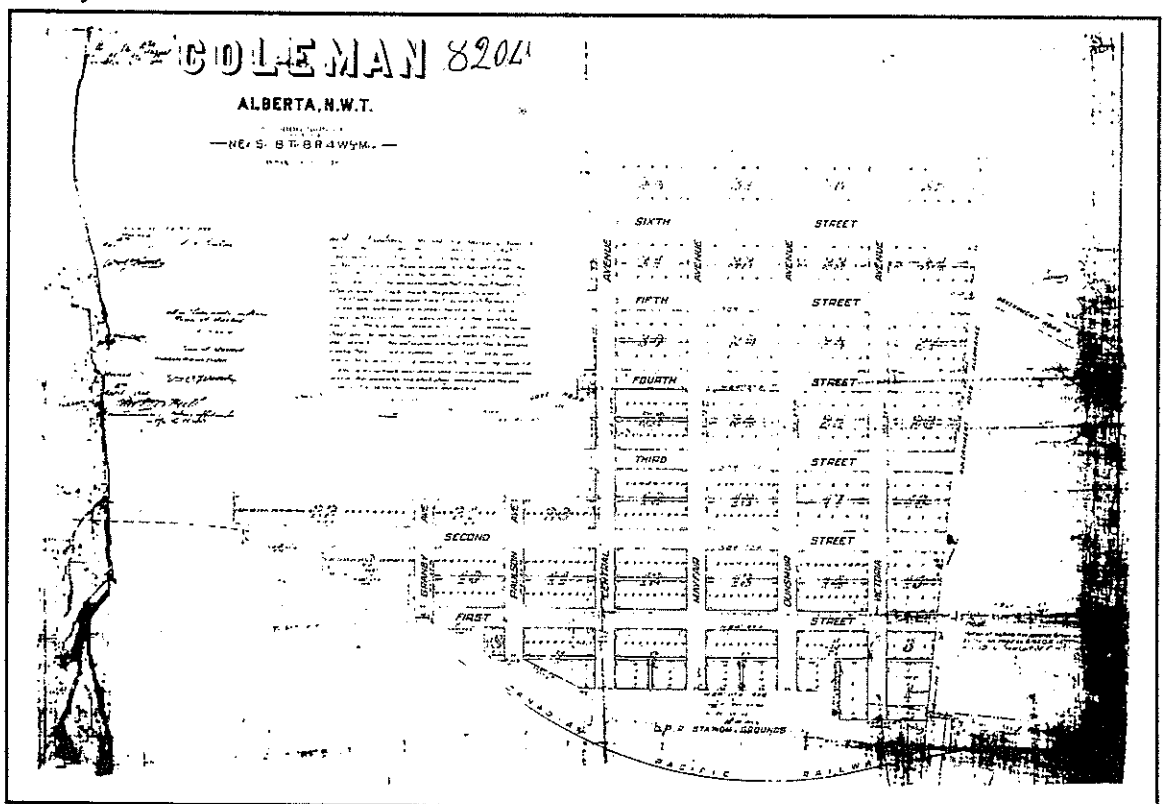
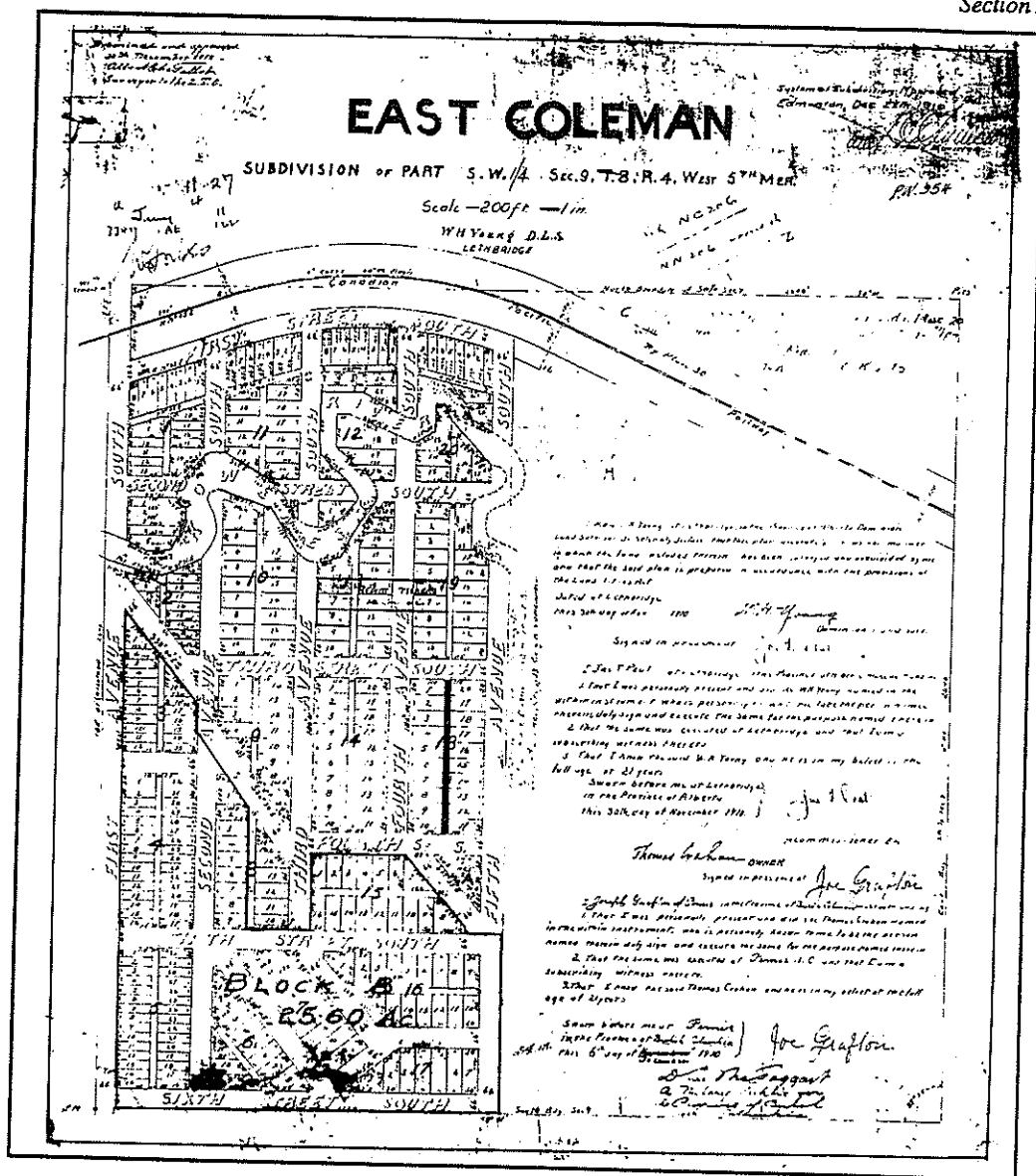


Fig. 6  
East Coleman Survey 1910



## 2.3 THE CHARACTER OF THE HISTORIC DISTRICT

### 2.3.1. MAIN STREETS

The purpose of this section is to identify individual elements which collectively define the character of the district. In turn, this information will be used as a reference for the guidelines on decisions regarding building rehabilitation, proposed new development and the appropriate treatment of the public environment in the historic district.

## The Character of the Historic District continued

### Bellevue

In 1917 and again in 1924, fires swept through the town centre of Bellevue. With two or three exceptions, all existing buildings on Bellevue's Main Street date from one or other of these events. Many woodframe buildings throughout the community pre-date these fires. Despite alterations to the buildings, the character of the streetscape of Bellevue remains essentially the same as it did in the 1930's.

Fig. 7  
Bellevue, Main Street circa 1960

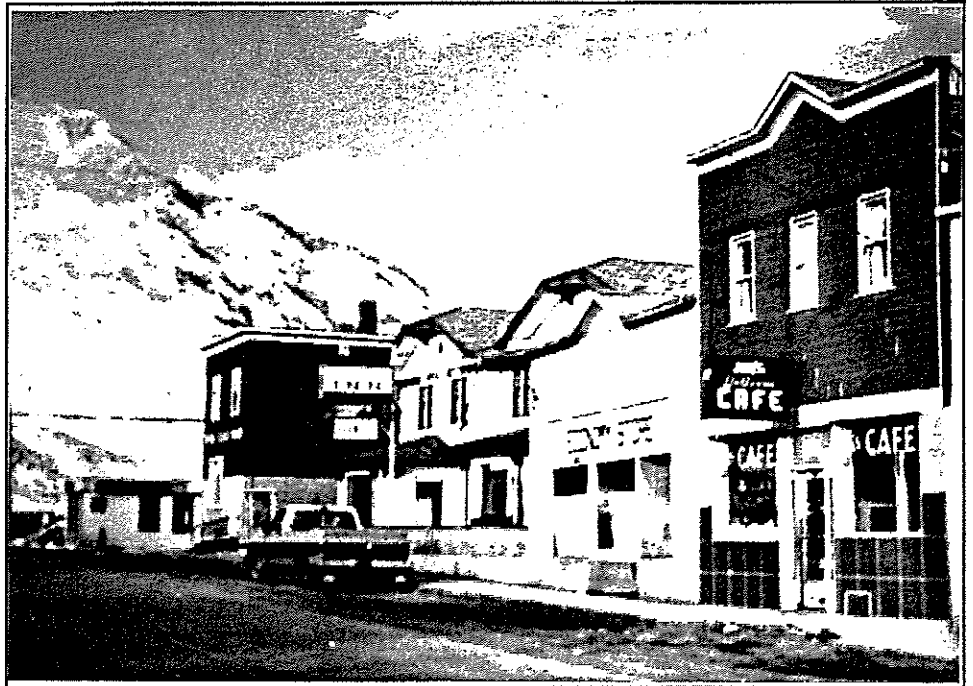
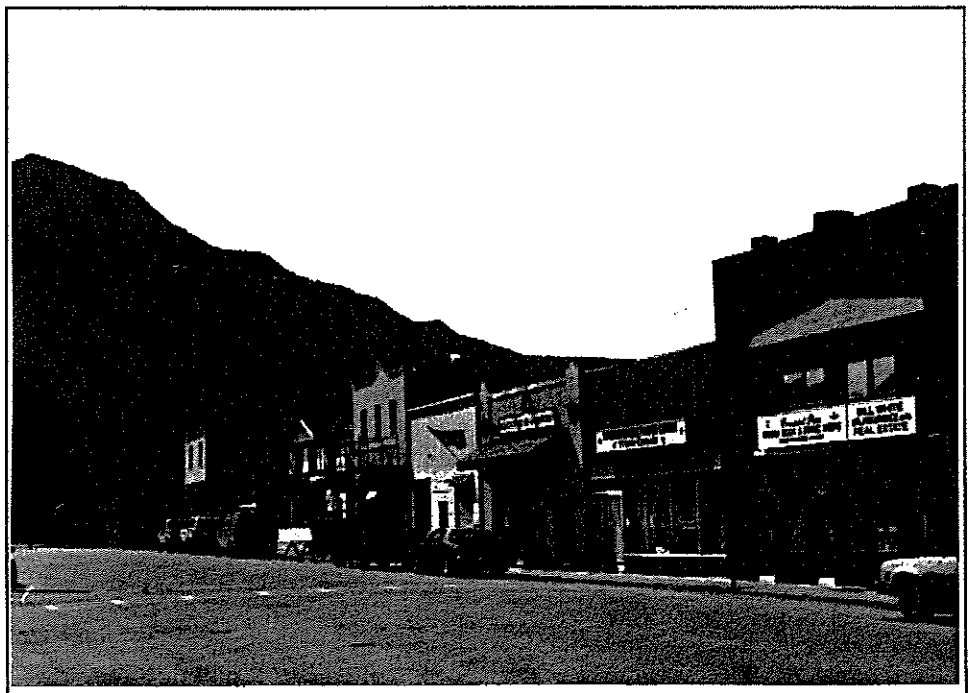


Fig. 8  
Main Street Bellevue looking to Frank  
Slide 1990



## Hillcrest

When the Hillcrest Mine closed in 1939 development was arrested in the core area of the town. Despite demolitions and alterations to individual buildings, the character of the community as it was in the 1920's and 30's is still evident.

Fig. 9  
Hillcrest (n.d)  
Arrows indicate the Hillcrest General Store and the miners path. The store was used as a morgue after the Hillcrest Mine disaster on June 19, 1914.

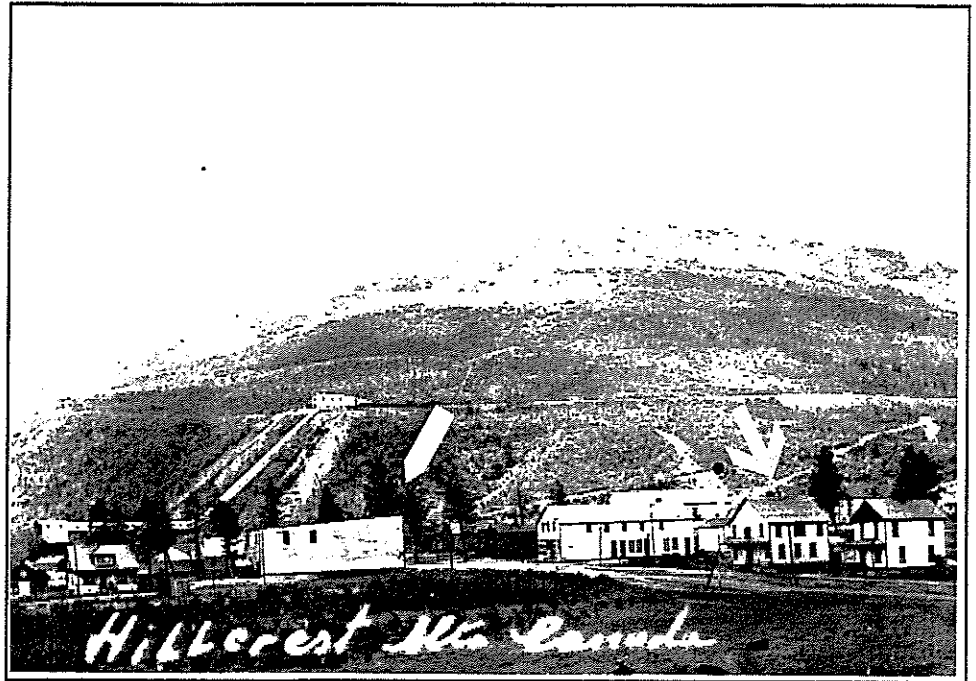
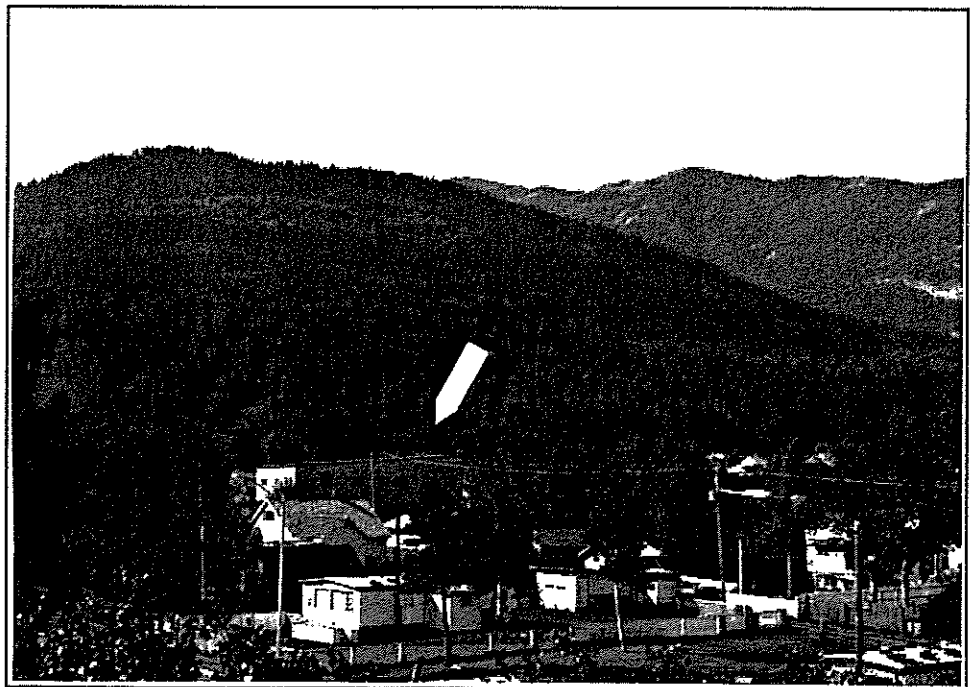


Fig. 10  
Hillcrest, 1990  
Arrow indicates the Hillcrest General Store that still dominates the town centre.



## The Character of the Historic District continued

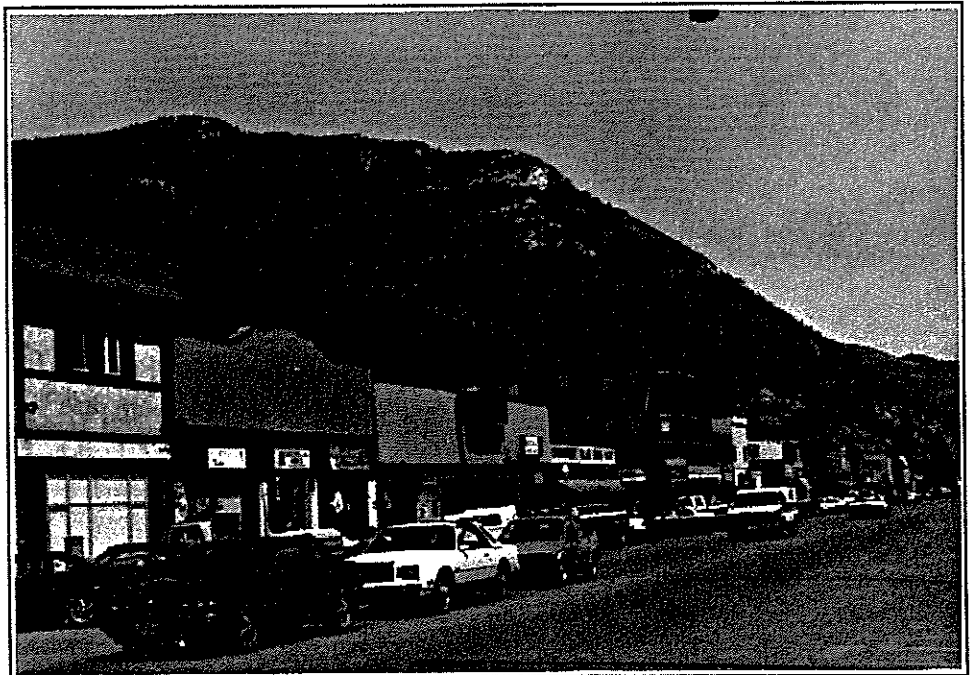
### Blairmore

The oldest of the mining communities, Blairmore, had come into its own as the commercial centre of The Crowsnest Pass by 1908. The main street commercial strip, 20th Avenue, parallels the CPR line and dates largely from the 1905-1914 period, with some infill of later periods. Despite alterations and new development, the character of the 1930 period streetscape is still clearly evident.

*Fig. 11*  
*Blairmore main street circa, 1920*  
*(Glenbow Archives)*



*Fig. 12*  
*Blairmore main street, 1990*



## Blairmore: The New Townsite (Greenhill Complex)

Begun in 1920, due to the financial success of the Greenhill Mines, the character of the townsite remains much as it did in the 1920's when it was constructed by Italian builder Enrico J. Pozzi. Pozzi was responsible for more than seventy commercial, institutional and residential buildings in Blairmore.

Fig. 13  
Greenhill Complex, 1925  
(Glenbow Archives)

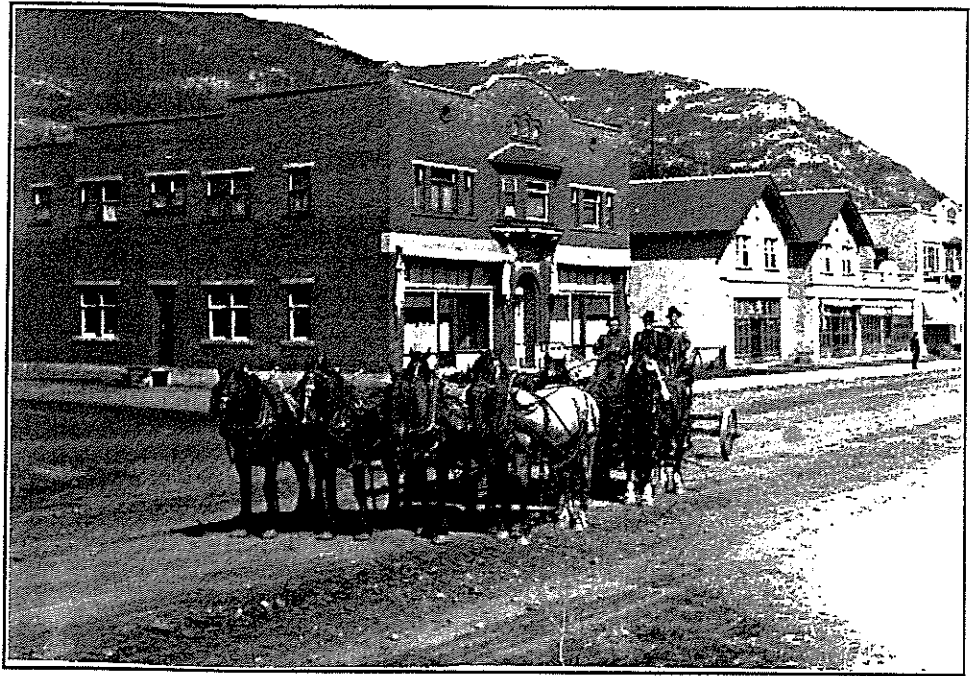
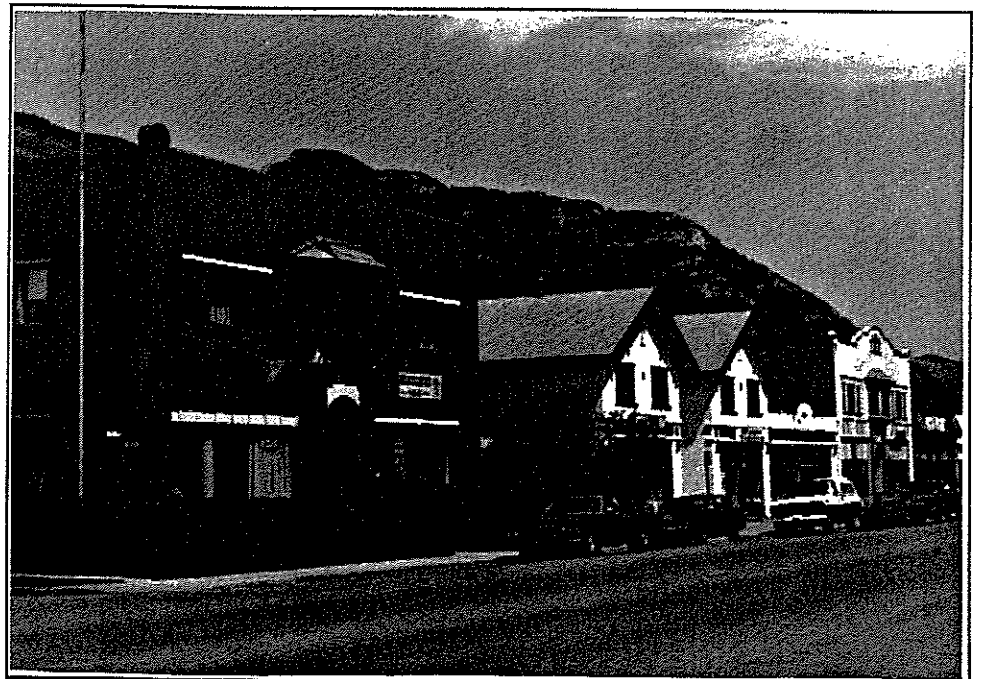


Fig. 14  
Greenhill Complex, 1990



## The Character of the Historic District continued

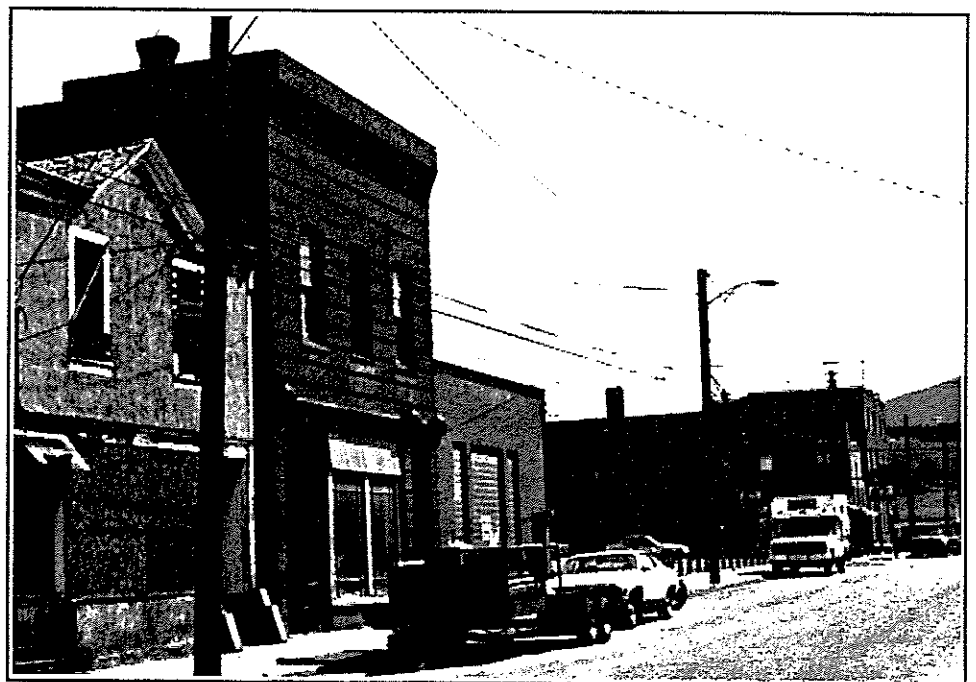
### Coleman

Coleman's main street area clearly reflects the communities development between 1904 and 1912. Main Street Coleman was, until recent demolitions due to fires, one of the most complete examples of a boomtown streetscape dating from the pre World War I period.

*Fig. 15*  
*Coleman, 1912*



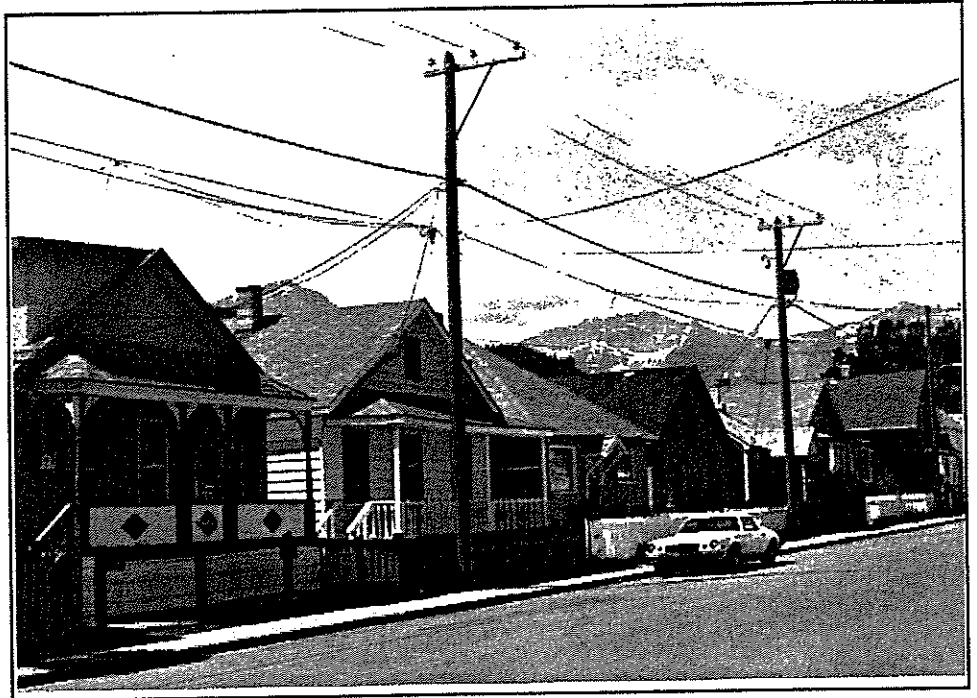
*Fig. 16*  
*Coleman, 1990*



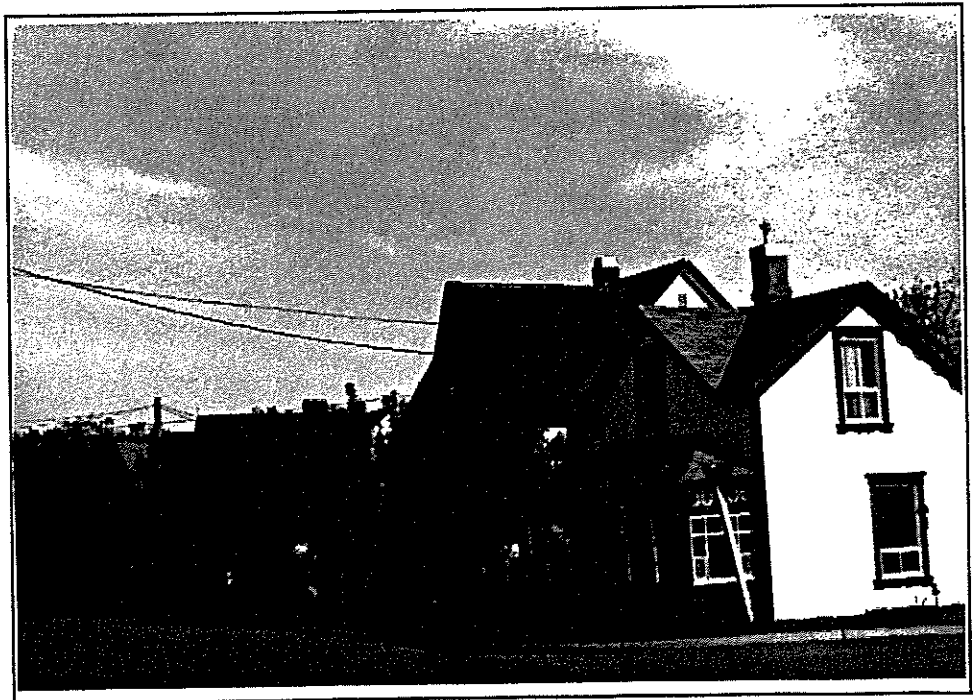


### 2.3.2 RESIDENTIAL AREAS

*Fig. 17  
West Coleman, 1990  
Miners cottages, with six foot setbacks  
from the property line, characterize this  
West Coleman streetscape.*

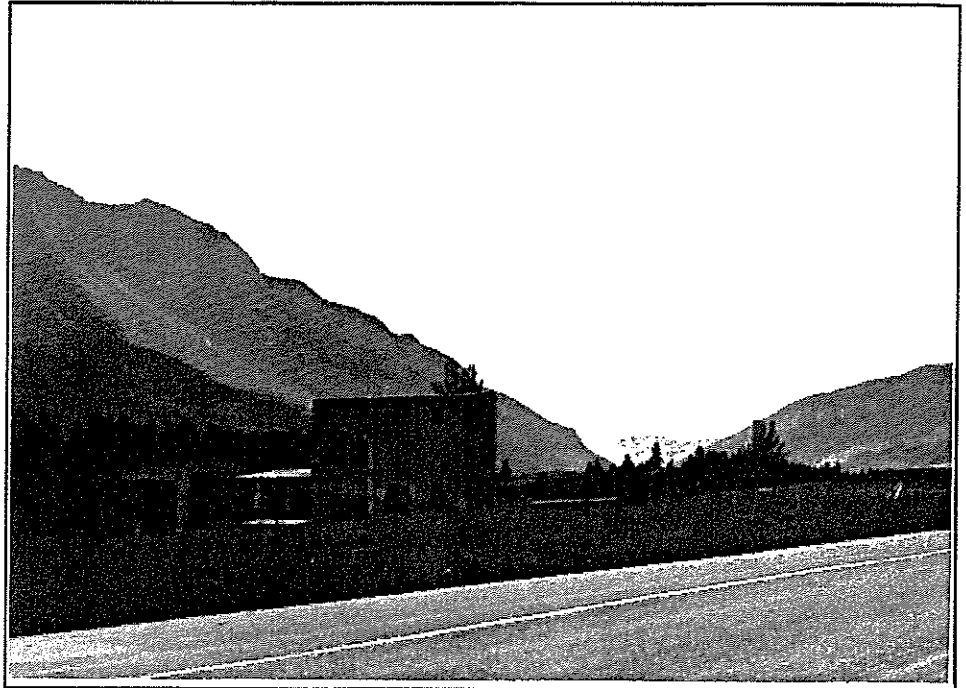


*Fig. 18  
Blairmore, 1990  
Streetscape of middle and upper  
income homes. The house in the fore-  
ground dates to 1902 and was  
originally a maternity home.*

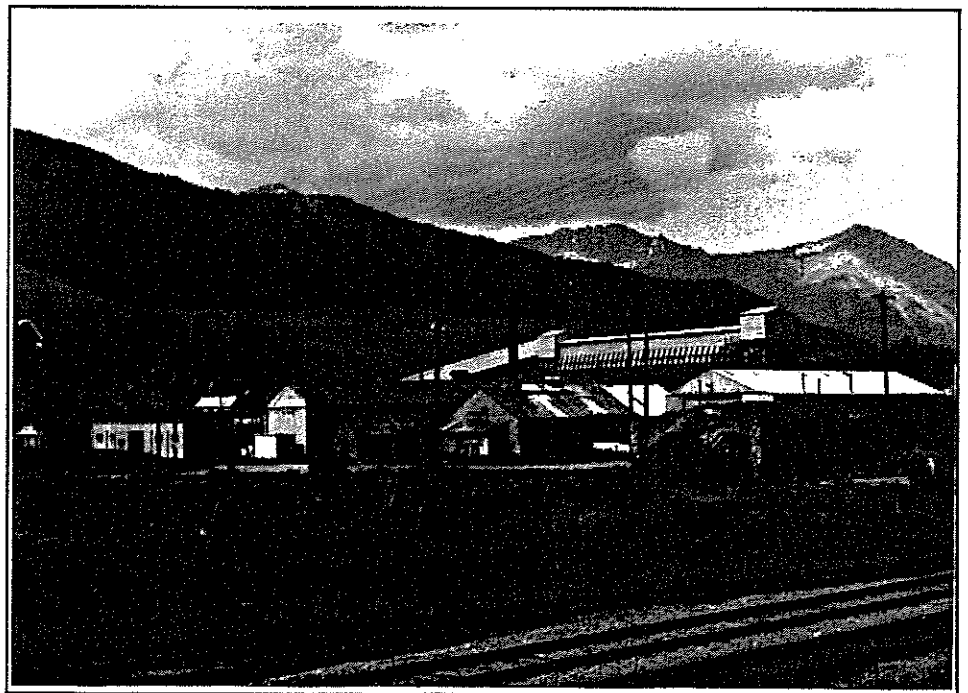


### 2.3.3 INDUSTRIAL SITES

*Fig. 19*  
*Highway 3, 1990*  
*The Mowhawk Tipple (n.d)*



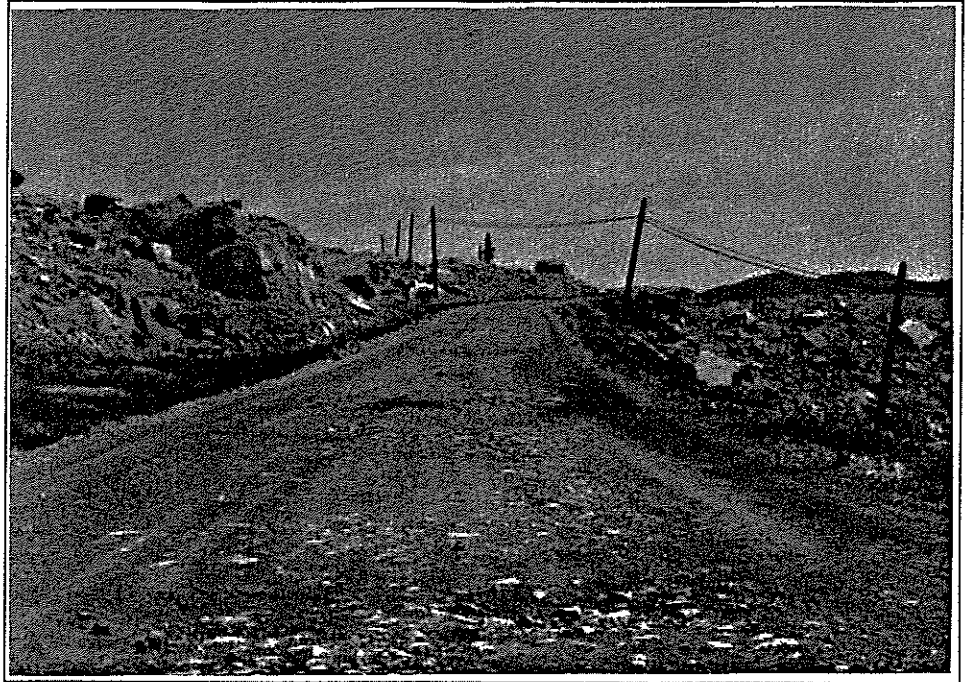
*Fig. 20*  
*Coleman, 1990*  
*The Coleman Collieries and remains of*  
*the Coke Ovens.*



### 2.3.4 LINKAGES

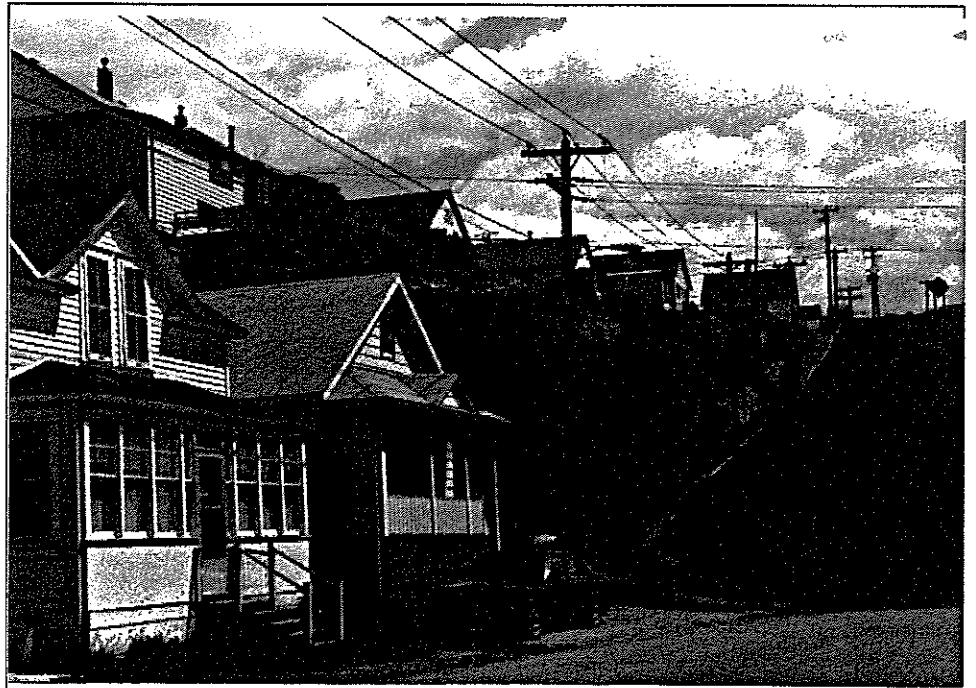
#### Roadways

Fig. 21  
Frank/Hillcrest, 1990  
The old (second) Frank Slide Road, (n.d)



#### Pathways

Fig. 22  
Coleman, 1990  
Miners Path. (right of centre)  
descending hill.



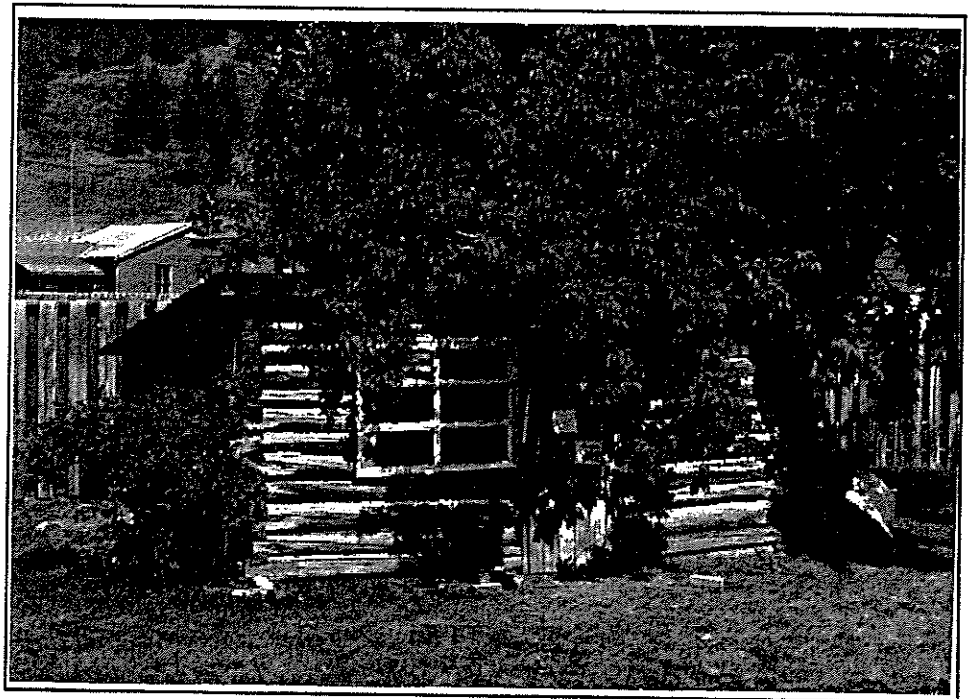
## 2.4 THE BUILDINGS: An Overview Survey By Historic Occupancy

The Crowsnest Pass Historic District contains a unique collection of buildings that were built for or have served a wide range of functions over the past eighty years. The unique feature of the district, in the context of the Province of Alberta, is the fact that the majority of these buildings from the historic era (1900-1939) are still standing and most are still in use (although many no longer serve the purpose for which they were built).

This brief survey is intended as an overview of the wide range of functions the buildings served in the historic period and summarizes the types of uses by category: commercial; residential; institutional; administrative and industrial. The research required to develop a definitive survey of buildings by historic occupancy was outside the scope of this document.

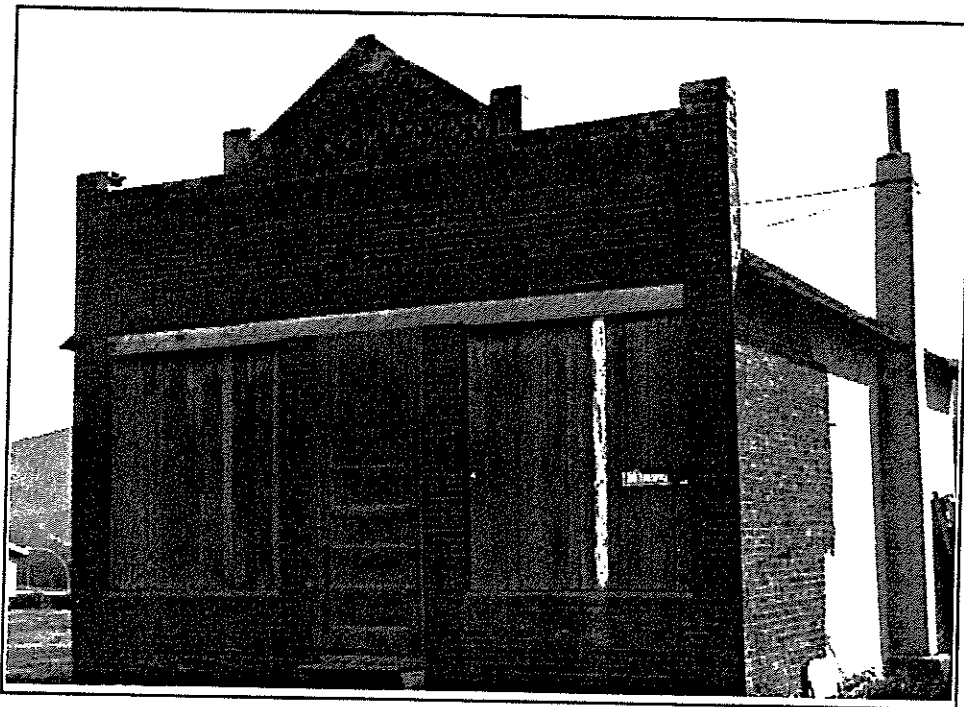
### Settlement Period: Residential

*Fig. 23*  
*Blairmore, 1990*  
*Log Cabin (n.d.) retrofitted with a*  
*window.*



## COMMERCIAL BUILDINGS

*Fig. 24  
Bellvue, 1990  
Vacant brick retail commercial store  
(n.d)*



*Fig. 25  
Bellvue, 1990  
Former Royal Bank (1911) retrofitted  
with vinyl siding.*



Fig. 26  
Blairmore, 1990  
Former Catonio Brothers grocery store  
(1929).

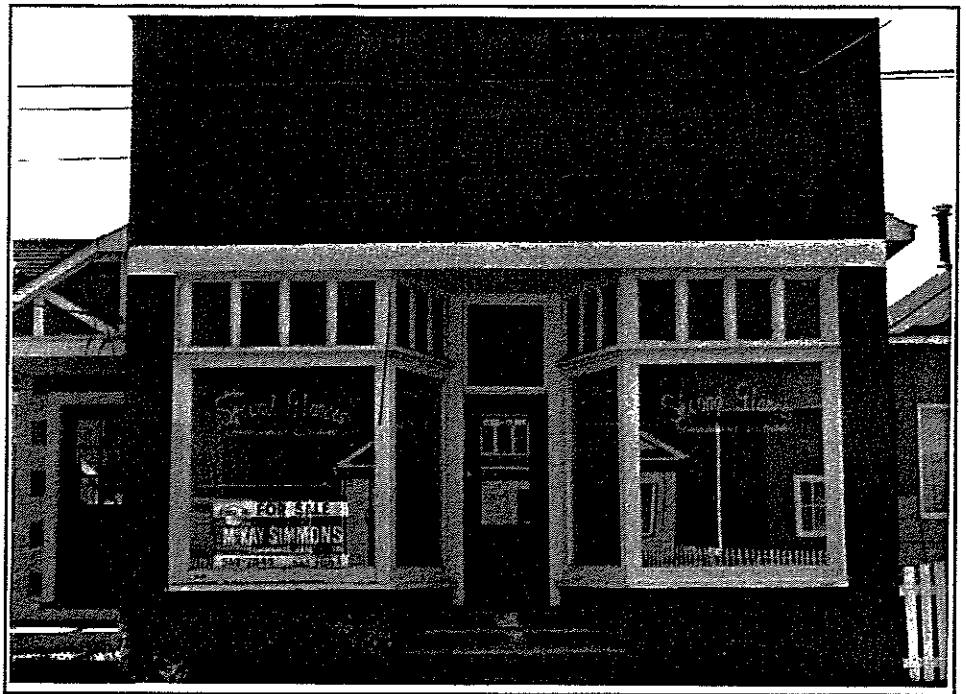


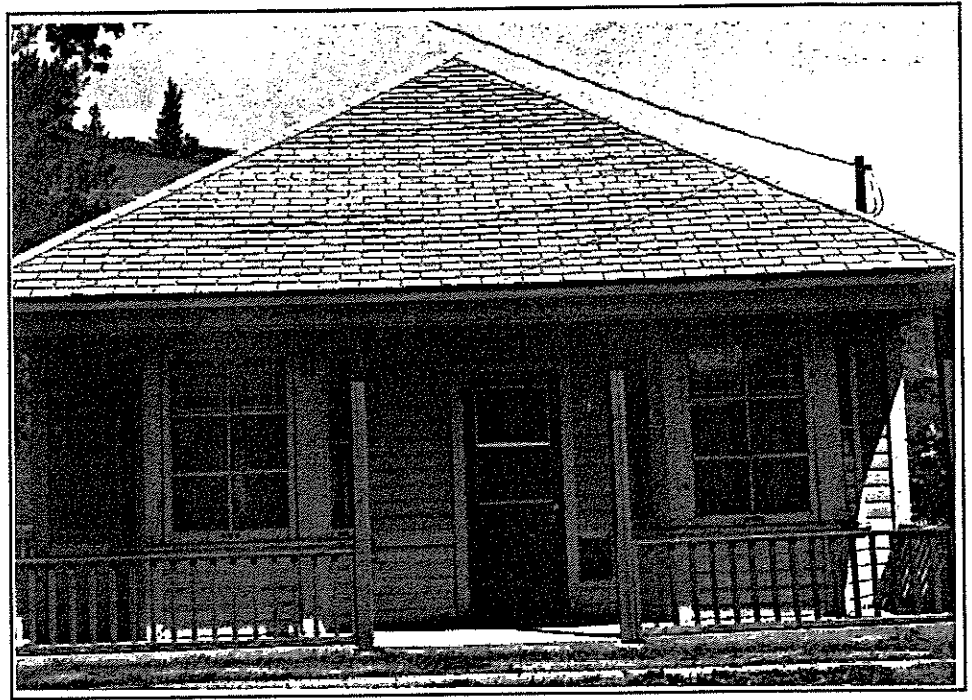
Fig. 27  
Coleman, 1990  
Former Pisony's Meat Market  
(1904).



RESIDENTIAL

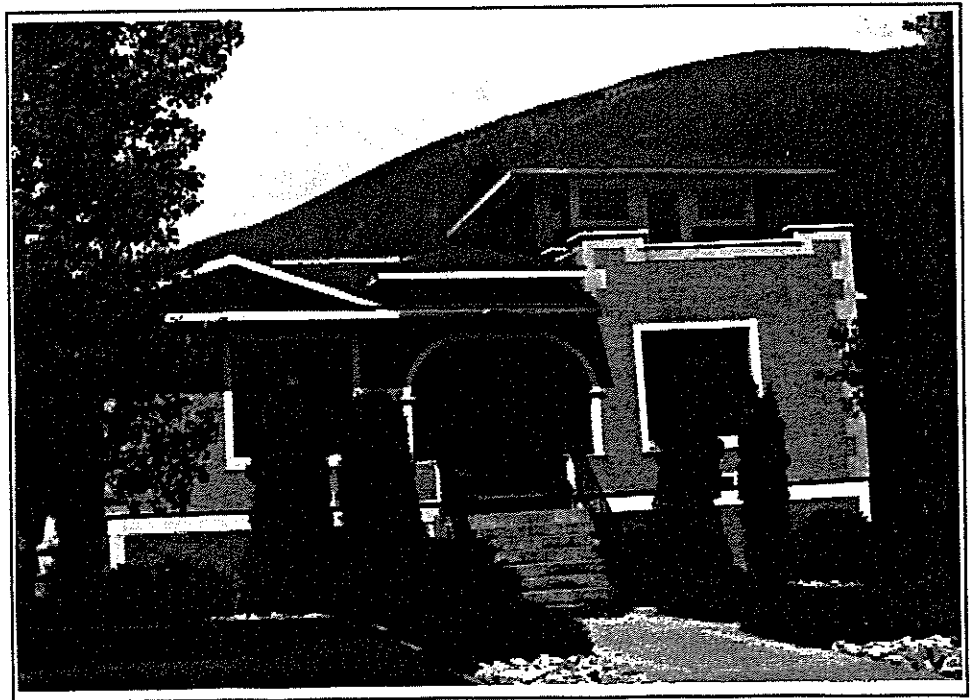
Miner's Cottages

Fig. 28  
West Coleman, 1990  
Miner's Cottage



Middle Management

Fig. 29  
Blairmore, 1990  
Mine Superintendent's Residence  
(1906) constructed in the Italianate  
style and later clad in stucco.





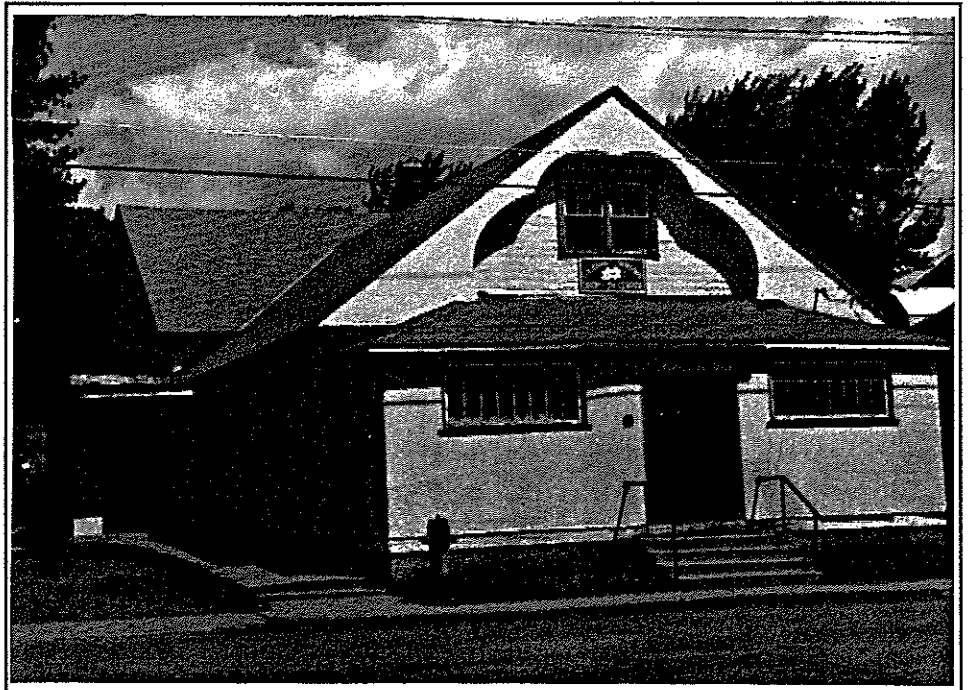
## INSTITUTIONAL

### Hospitals

*Fig. 30*  
*Blairmore, 1990*  
*Blairmore Hospital ( n.d )*



*Fig. 31*  
*Coleman, 1990*  
*Miner's Hospital (1906) later the*  
*United Mines Workers of America local*  
*and the site of the first citizen's*  
*meeting that led to the development of*  
*The Ecomuseum Trust Society.*

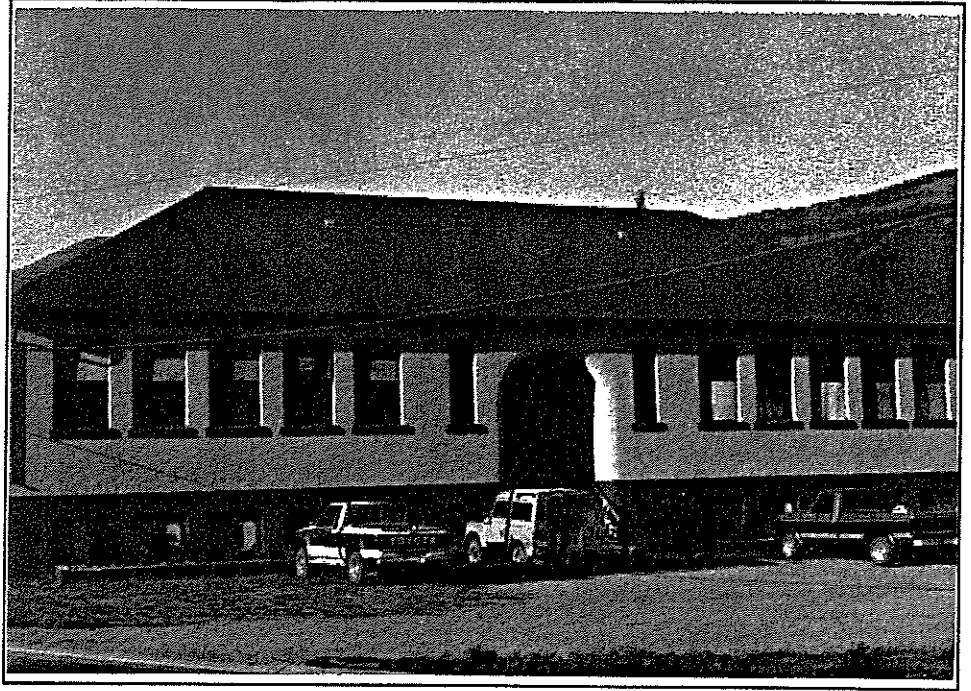




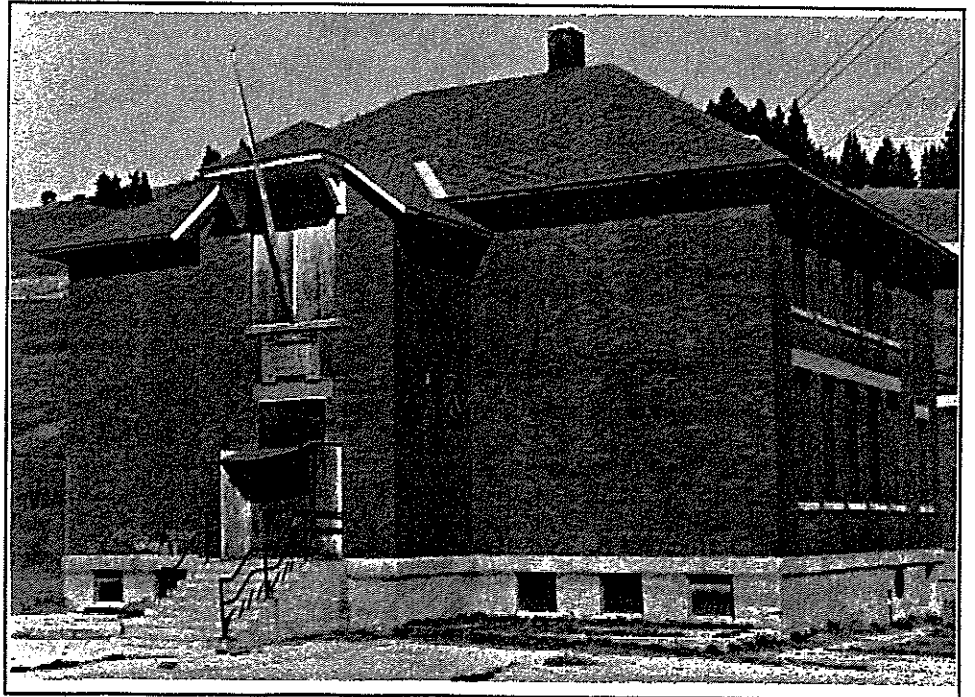
INSTITUTIONAL

Schools

*Fig. 32*  
*Bellevue, 1990*  
*Maple Leaf School (1924)*

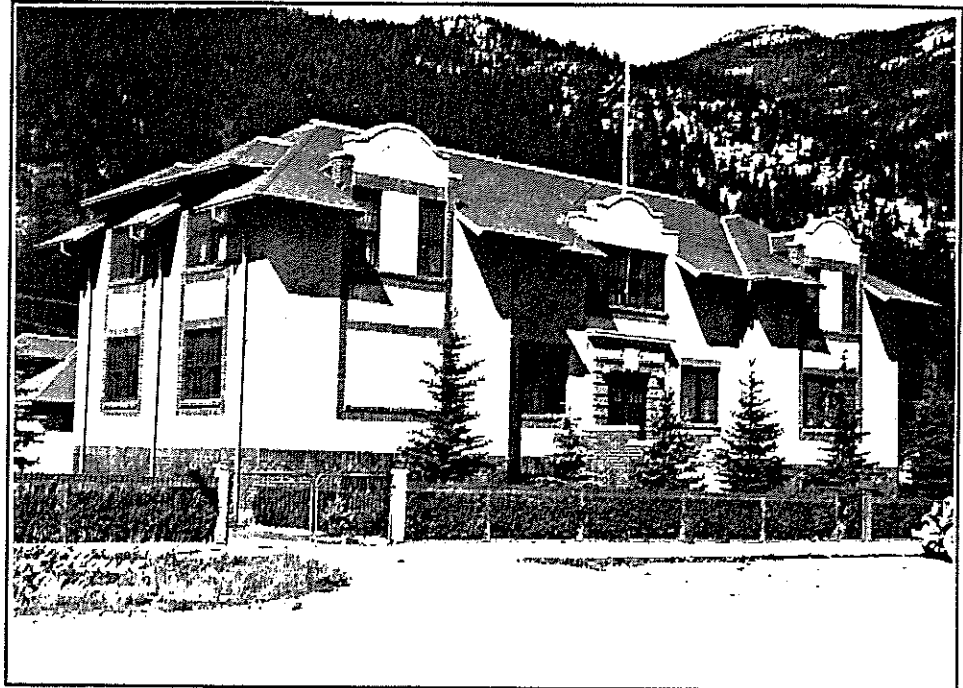


*Fig. 33*  
*Coleman, 1990*  
*Cameron School (n.d)*

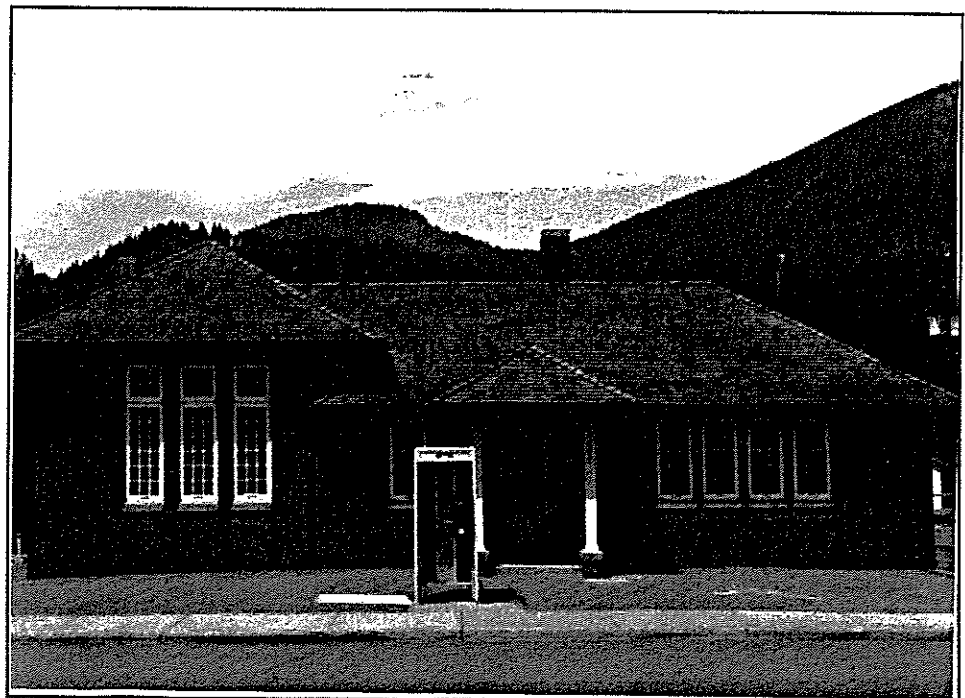


## ADMINISTRATION

*Fig. 34*  
*Blairmore, circa 1930*  
*The Courthouse (1924)*



*Fig. 35*  
*Blairmore, 1990*  
*The AGT Block ( n.d )*



ADMINISTRATION

Fig. 36  
Coleman, 1990  
Fire Station and Town Offices (1907 -  
34)

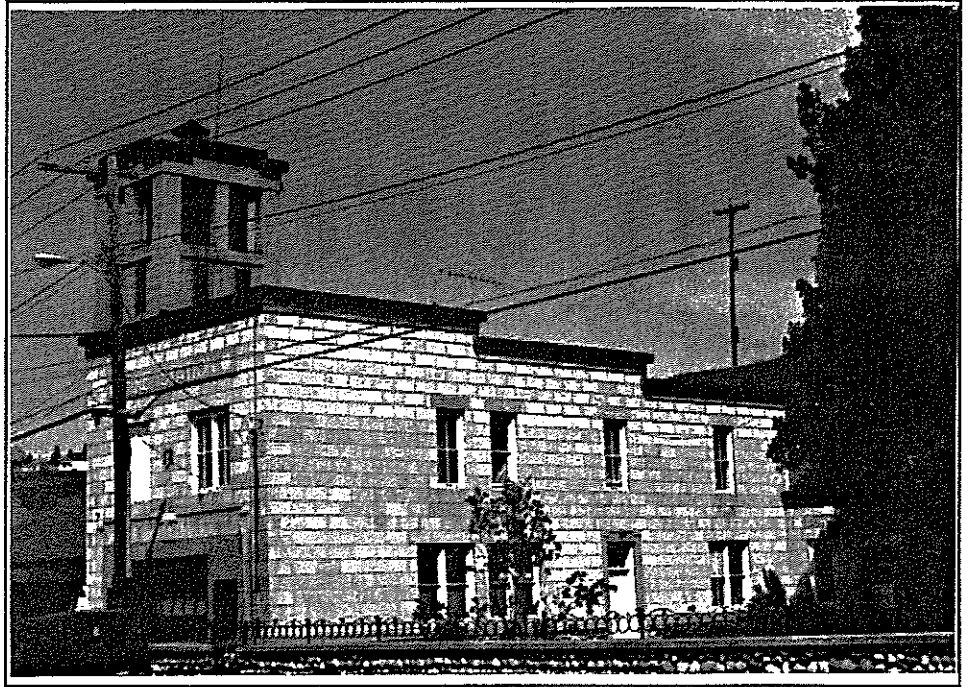
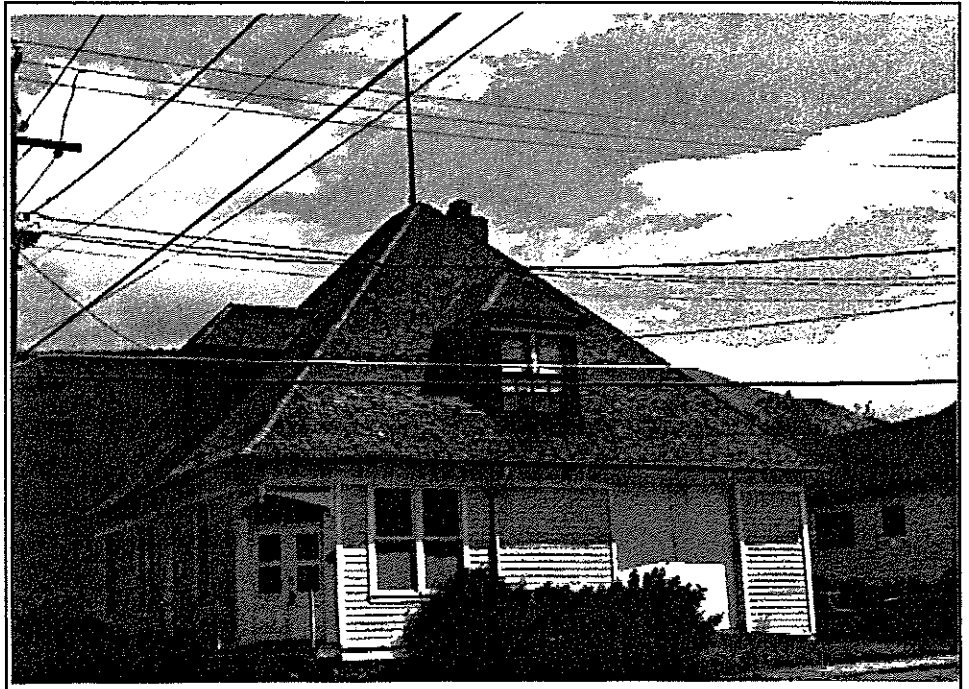


Fig. 37  
Coleman, 1990  
The International Coal and Coke  
Company Office (1904)

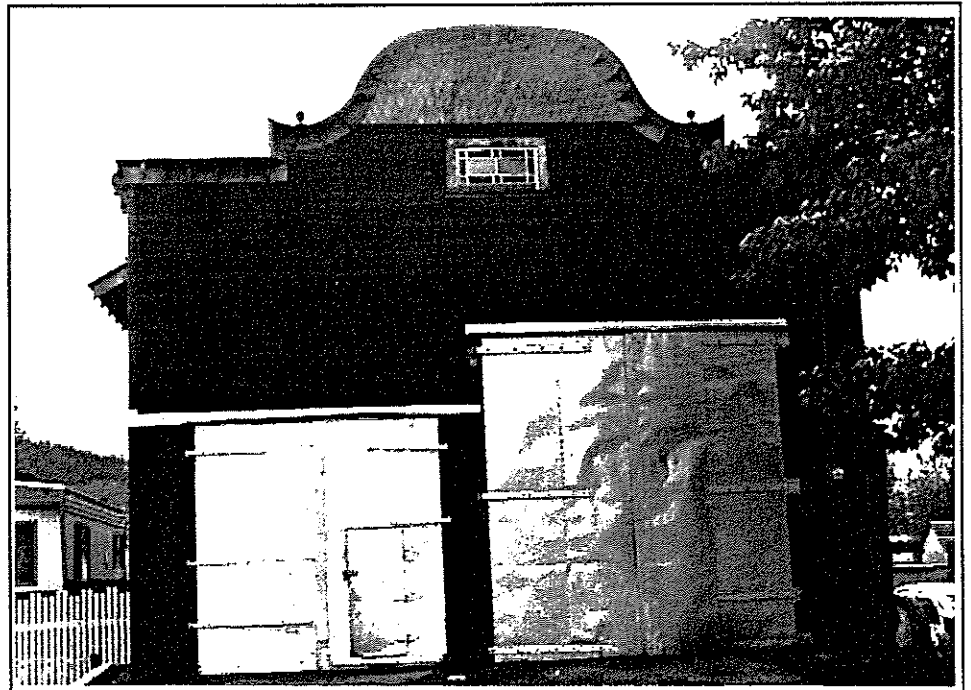


## HALLS

Fig. 38  
East Coleman circa 1930  
*The Polish Miner's Hall (1927)*



Fig. 39  
East Coleman, 1990  
*Ukrainian Labor Temple (1927)*



HALLS

Fig. 40  
Hillcrest, 1990  
Moose Hall (1935)

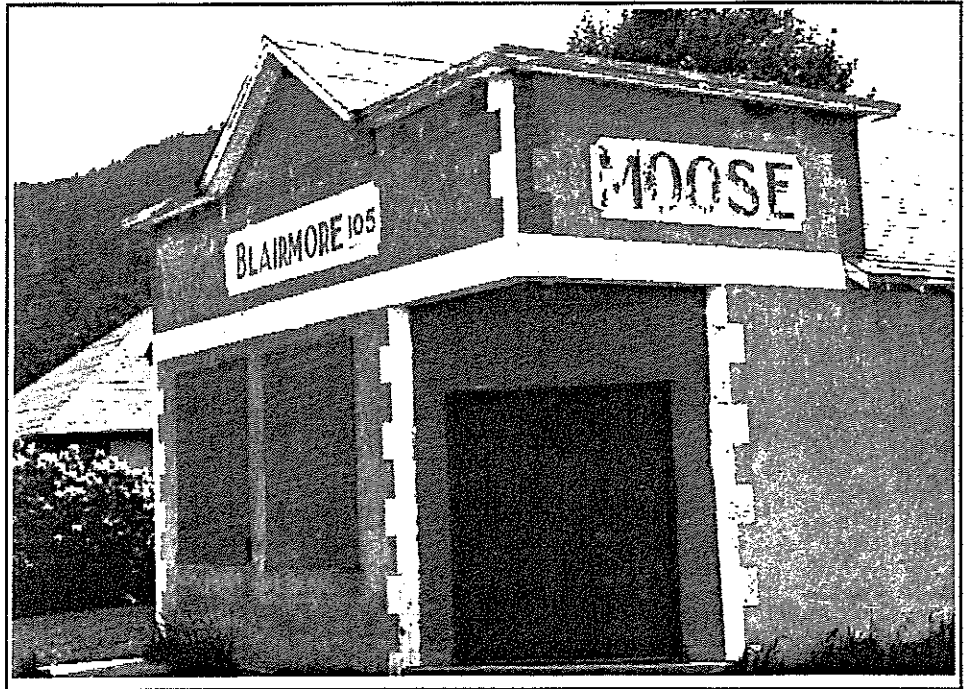
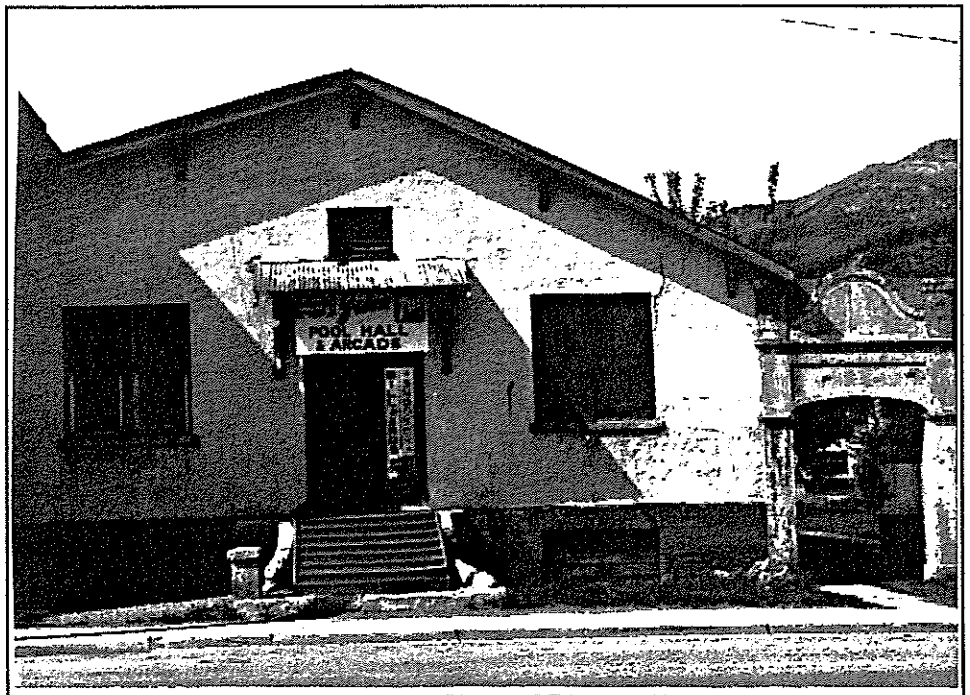
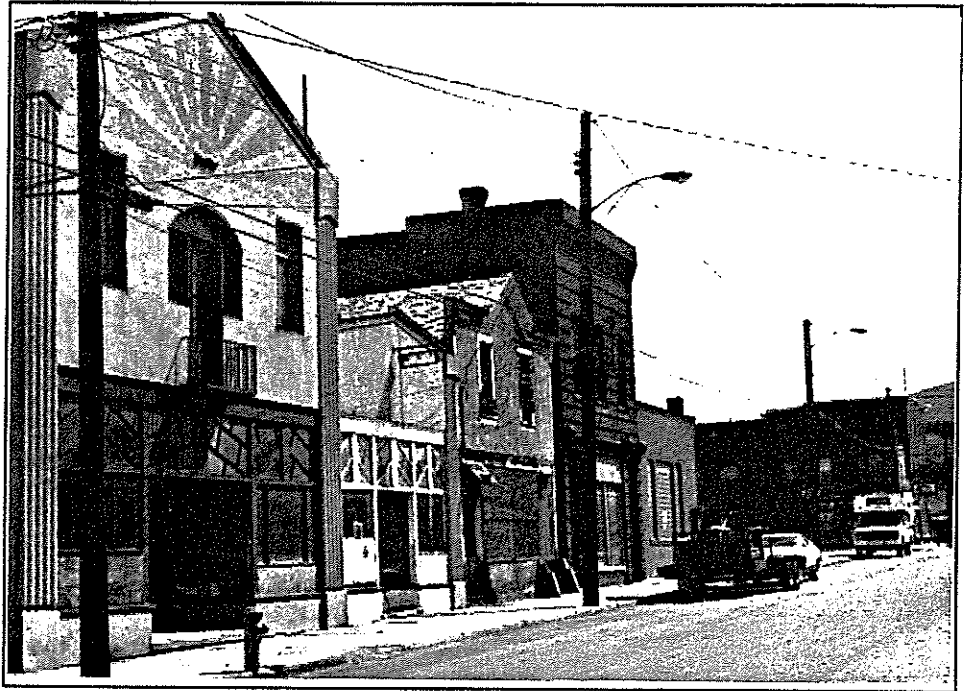


Fig. 41  
Bellevue, 1990  
Odd Fellows Hall (1922)

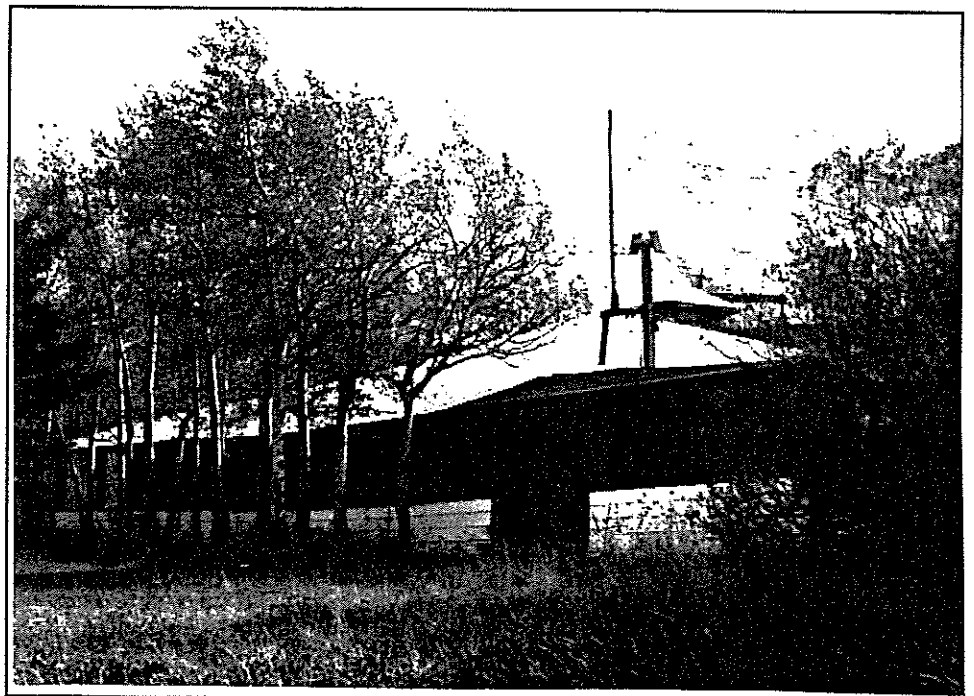


## HALLS Continued

*Fig. 42*  
*Coleman, 1990*  
*Italian Hall (1904, 1935)*



*Fig. 43*  
*Crowsnest Lake, 1990*  
*Dance Hall (n.d)*





CHURCHES

Fig. 44  
Blairmore, 1990  
St. Annes Roman Catholic Church  
(1920, enlarged 1950)

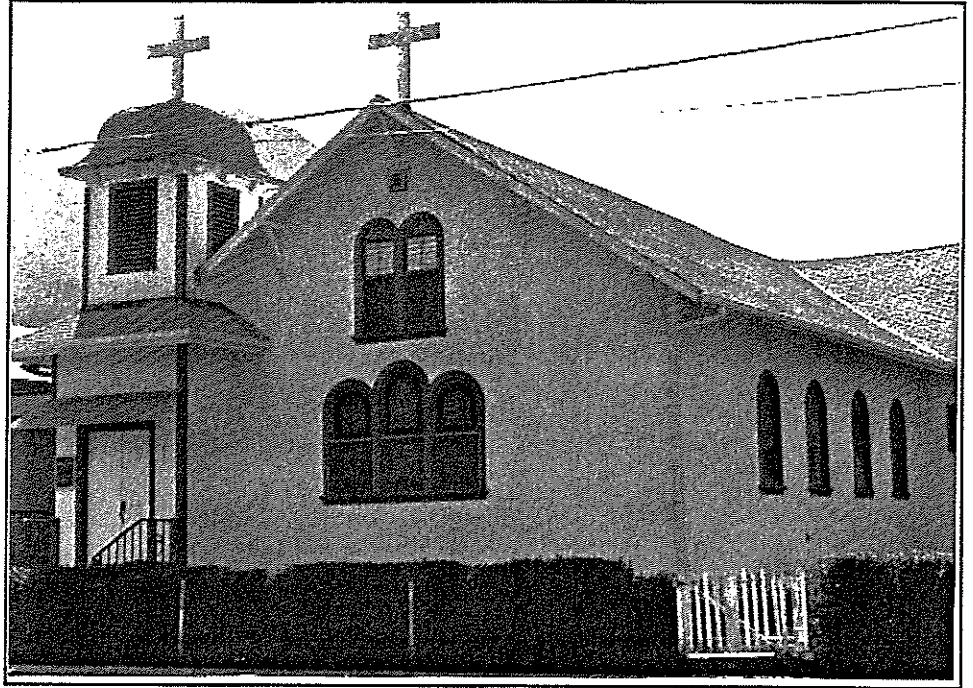
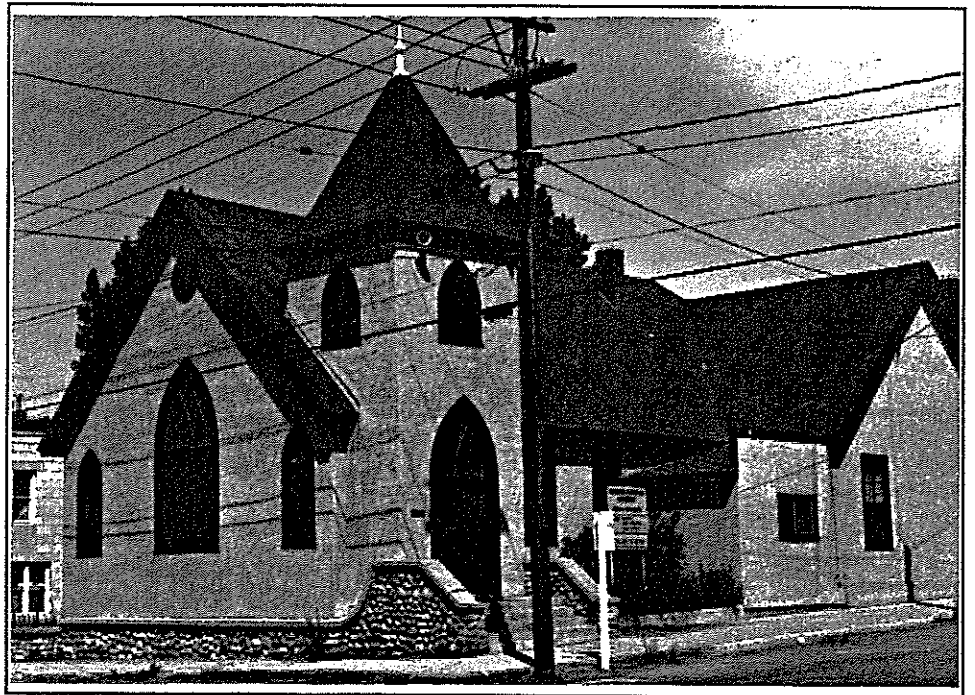


Fig. 45  
Coleman, 1990  
United Church (1906)



## CHURCHES Continued

Fig. 46  
Hillcrest, 1990  
Hillcrest United Church (1913)

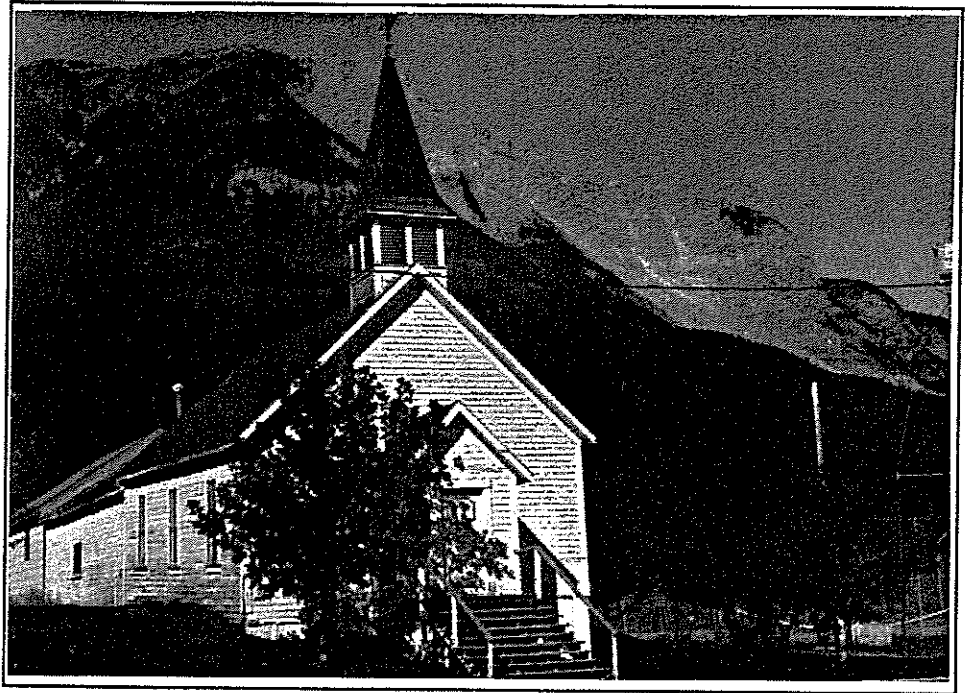
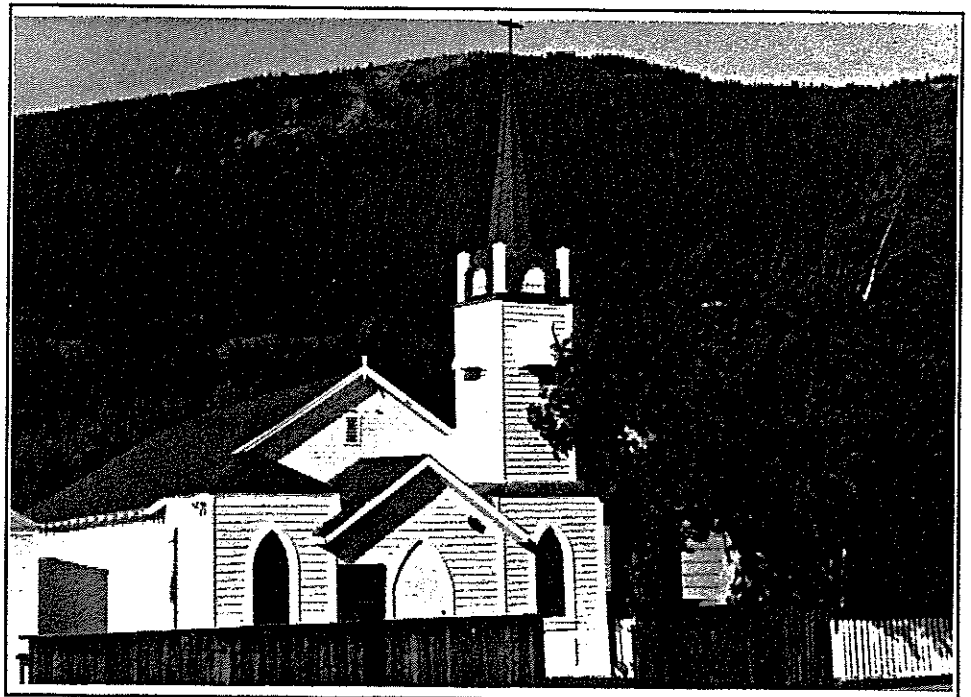


Fig. 47  
Blairmore, 1990  
St. Lukes Anglican Church (1907)





INDUSTRIAL

Fig. 48  
Bellevue, 1990  
West Canadian Collieries Washhouse  
(1910)

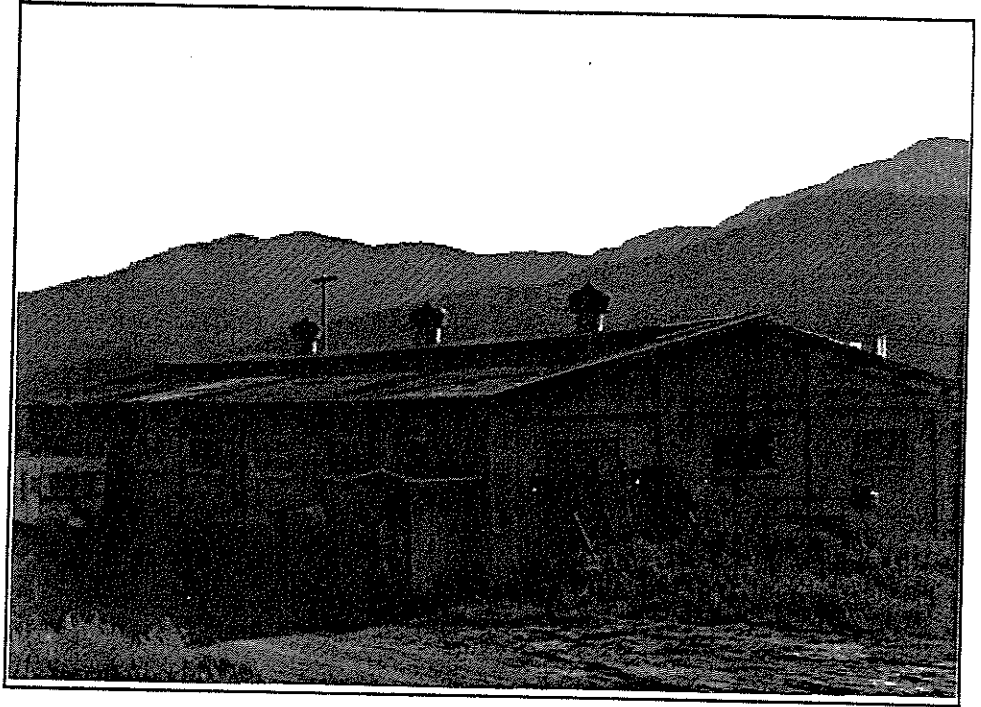
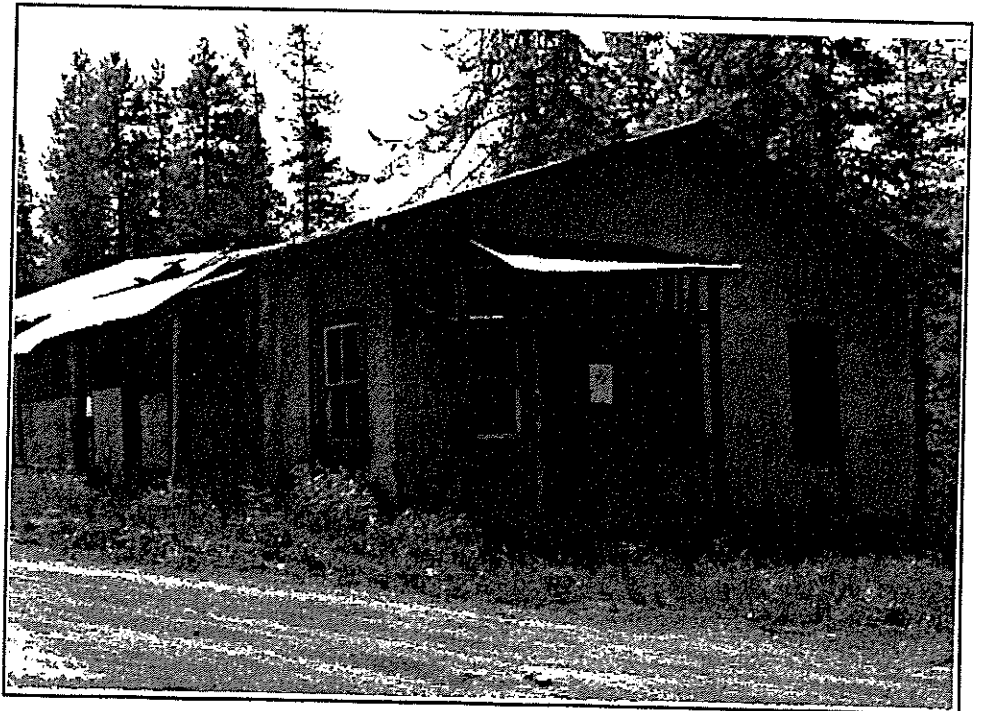


Fig. 49  
Blairmore, 1990  
The Greenhill Mine Complex (n.d)



## 2.5 MAIN STREET COMMERCIAL AREAS

### 2.5.1 VARIETY OF ARCHITECTURAL STYLES

Although trading posts were the first structures built for business in what was to become The Province of Alberta, commercial architecture in the province dates from the 1870's at the earliest. The Crowsnest Pass possesses an important representative sample of commercial architecture of the 1900 - 1940 period.

#### Boomtown

The Coleman Journal is an excellent example of the Boomtown style of architecture; the earliest form of commercial architecture in Alberta. The 'false front' was developed to present a larger "face" to the street and to increase signage and display area. These wood frame buildings, often faced with stucco in later years, persisted well into the 1930's, indicating their value and adaptation to Main Street commercial requirements.

Fig. 50  
Coleman, 1987  
*The Coleman Journal (1904-1906 conj.)*

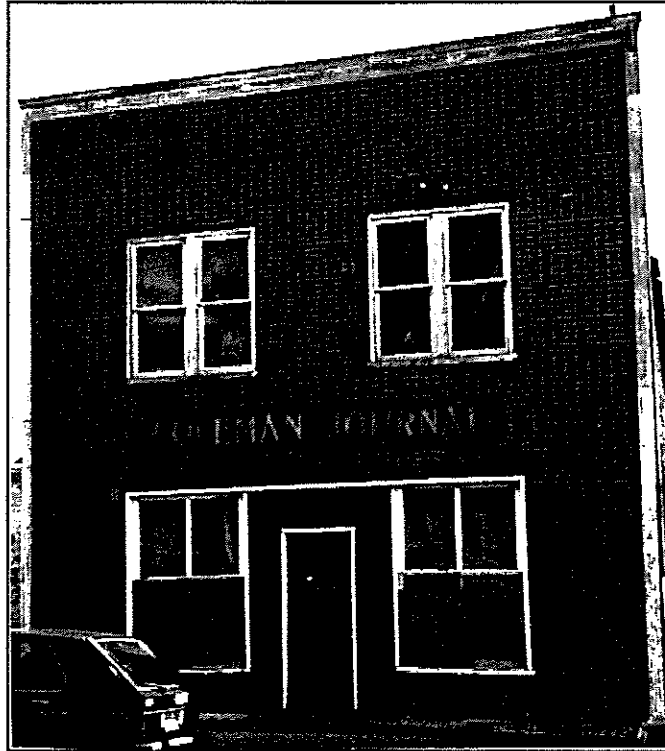


Fig. 51  
Coleman, 1990  
Coleman Journal after restoration by  
The Ecomuseum Trust.

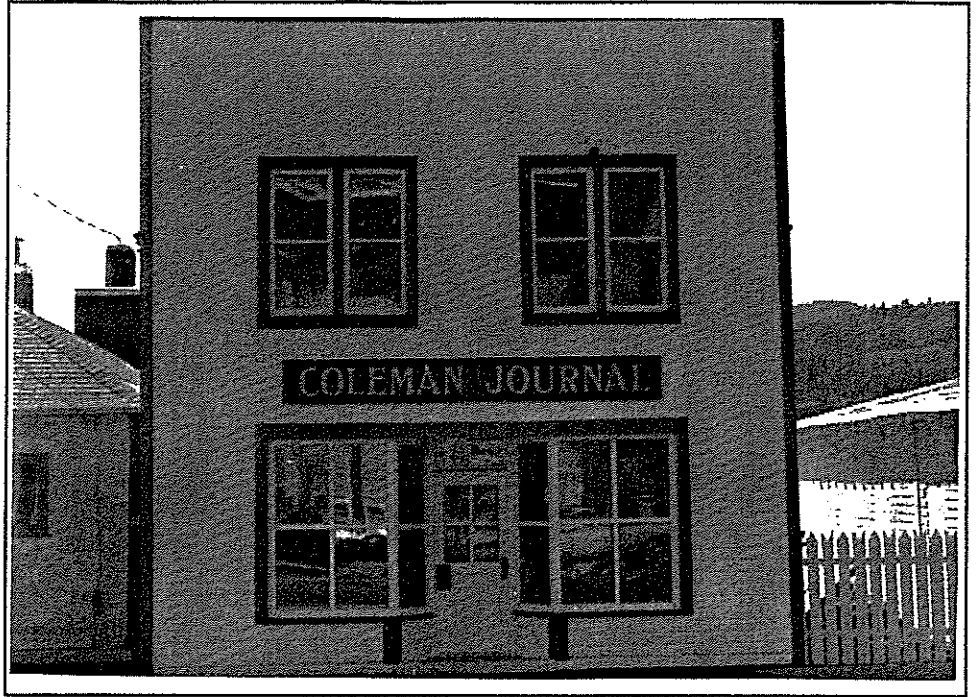


Fig. 52  
Blairmore, 1990  
Brick boomtown style (1905) building  
with a now rare double storefront on a 25  
foot lot.



Fig. 53  
Hillcrest, 1990  
Wood frame Boomtown building (circa  
1910) with a single storefront.

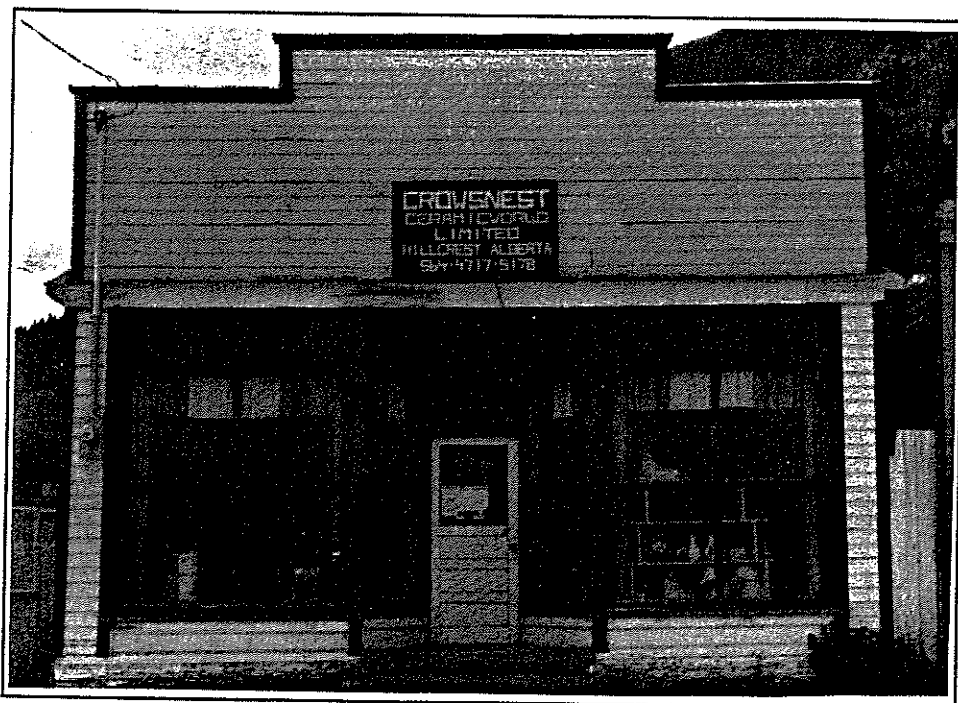


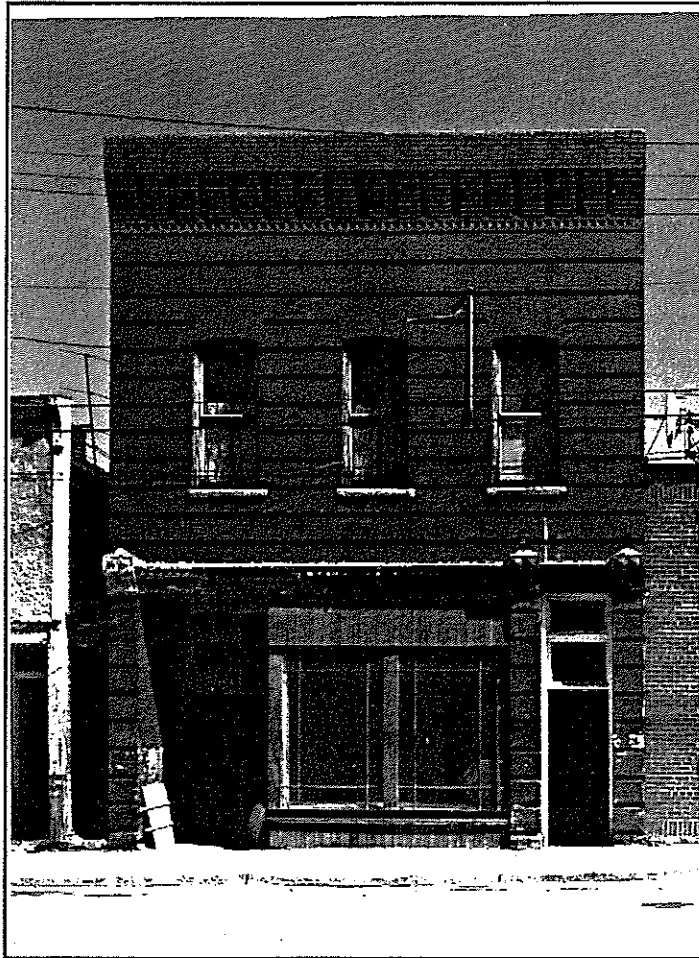
Fig. 54  
Hillcrest, 1990  
The Hillhurst General Store (1905-6)  
with altered storefront and addition.



## Early Commercial

The Eagles Hall is a good example of the Early Commercial style. The facade of an Early Commercial building can be divided into three distinct parts: the classic storefront with a signband above; an upper floor which may or may not be decorated, and a cap or cornice with a decorative pediment.

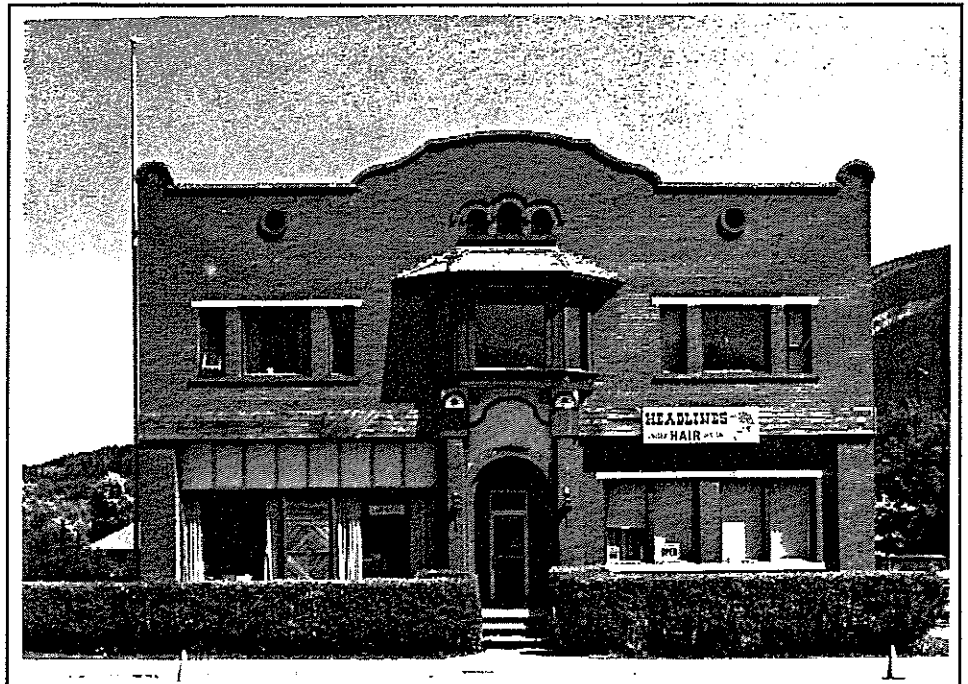
Fig. 55  
Coleman, 1987  
Eagles Hall, Coleman, (1910)



## Spanish Colonial

The West Canadian Collieries Blocks are good and, in Alberta, rare examples of the Californian Spanish Colonial revival style.

*Fig. 56*  
*Blairmore, 1990*  
*The West Canadian Collieries West*  
*Block (1920)*



*Fig. 57*  
*Blairmore, 1990*  
*The West Canadian Collieries East*  
*Block (1922)*





## Arts and Crafts

Both of the illustrated buildings show influences of the Arts and Crafts style; exposed half timbering with stucco infill, extended eaves and decorative brackets.

Fig. 58  
Blairmore, 1987  
The former Thompson Grocery and  
ALCB Store (1920)

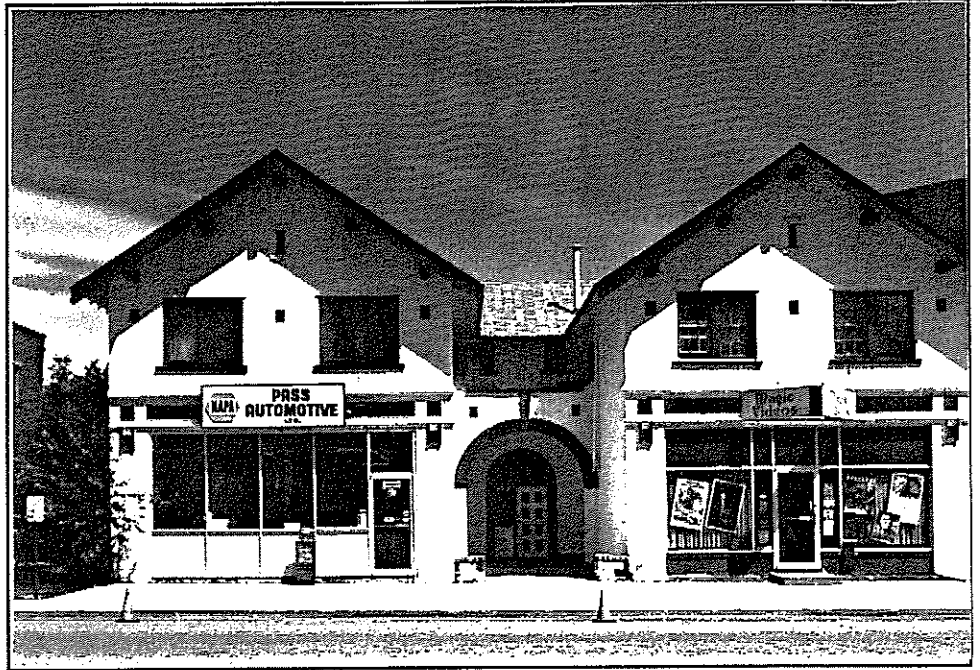
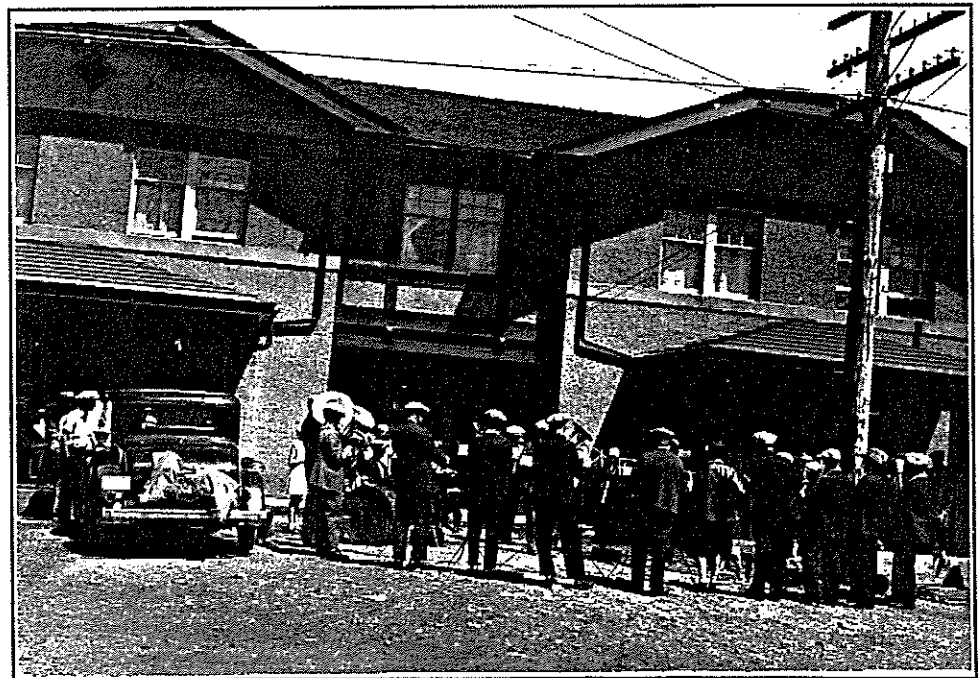


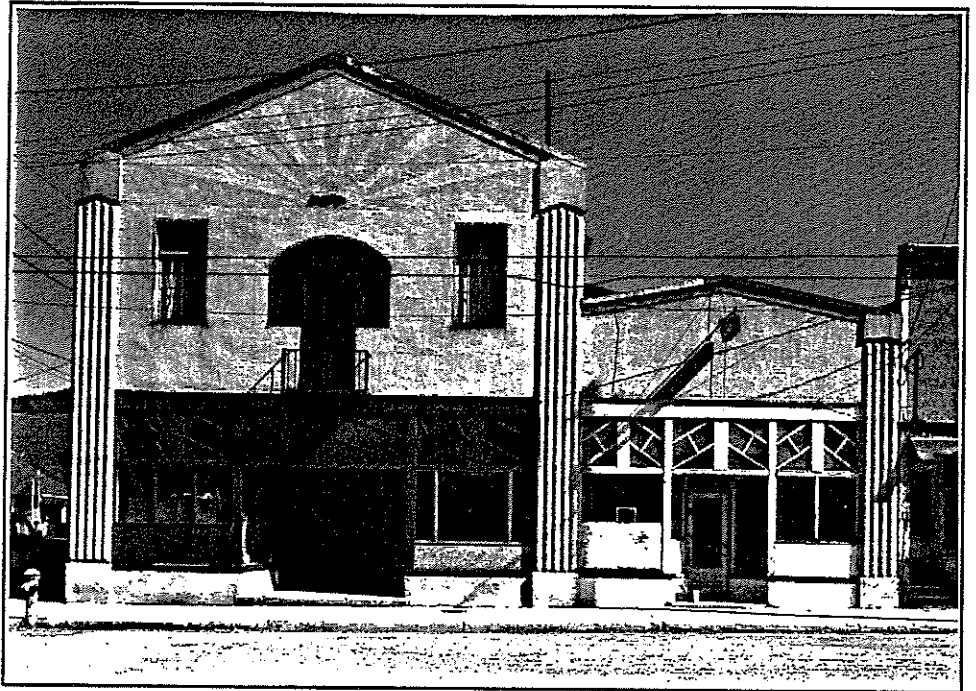
Fig. 59  
Bellevue, (n.d)  
The Bellvue Inn, (1921)



## Art Deco

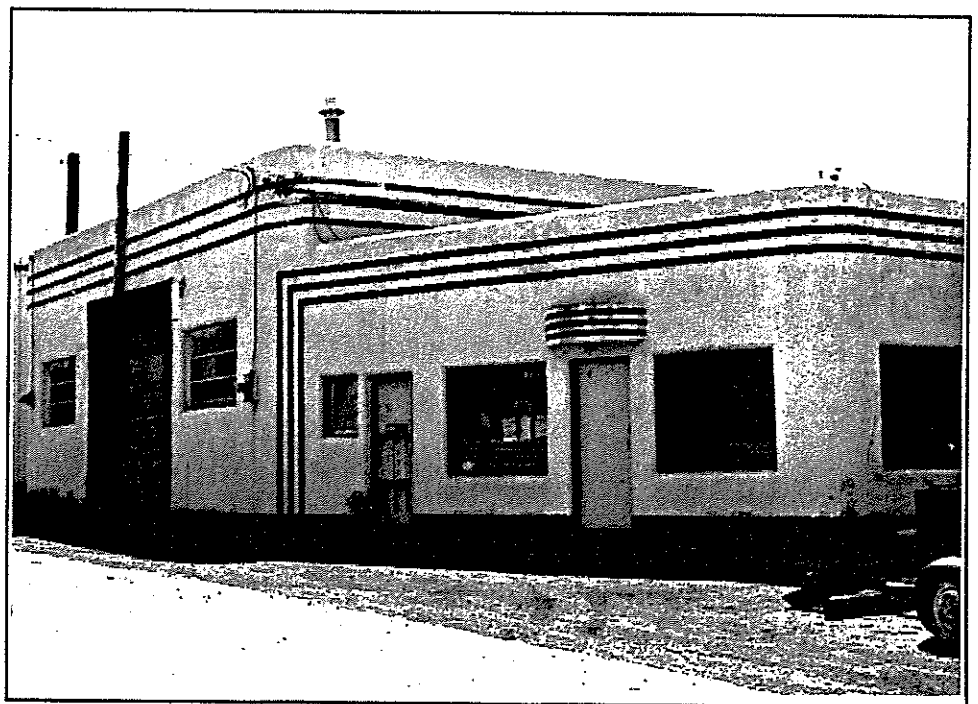
The Italian Hall, Coleman, is a good example of a boomtown facade redesigned in the Art Deco style.

*Fig. 60*  
*Coleman, 1990*  
*The Italian Hall (1934)*



## Art Moderne

*Fig. 61*  
*Coleman, 1990*  
*Gas Station in the Moderne Style with*  
*speed lines, (1950 period).*





## Public Park Vernacular

The bandstand in Main Street Blairmore is a rare example of a wood framed park structure of the 1900 - 1930 period. Similar structures existed across the province in communities as diverse as Calgary, Banff, Olds, and Medicine Hat. They were symbolic centres of the community's public life and were used for political speeches, public concerts and labour rallies.

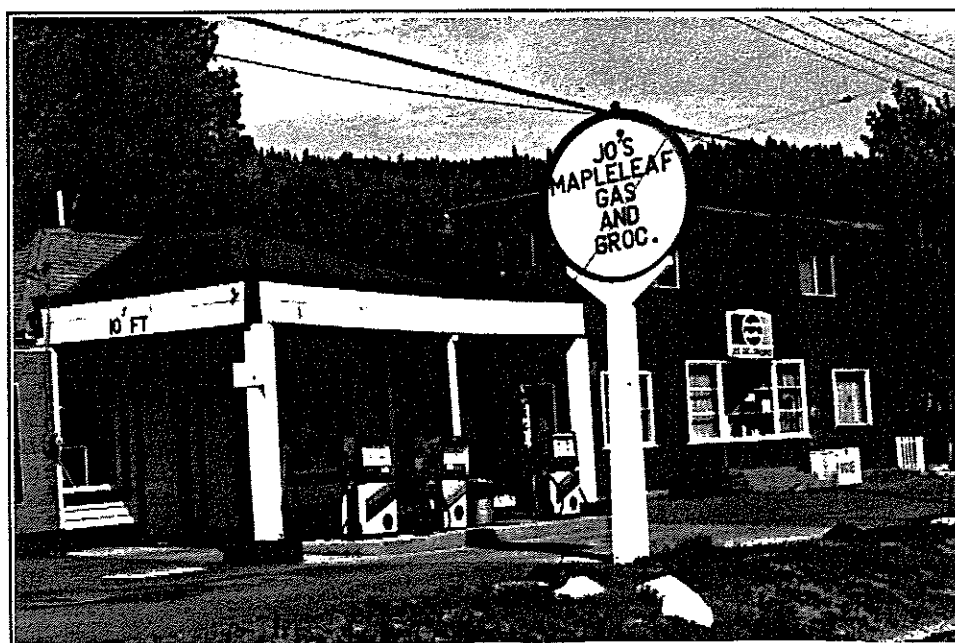
*Fig. 62  
Blairmore, 1933  
The Bandstand , constructed in 1922,  
was the centre of labor disturbances and  
demonstrations in the 1930's. The area in  
front of the bandstand was nicknamed  
"Red Square" and the main street "Tim  
Buck Boulevard" at the height of the  
labour unrest in 1932.*



## Early Roadside Commercial

The gas station at Jo's Maple Leaf Gas in Bellevue is a rare example of a once common commercial roadside structure. These simple utilitarian structures served the needs of early motorists providing both protection from the weather and public facilities.

*Fig. 63  
Bellevue 1990  
Maple Leaf Gas Bar (n.d) prior to resto-  
ration*



## 2.5.2. BUILDING MATERIALS

Building materials are a major contributor to the character of a place. The Crowsnest Pass Historic District has a limited range of building materials used in a wide variety of styles by the various nationalities who settled the area.

### Painted Wood

The first buildings in the Pass were simple horizontal or vertical log structures some of which still stand. Wood was the most common cladding material for buildings and residences of the early development period. It was readily available and complete prefabricated buildings could be ordered from catalogues. Although wood was sometimes left unfinished or occasionally treated with creosote the most common finish was linseed oil paint.

*Fig. 64  
Coleman, 1990  
Decorative wood brackets at entrance of  
The International Coal and Coke Com-  
pany (1904)*



*Fig. 65  
Blairmore, 1990  
Decorative wood brackets at side of the  
Oliva Block (1909)*



## Brick

Brick, a permanent fire resistant material, was used on the more prestigious buildings of the first development period.

*Fig. 66  
Blairmore, 1990  
The Eagle Hall's brick corbelled  
cornice is a fine example of early  
detailing (1910).*



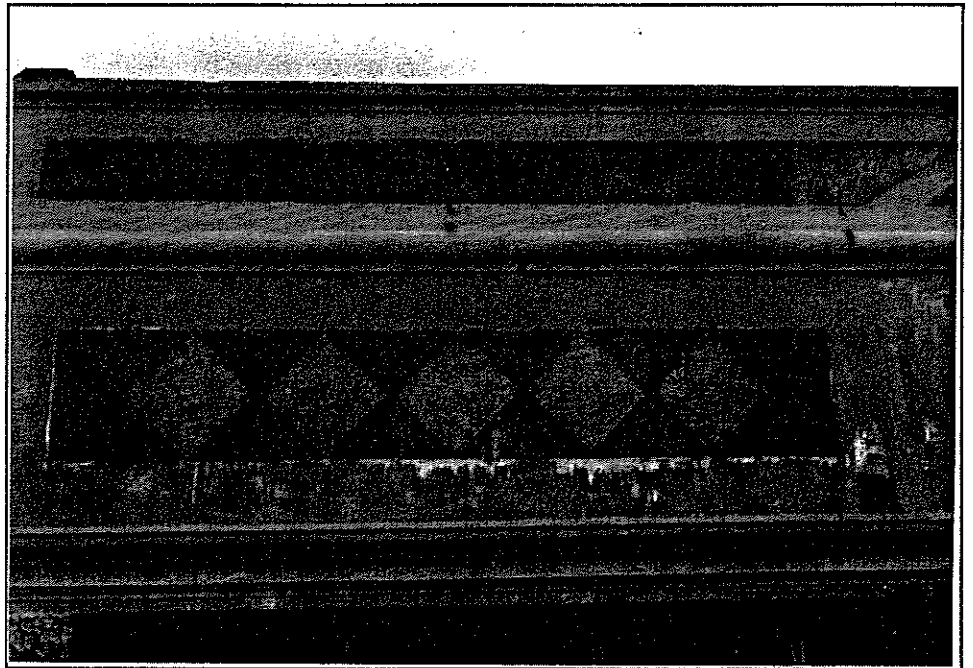
*Fig. 67  
Coleman, 1990  
The Coleman Legion (n.d) brick  
detailing rehabilitated by Main Street.*



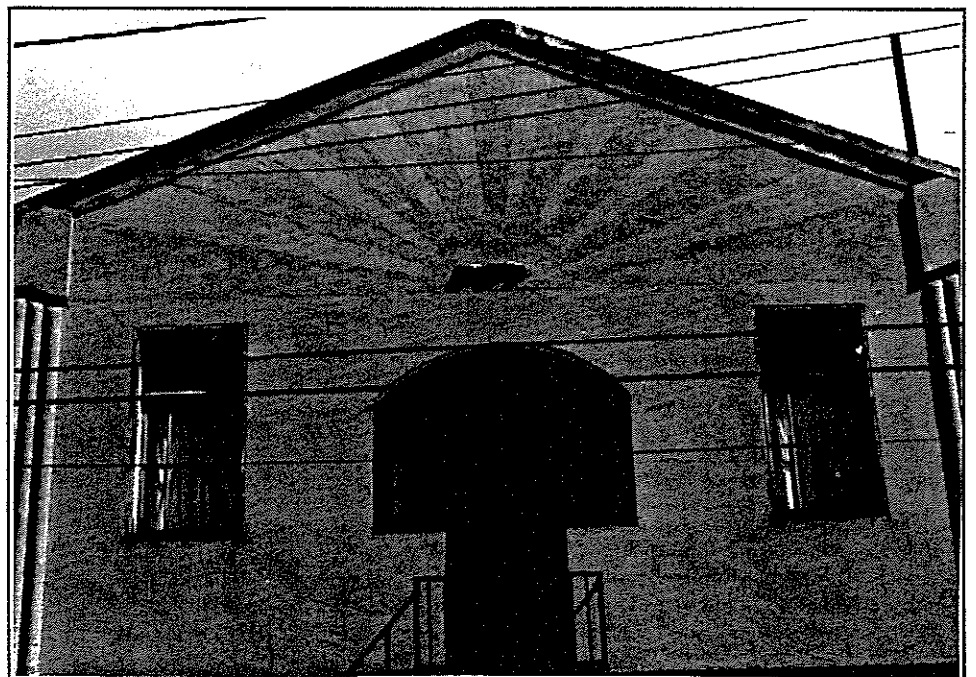
## Stucco

Stucco was the most common cladding material for wood frame buildings and was often used to mask deterioration of the wood cladding or to give a more contemporary look to an older building. Stucco was often embellished with a 'pebble dash' finish, consisting of coloured stones or glass thrown into fresh stucco. The Crowsnest Pass Historic District exhibits a wide and unique variety of stucco finishes due to the skills of ethnic contractors operating during the coal mining era.

*Fig. 68*  
*Coleman, 1990*  
*The Morrison Block (1912) exhibits a mixture of smooth and pebbled stucco in the Art Deco style.*



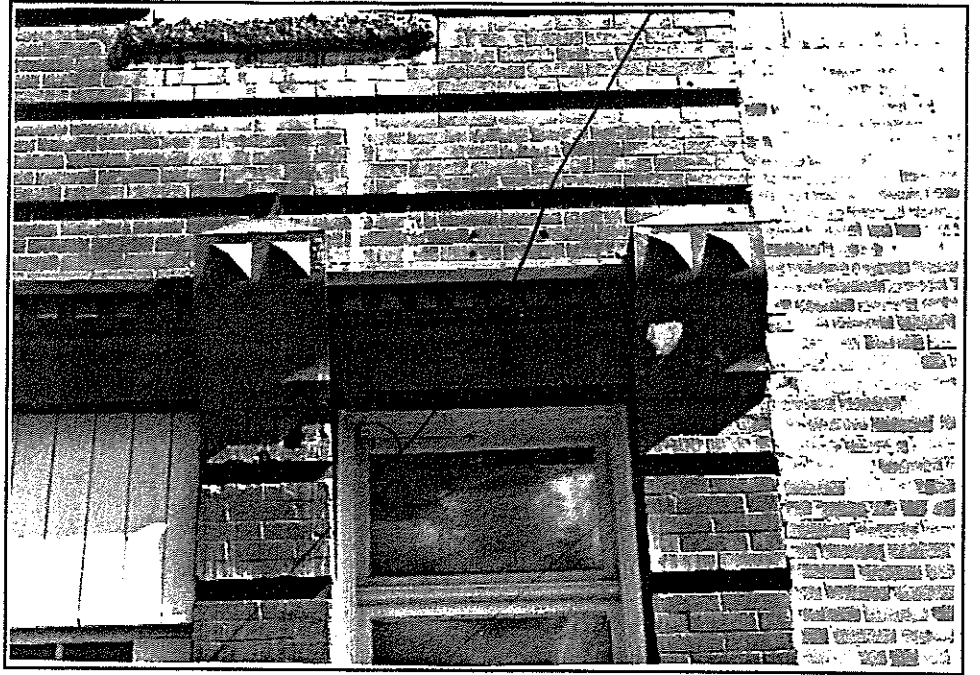
*Fig. 69*  
*Coleman, 1990*  
*Art Deco sunrise motif in smooth and pebble finish stucco. The Italian Hall (1904, refinished in stucco 1935)*



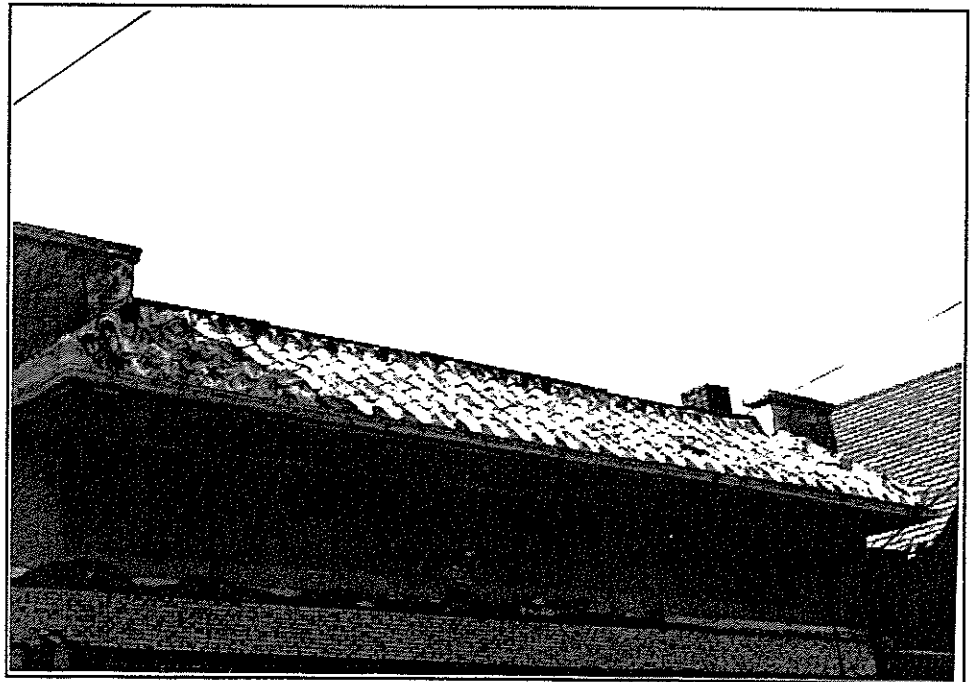
## Pressed Metal

Pressed metal (tin) was often used on early buildings for decorative trims, mouldings and cornices. It allowed a modest wooden brick building to be clad in a material that imitated a more expensive stone finish.

*Fig. 70  
Coleman, 1990  
Interim cornice and end blocks of the  
Eagles Hall.*



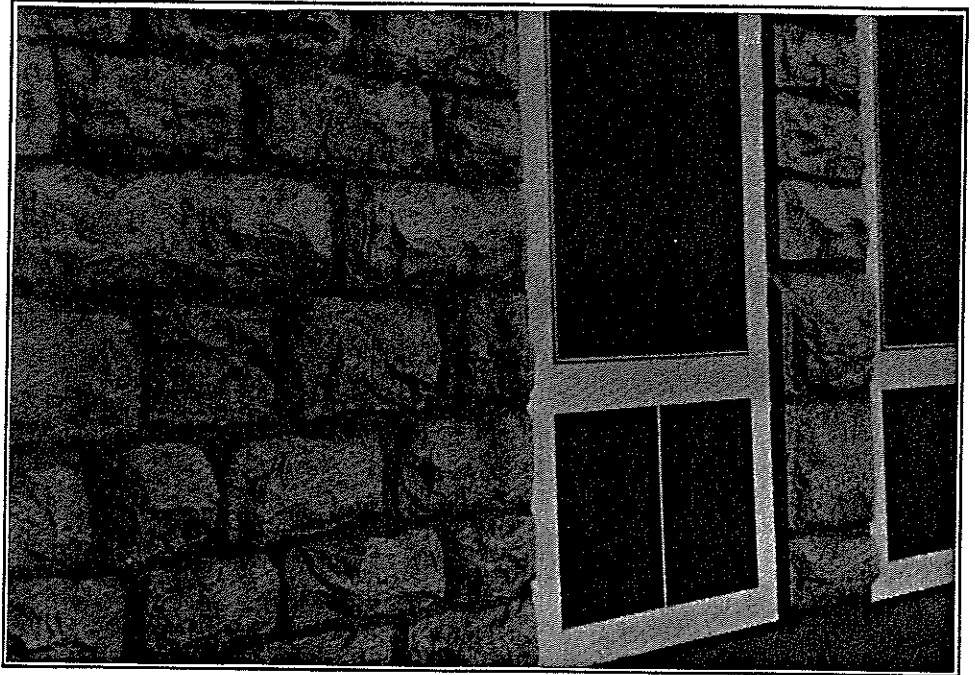
*Fig. 71  
Coleman, 1990  
Pressed metal canopy detail.*



## Stone

Limestone, a material available locally, was rarely used as a building material in The Crowsnest Pass.

*Fig. 72  
Blairmore, 1990  
Twilite Confectionary (1905) after stone  
repair by Main Street in 1989.*



## Cast Stone

Cast concrete block is a common building material in The Crowsnest Pass. Easier to work and cheaper than stone, cast concrete was sometimes finished to resemble a smooth finish stone.

*Fig. 73  
Coleman, 1990  
Fire Station (1907/134). Detail of cast  
stone facade with stucco signband.*

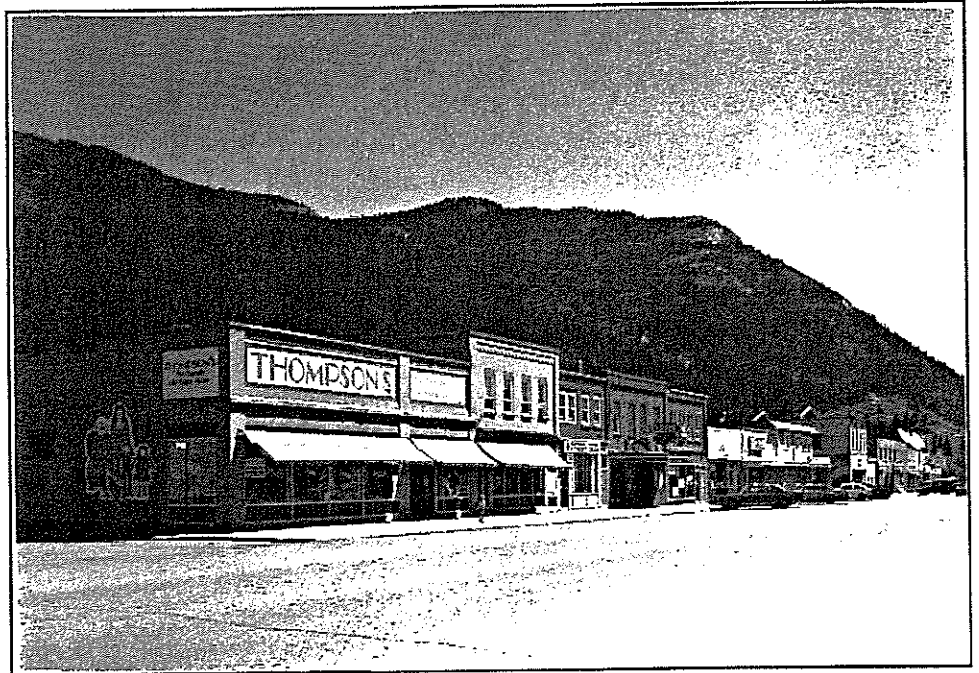




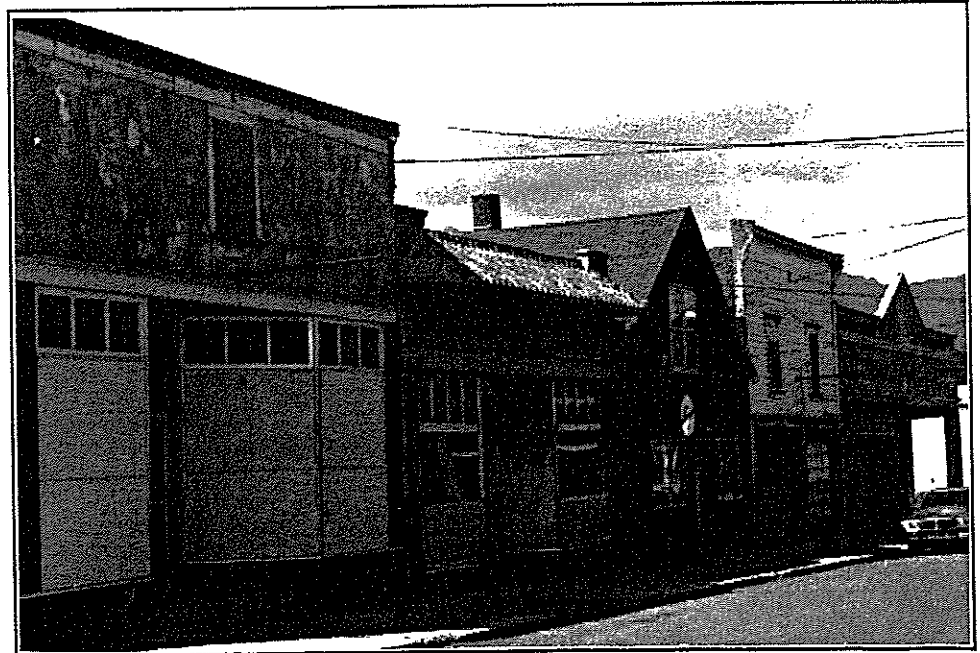
### 2.5.3. SIMILARITY OF SCALE

The cohesive visual character of the main street areas is strengthened by a similarity of scale in the building elements. The concern for scale was an important part of the tradition of buildings with similar widths and heights. Storefront details from one building to the next were also similarly constructed, as were upper storey windows and decorative treatments. Each building had a "unique look" but was in harmony with its neighbours.

*Fig. 74*  
*Blairmore, 1987*  
*Similarity of scale along Main Street*  
*facades*



*Fig. 75*  
*Coleman, 1990*  
*Similarity of scale*



SIMILARITY OF SCALE continued

Fig. 76  
Bellevue, 1990  
One and two storey facades exhibit a similar scale on Main Street.

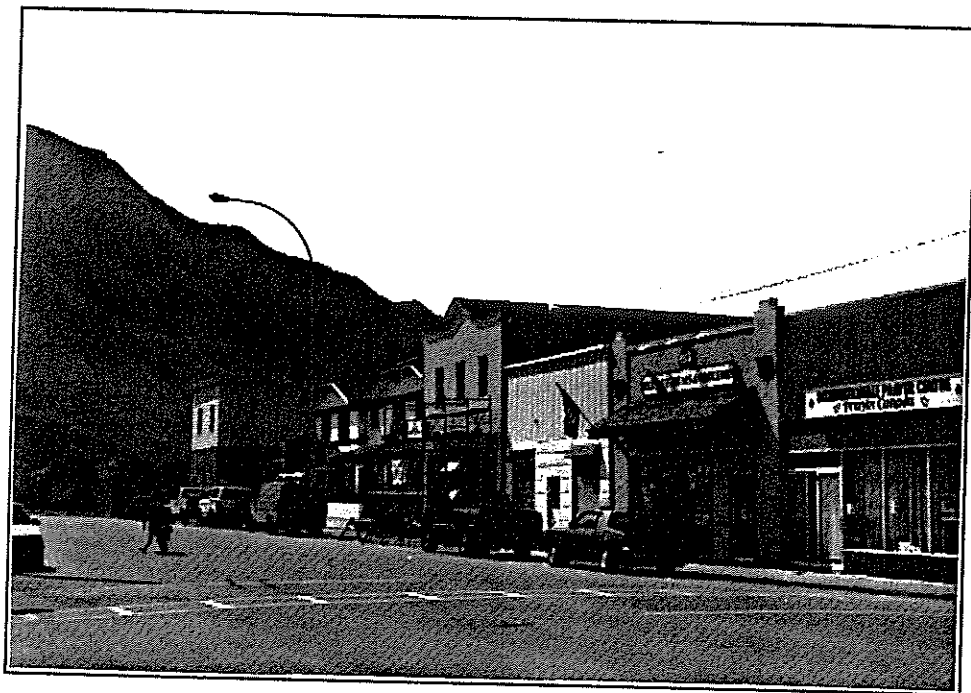


Fig. 77  
Hillcrest 1990  
Similarly scaled Main Street buildings.





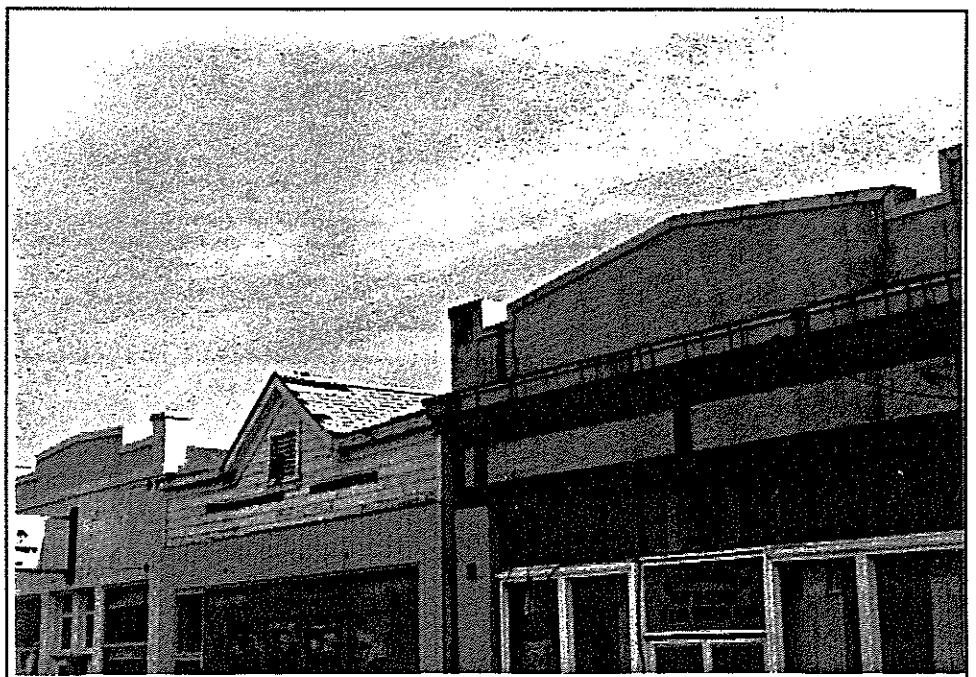
#### 2.5.4. ALIGNMENT OF HORIZONTALS AND VERTICALS

Buildings prior to 1939 (the historic period) incorporated horizontal lines and patterning, which helped relate one building to the next. Upper level windows, signbands and cornices all tended to align, creating a common horizontal pattern.

*Fig. 78  
Blairmore, circa 1932  
Note the common horizontal agreement  
of shop fronts.*



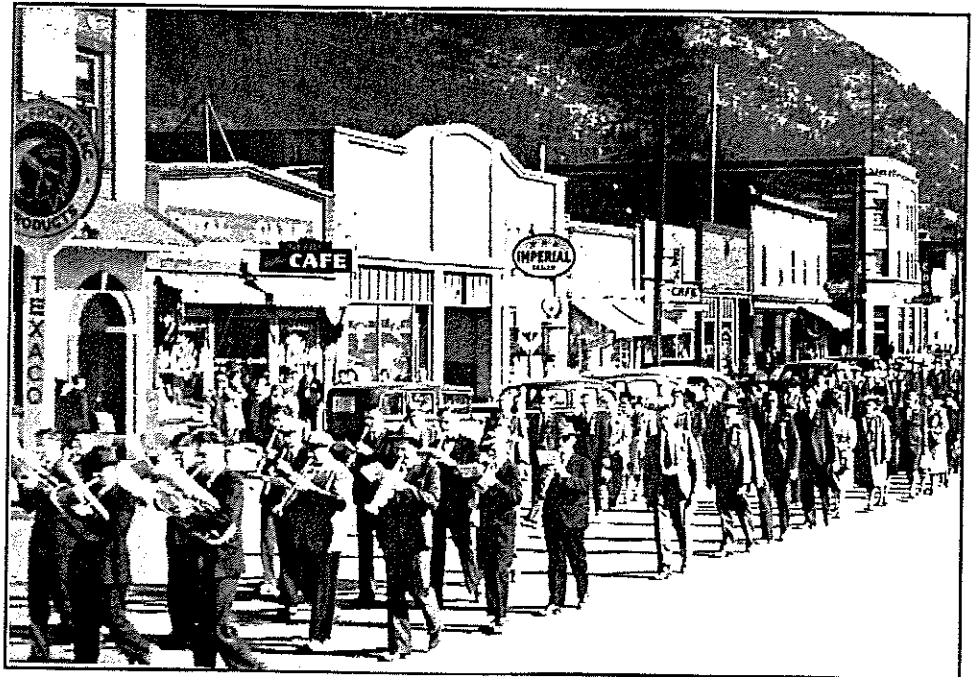
*Fig. 79  
Bellevue, 1990  
Note the alignment of cornices and the  
agreement in building height.*



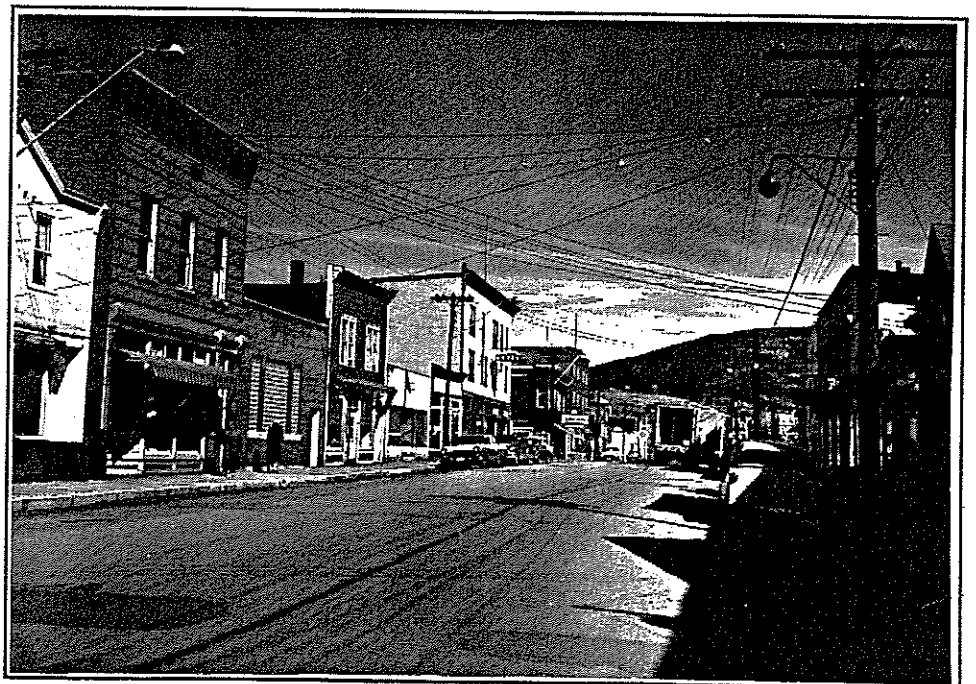
### 2.5.5. BUILDING TO THE PROPERTY LINES

Property values on Main Streets throughout The Pass dictated that, in general, buildings be constructed to the property lines, eliminating sideyards and setbacks to create a unified streetscape.

*Fig. 80*  
*Blairmore, circa 1940*



*Fig. 81*  
*Coleman circa 1958*



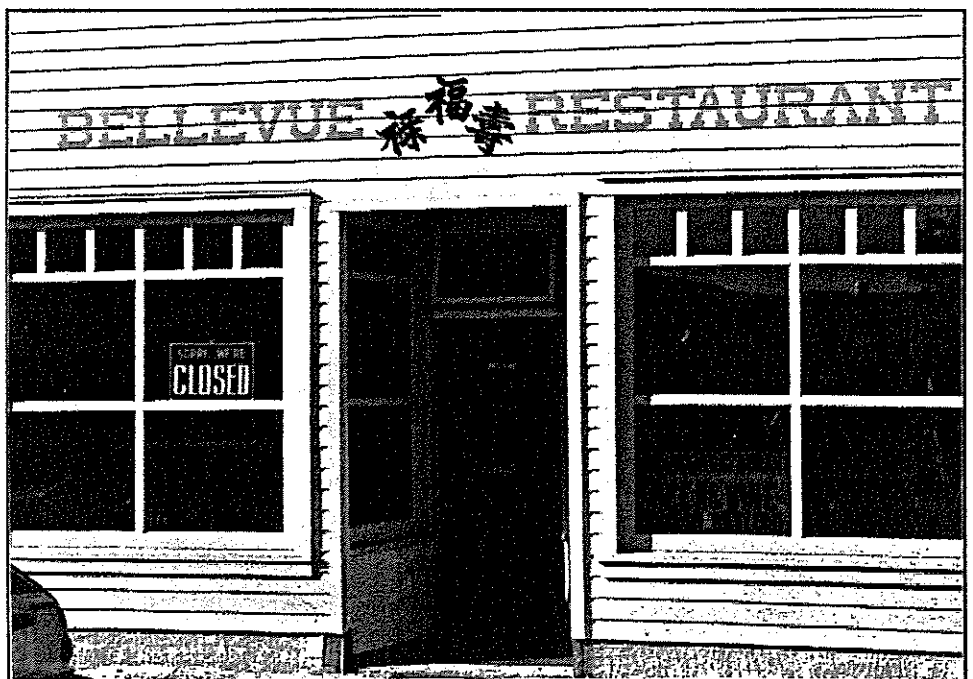
### 2.5.6. STOREFRONTS AND ENTRANCES

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

Fig. 82  
Hillcrest, 1990  
Crownsnest Ceramic World Block  
(1910)



Fig. 83  
Bellvue, 1990  
The reconstructed storefront of the  
Bellvue Cafe (1917).



## 2.5.7. AWNINGS

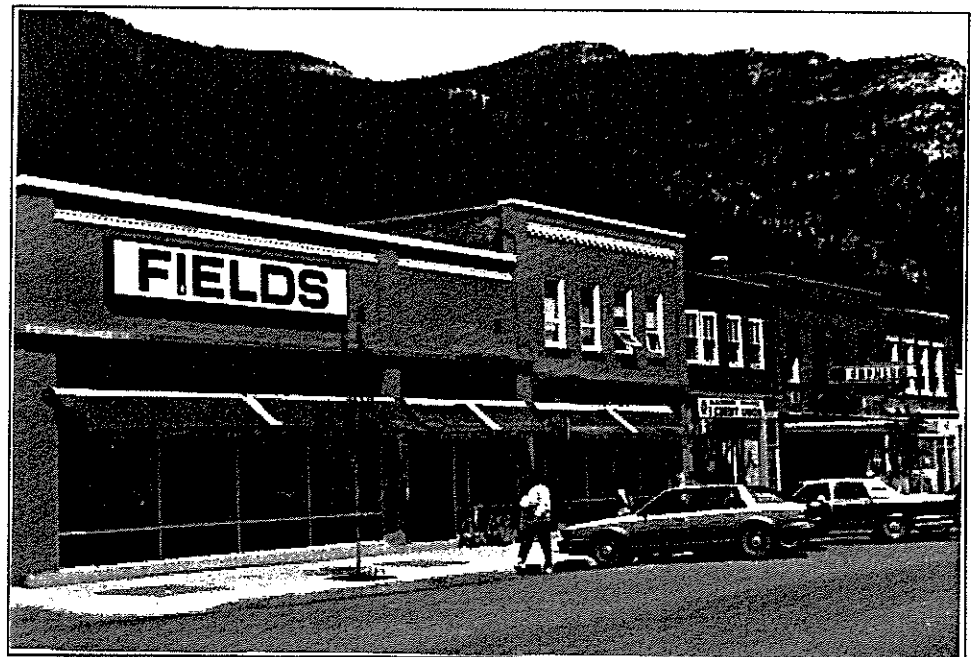
### Awnings

Traditionally, canvas awnings were retractable and designed for the protection of pedestrians, as well as to control sunlight entering the display windows. Awnings contributed significantly to the horizontal alignments of the streetscape.

*Fig. 84  
Blairmore, circa 1948  
Note the enclosure created by the  
extended awning.*



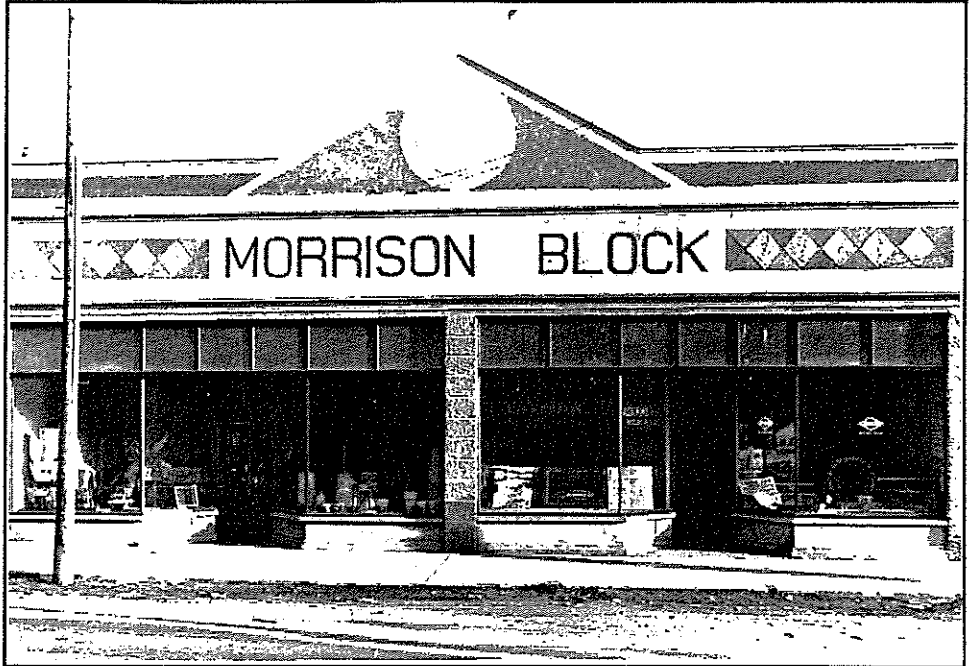
*Fig. 85  
Blairmore, 1990  
Traditional rolled awnings on the  
former Thompson Family Clothing  
Store unify the streetscape.*



### 2.5.8. SIGNS

**Building Name Blocks** It was a common practice for property owners to affix title blocks on the wall of their building, often stating the date of construction and ownership.

*Fig. 86*  
*Coleman, (n.d)*  
*The Morrison Block (1912)*  
*(Glenbow Archives)*



*Fig. 87*  
*Blairmore, 1990*  
*The Oliva Block (1910)*



## Signbands

Traditionally signs were placed where they could be easily read, above the storefront on primary entrances and, if the building was more than one storey, below the second floor windows.

Fig. 88  
Blairmore, circa 1910  
Present day Twillite Confectionary  
(1905)

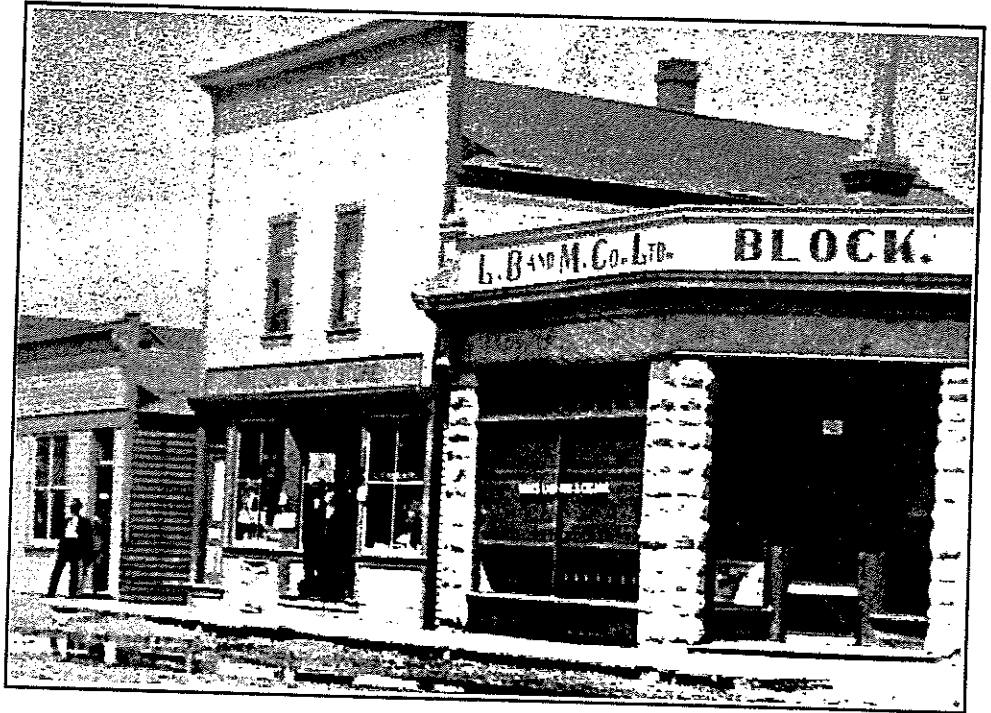
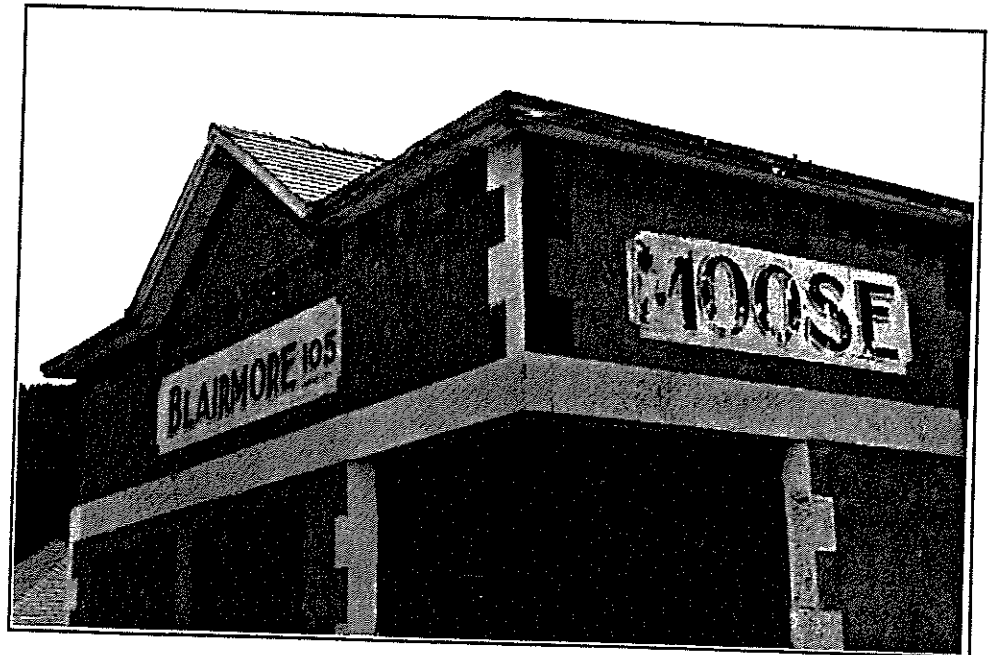


Fig. 89  
Hillcrest, 1990  
The Moose Hall (1935)





## Projecting Signs

Due to high wind factors in The Pass, early signs projecting from the buildings in Main Street areas (1900-1920) were often affixed to a post at the curb. Projecting signs affixed to the building alone did not become common until after 1930 and were commonplace in the 1940's and 1950's.

Fig. 90  
Blairmore, circa 1945

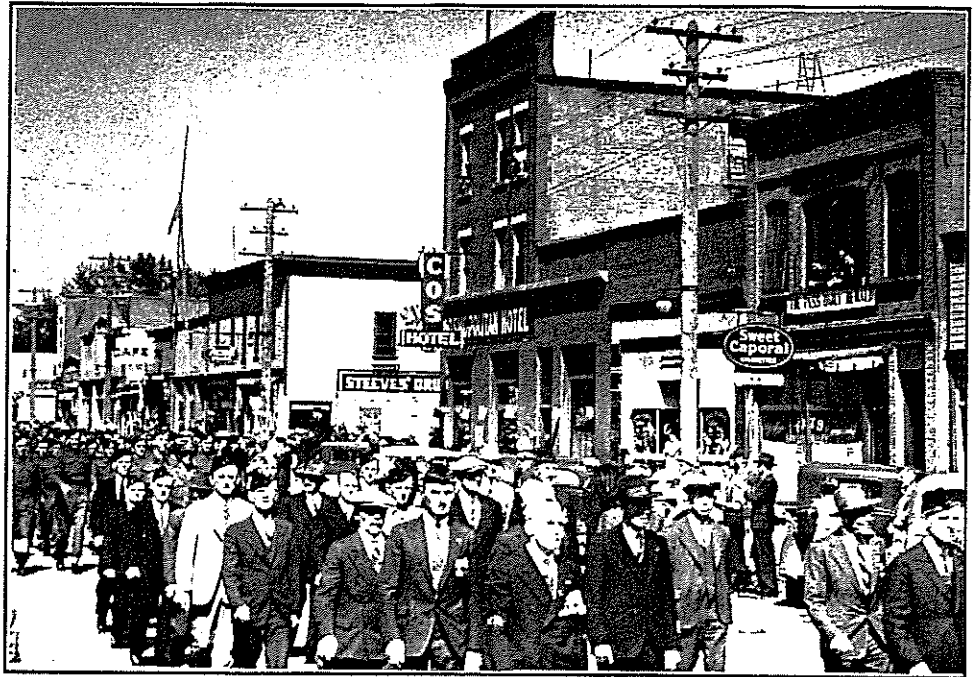
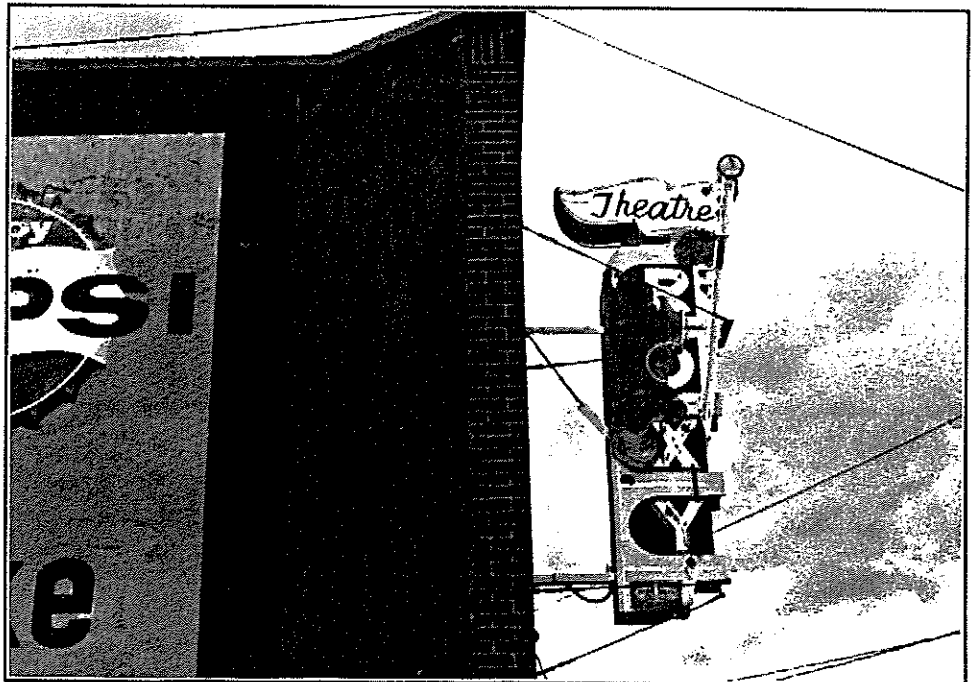


Fig. 91  
Coleman, 1990  
Neon sign of the post WW II period, Roxy Theatre (n.d).



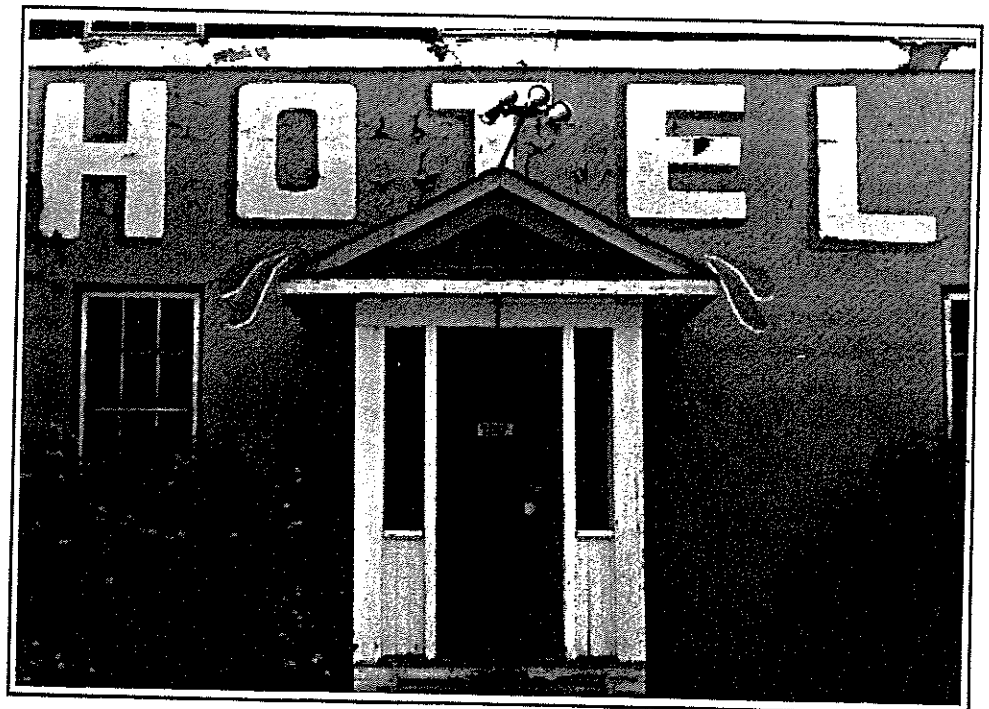
**Painted Wall Signs**

Large painted signs, located on the side and rear walls of the buildings, advertised the businesses within.

*Fig. 92  
Blairmore, 1990  
Catonio Brothers Block (1929)*



*Fig. 93  
Blairmore, 1990  
Wall sign (n.d) on Greenhill Hotel (1921)*



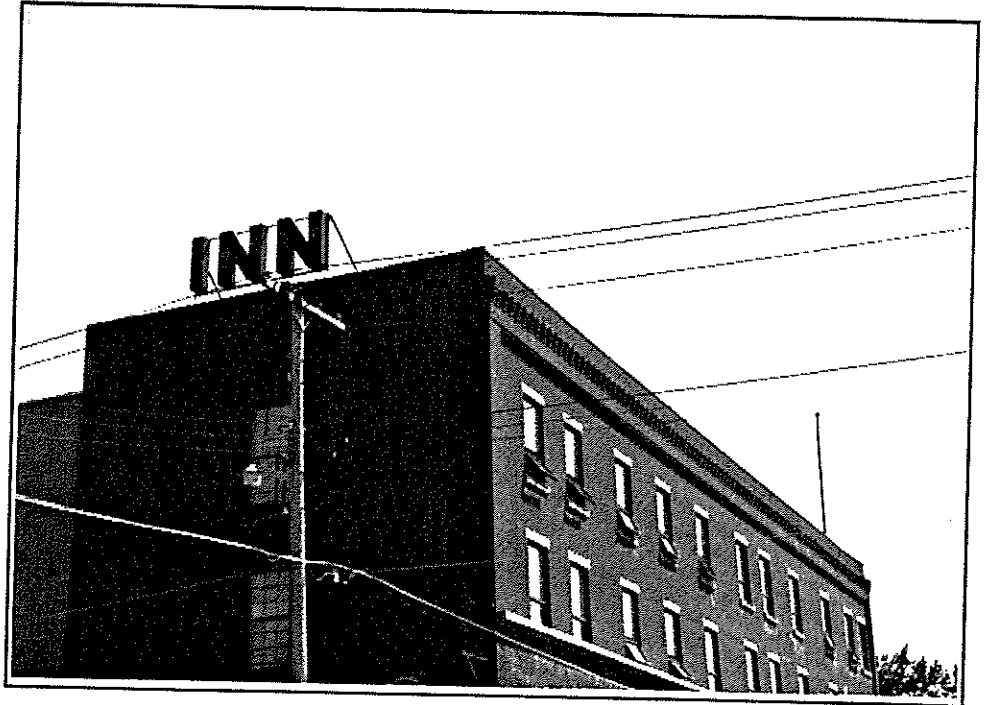


## Freestanding Signs

Fig. 94

Blairmore, 1990

*This freestanding neon sign (n.d) on Cosmopolitan Hotel (1912) is a now rare example of signs erected to attract growing post war highway traffic.*



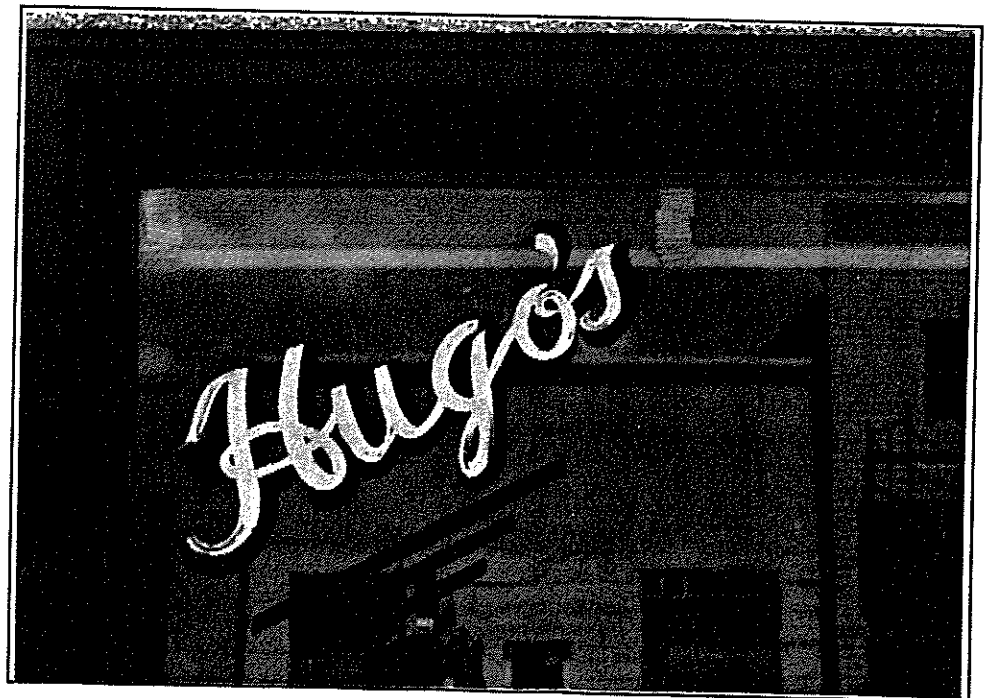
## Window Signs

Fig. 95

Bellevue, 1990

*Hugo's Barber Shop (n.d)*

*Once common throughout the Crowsnest Pass, this painted window sign (n.d) is a rare example of this advertising form.*



## 2.5.9 FLAGPOLES

Fig. 96  
Blairmore, 1990  
Flagpole on the Cosmopolitan Hotel  
(1912).

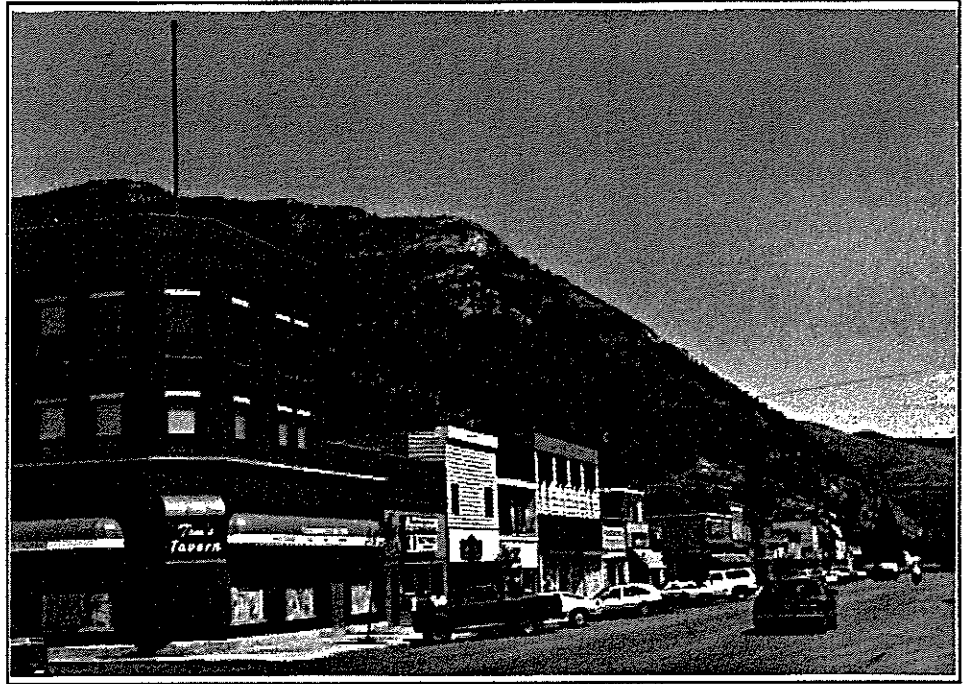
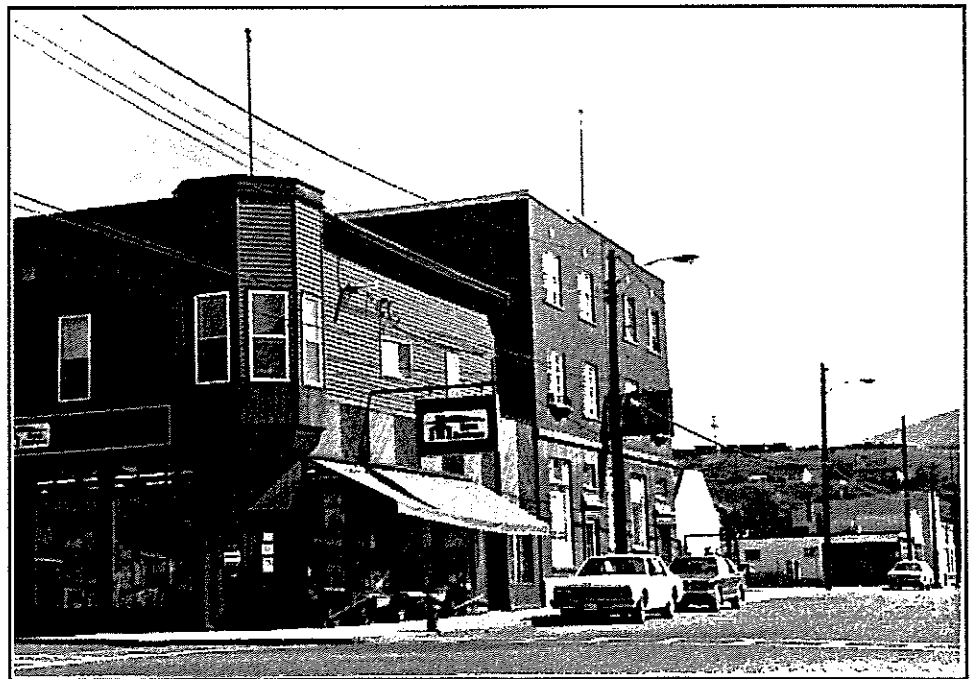


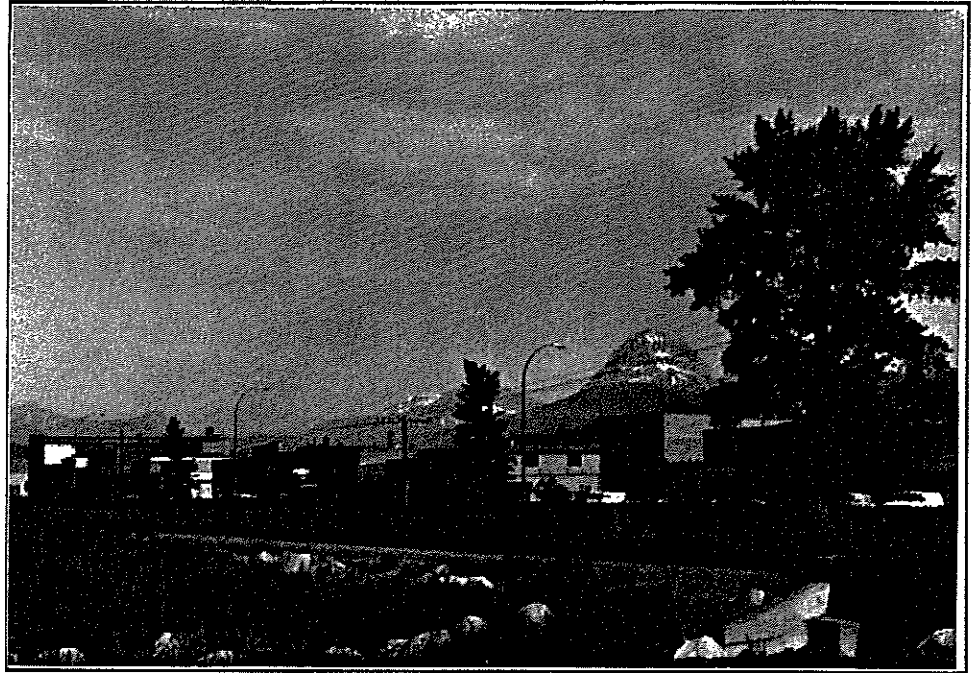
Fig. 97  
Coleman, 1990  
Home Hardware Store (1904).



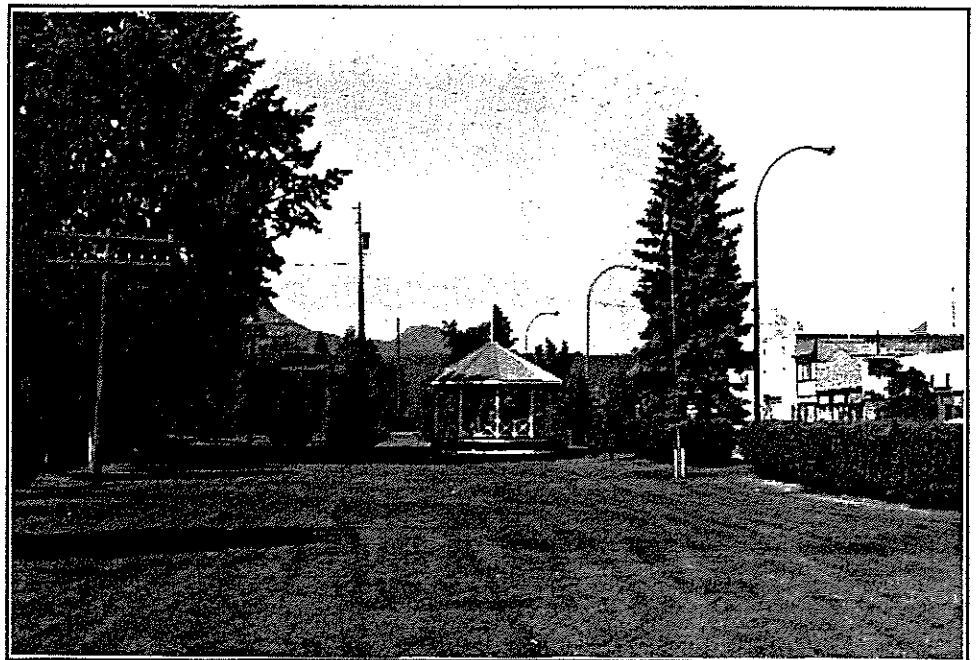
## 2.5.10 THE PUBLIC ENVIRONMENT

There is an important tradition of open space and pedestrian linkages throughout Main Street areas in The Crowsnest Pass.

*Fig. 98  
CPR Park, Blairmore, 1990  
The lands abutting the CPR line are a major character defining element of Blairmore's Main Street. Pedestrian paths developed over an eighty year period criss-cross the site.*



*Fig. 99  
Blairmore Bandstand  
The CPR lands were converted to a park amenity space after World War II and the Bandstand restored for public use in 1988.*

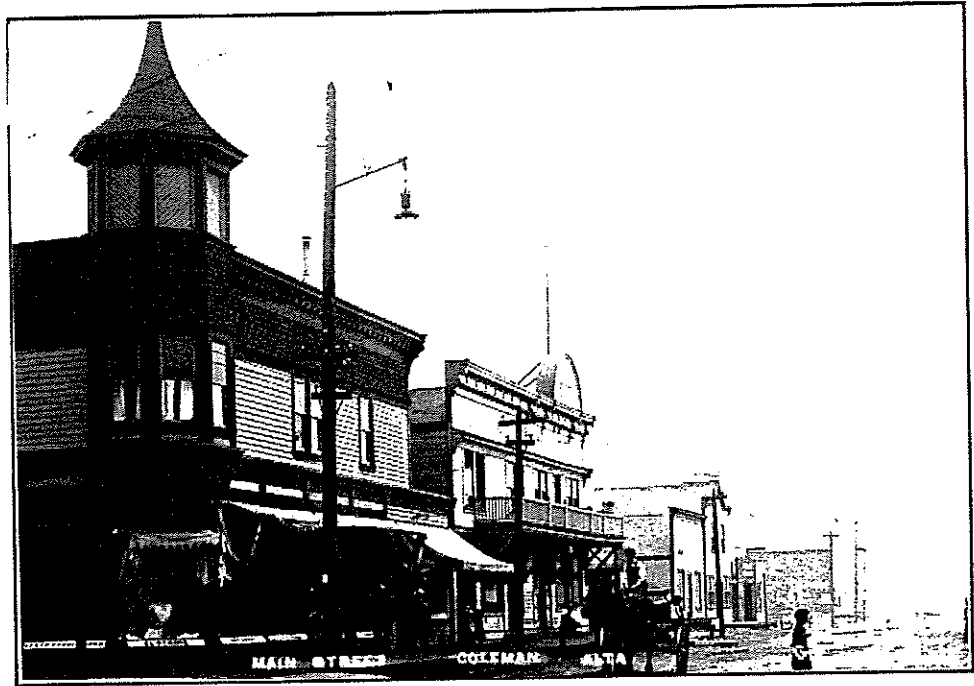


## THE PUBLIC ENVIRONMENT continued

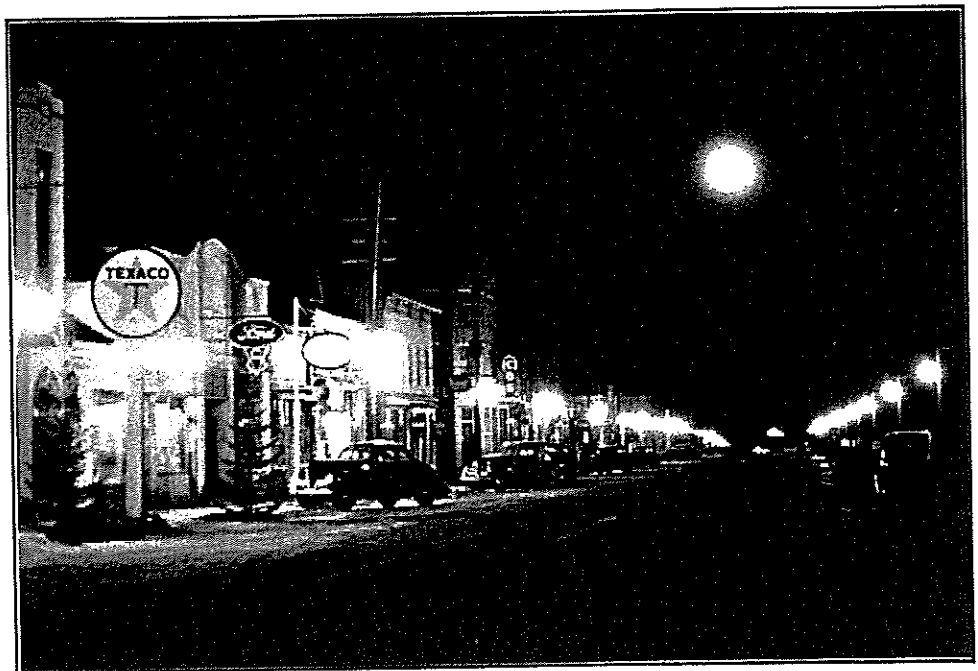
### Streetlights

The earliest streetlights were electric and hung only at intersections. Illumination of the sidewalks was provided by storefront entry lights and window display lights. Highway scale lamp standards were introduced in the post war period.

*Fig. 100  
Coleman circa 1905  
Lamps were hung only at intersections  
in the earliest period.*



*Fig. 101  
Blairmore, circa 1950  
Pedestrian streetlights line the Main  
Street with an overhead at the CPR sta-  
tion intersection.*

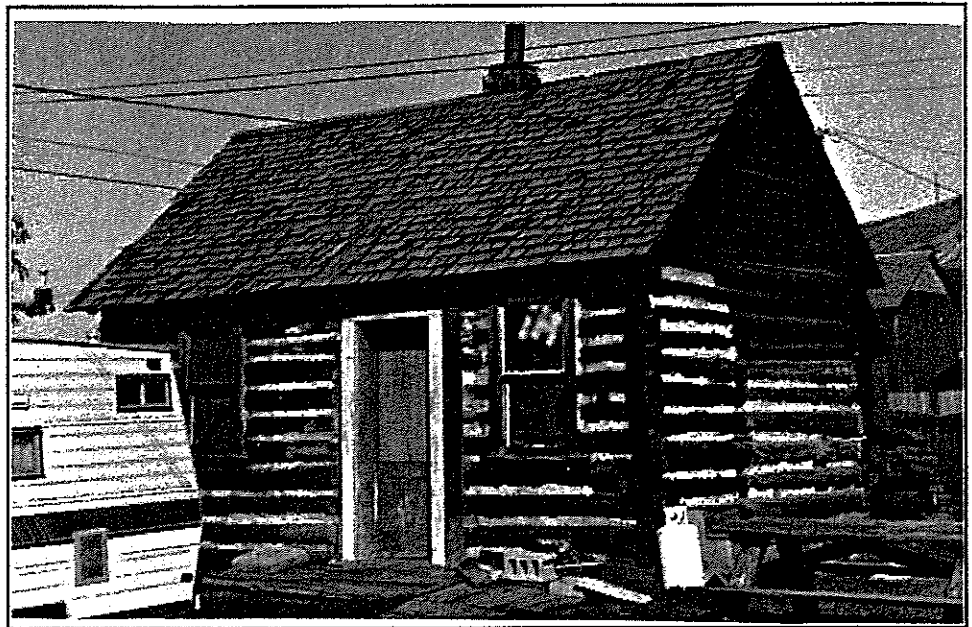


## 2.6 RESIDENTIAL AREAS

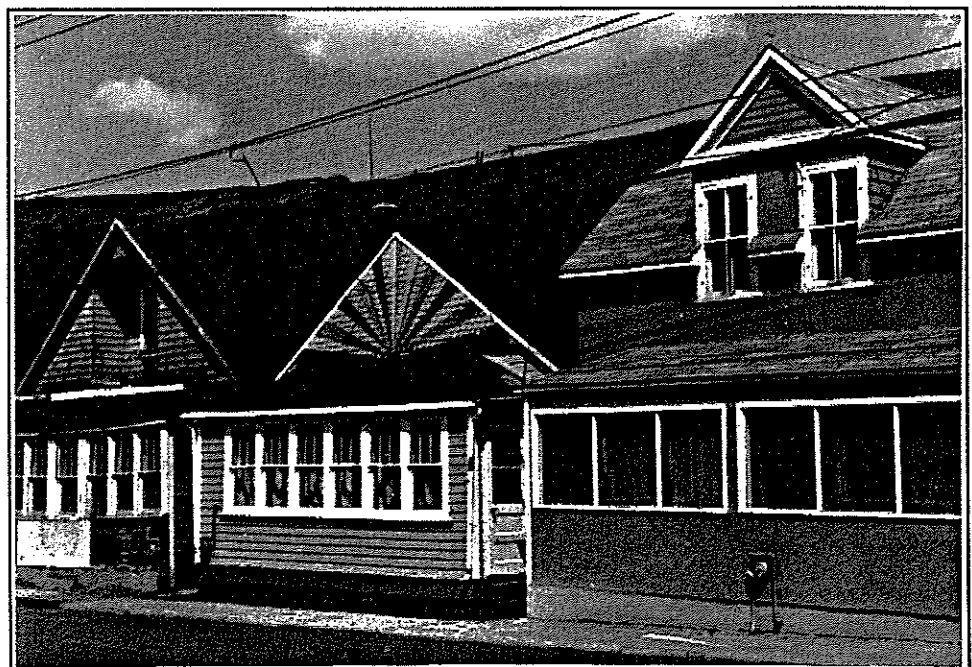
### 2.6.1 VARIETY OF HOUSING STYLES

Residential building in The Crowsnest Pass dates from the construction of the CPR line in 1898. Few of the earliest log structures remain. Subsequently, with the development of the mines, in the 1900-1920 period, miner's cottages, and more substantial homes to house managers and local business interests, were constructed of milled lumber. Stucco, brick and cast stone appeared in the 1920-30 period.

*Fig. 102*  
*Coleman, 1990*  
*Early log residence (n.d)*



*Fig. 103*  
*Coleman, 1990*  
*Miner's Cottages*

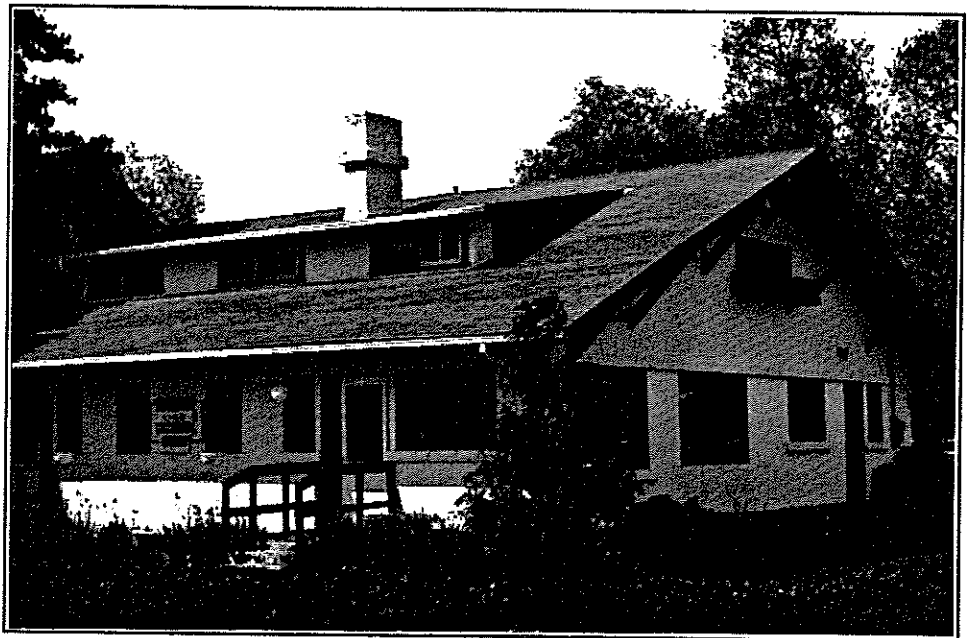


## RESIDENTIAL

*Fig. 104*  
*West Coleman, 1990*  
*Two storey residences (circa 1918).*



*Fig. 105*  
*Blairmore, 1990*  
*Constructed in 1915 by Enrico Pozzi,*  
*this duplex bungalow in the Arts and*  
*Crafts style housed upper level*  
*management.*



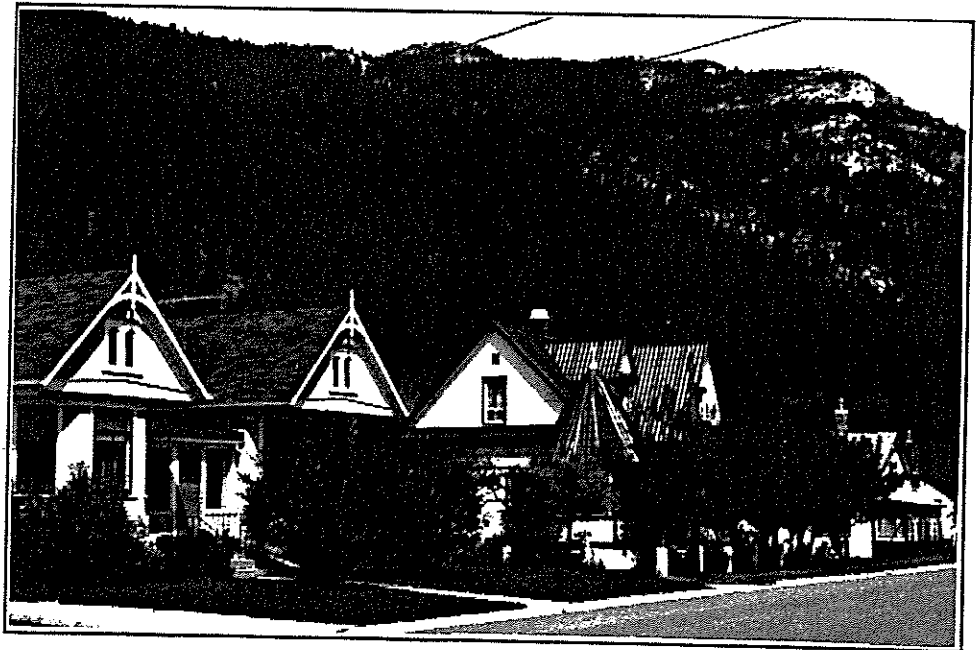
## 2.6.2 SIMILARITY OF SCALE

### Residential Areas

Fig. 106  
Coleman, 1990  
*Miner's Cottages (n.d)*



Fig. 107  
Blairmore, 1990  
*"Middle Class" residences (1902-1910).*



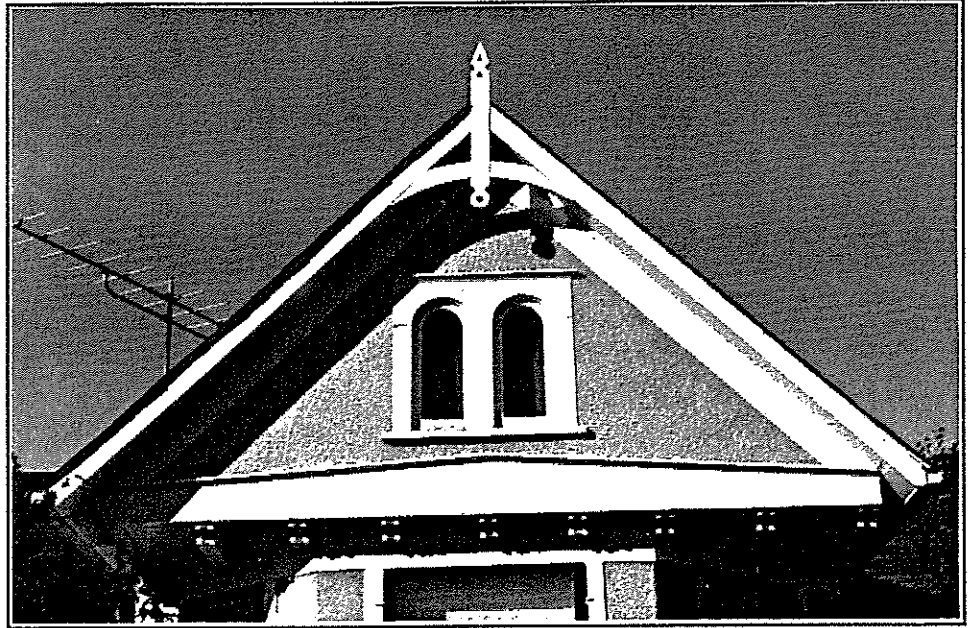


## 2.6.3 BUILDING ELEMENTS

### 2.6.3.1 ROOFS

#### Roof Gables

*Fig. 108*  
*Blairmore, 1990*  
*The Kubik House (n.d).*



*Fig. 109*  
*Coleman, 1990*  
*Miners Hospital (1905).*



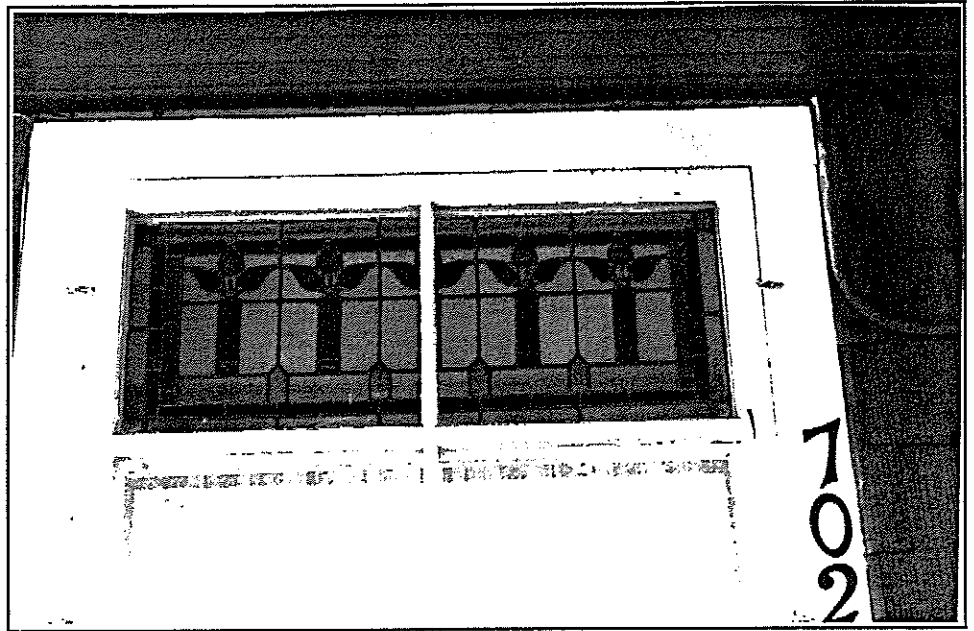


BUILDING ELEMENTS Continued

2.6.3.2 WINDOWS

Stained Glass

Fig. 110  
Coleman, 1990  
Stained glass in the Art Nouveau style.



Multi-paned

Fig. 111  
Coleman, 1990  
Multi-paned colored glass with frosted glass central panel



## BUILDING ELEMENTS

### 2.6.3.3 ENTRANCES

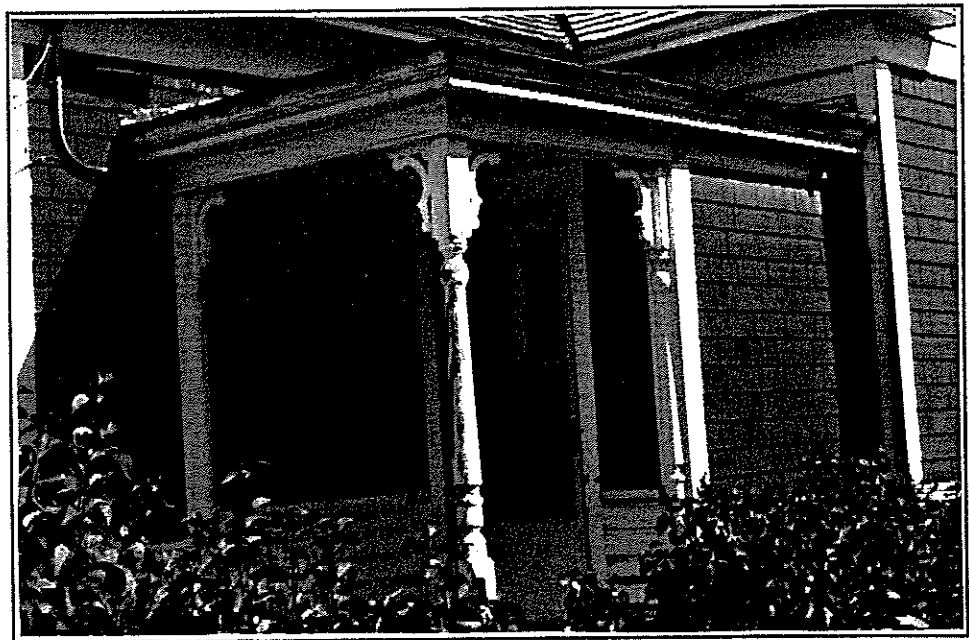
#### Verandahs

*Fig. 112*  
*Coleman, 1990*  
*Verandah running full length of house*  
*front facade.*



#### Porches

*Fig. 113*  
*Frank, 1990*  
*Porch and entranceway.*

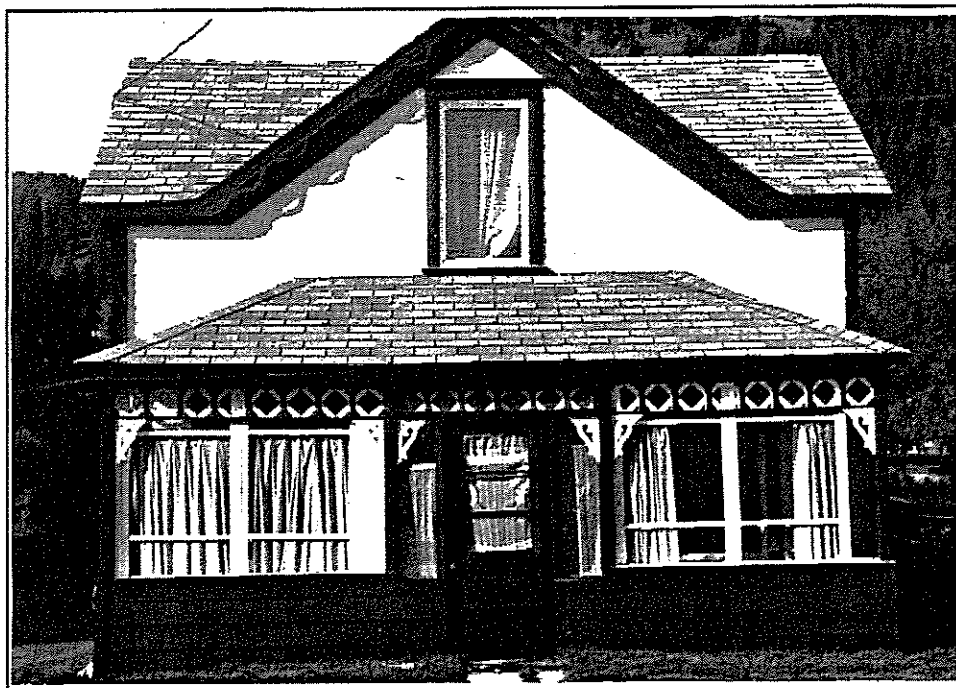


## BUILDING ELEMENTS Continued

### 2.6.3.4 CLADDING

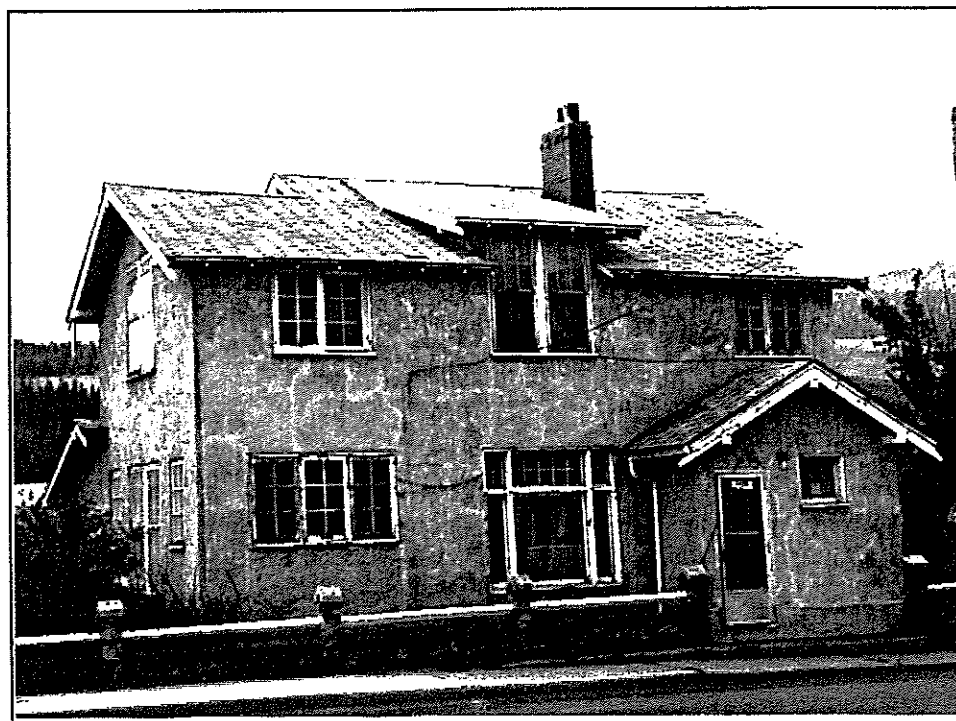
#### Wood

*Fig. 114*  
*Blairmore, 1990*  
*The Maternity Home (n.d) still exhibits*  
*much of its original wooden cladding.*



#### Stucco

*Fig. 115*  
*Coleman, 1990*  
*"Middle Class" residence (n.d)*  
*Originally clad in wood siding and*  
*later clad in stucco.*



## 2.6.4 RESIDENTIAL STREETSCAPES

### Setbacks

Setbacks are an important character defining element of residential streets. Historically streets were developed with unified setbacks. These setbacks vary throughout The Pass. A street with miner's cottages constructed to the front lot line has an entirely different character from one with generous setbacks, boundary plantings and fences.

*Fig. 116  
West Coleman, 1990  
Miner's cottages and a converted  
neighbourhood store all built to the  
property line. The hill to the rear of  
these properties determined the  
setback.*



*Fig. 117  
Blairmore, 1990  
A generous setback from the lot line  
and a boulevard characterize this  
residential street in Blairmore.*



## RESIDENTIAL STREETSCAPES Continued

## Fences

Fences are a defining characteristic of older residential areas throughout the historic district. Rarely exceeding 4 feet in height and commonly of wood, concrete or metal, or combinations thereof, these fences exhibit a rich variety of detail and a high standard of workmanship. Fences define the edges of property boundaries and create an important visual unity to residential streetscapes.

*Fig. 118  
Coleman, 1990  
Fences of similar heights but exhibiting  
individual detailing unify this street.*



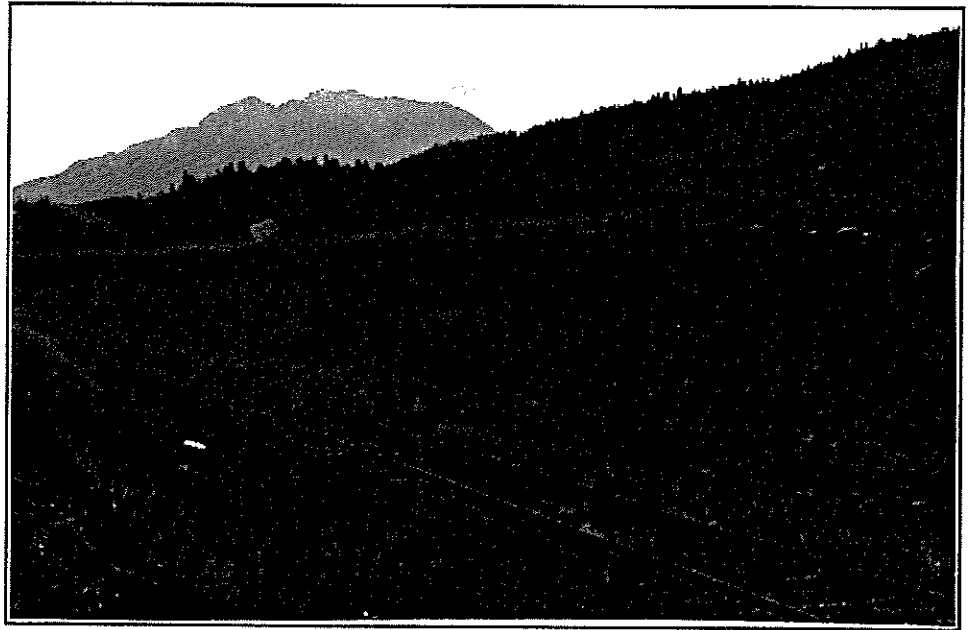
*Fig. 119  
Blairmore, 1990  
Cast stone posts with decorative  
geometric patterns of rails and pickets.*



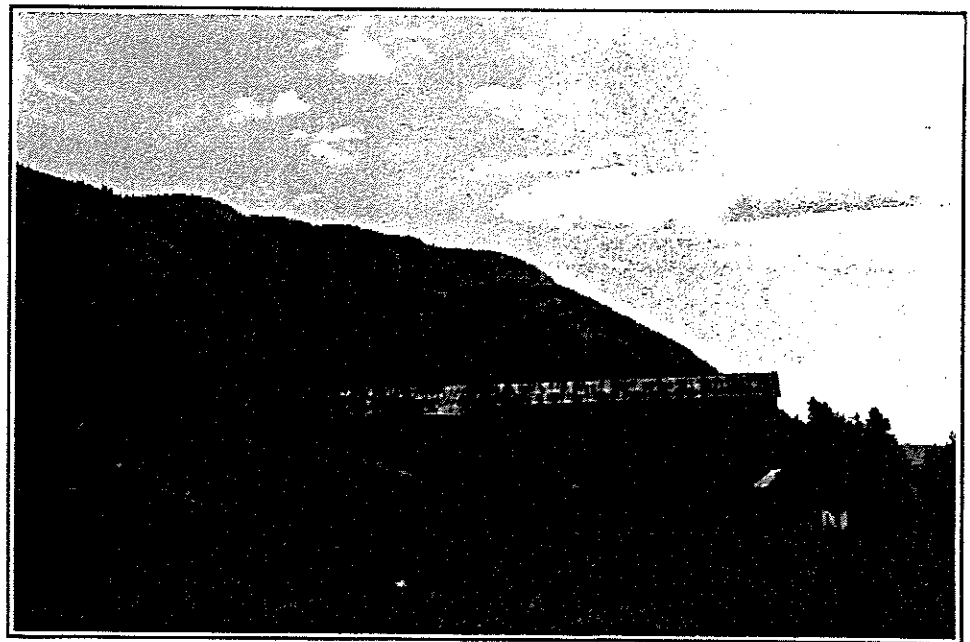
## 2.7 INDUSTRIAL AREAS

Coal mining and other resource extracting enterprises were the spur to development in The Crowsnest Pass. From 1898 until the closure of the Coleman Collieries in 1983, the industry dominated and determined the fortunes of the five communities. Industrial sites now lie abandoned throughout The Pass and characterize the historic district. These sites hold important archeological records of man's industrial history in Western Canada.

*Fig. 120*  
*Coleman, 1990*  
*International Coal and Coke Company*  
*Coke Ovens (1904)*



*Fig. 121*  
*Blairmore, 1990*  
*Greenhill mine tipple*



INDUSTRIAL AREAS Continued

Fig. 122  
Bellvue, 1987  
West Canadian Collieries Bellvue Mine  
Portal (1910) before re-opening by the  
Ecomuseum Trust in 1990

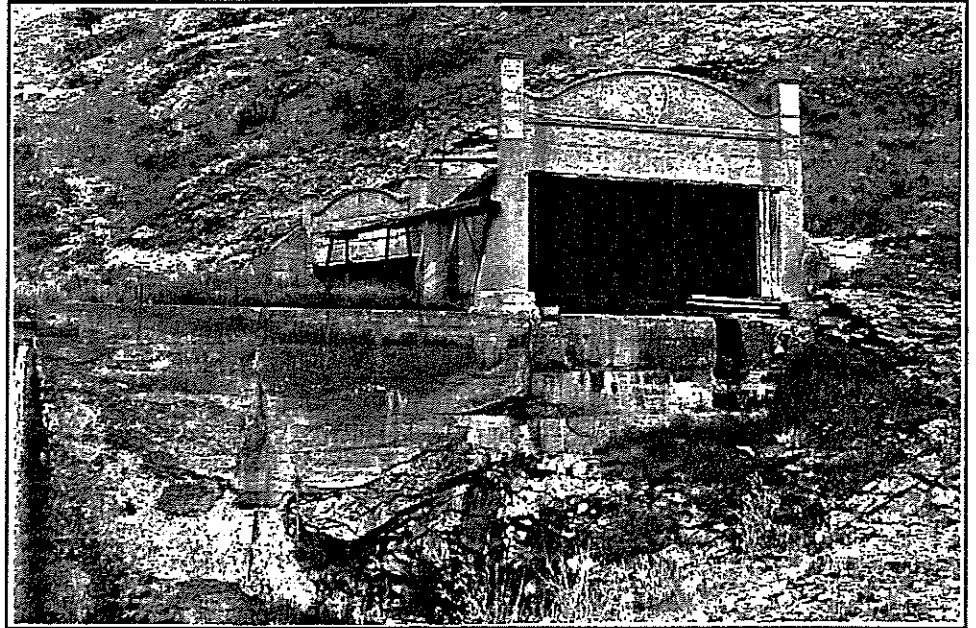
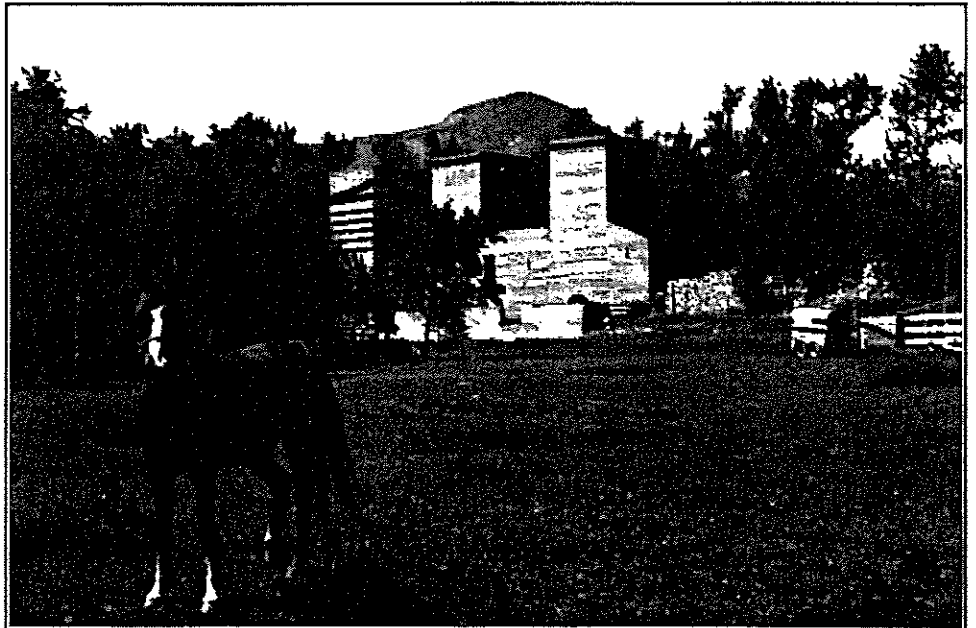
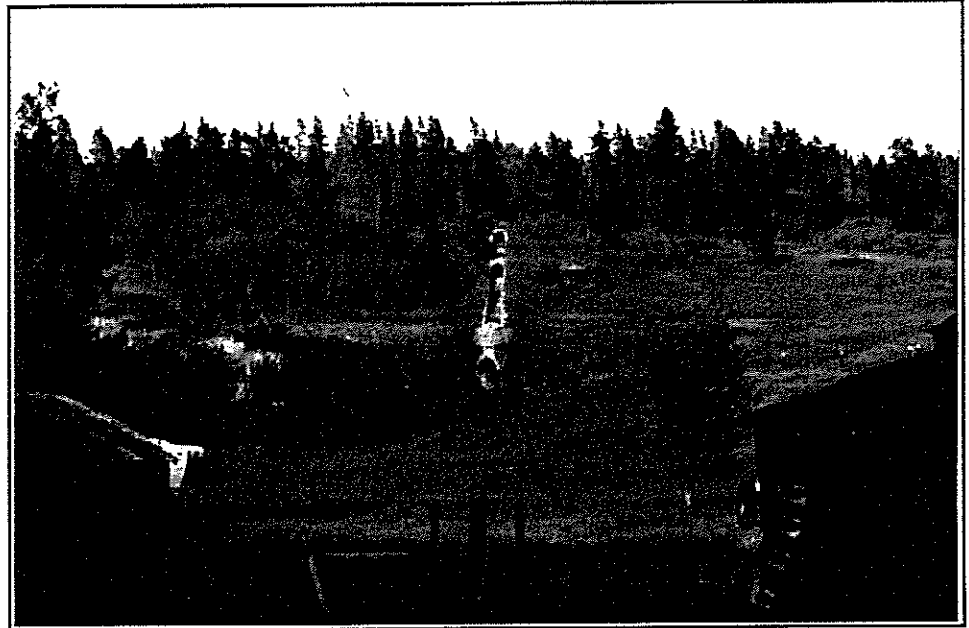


Fig. 123  
Hillcrest, 1990  
Winnipeg Fuel and Supply Company  
Lime Kilns (1912)

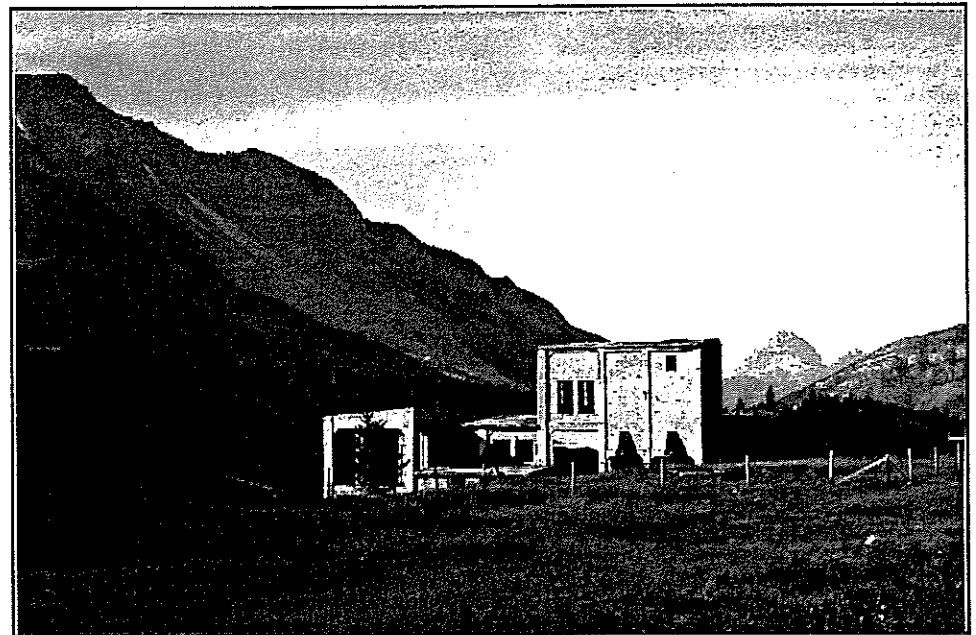


INDUSTRIAL AREAS Continued

*Fig. 124*  
*Frank, 1990*  
*Abandoned smelter works flue (n.d).*



*Fig. 125*  
*Highway #3, 1990*  
*The Mohawk Tipple*





## 2.7 THE PUBLIC ENVIRONMENT

### Parks

In addition to main street areas, parks were often the focus of labour disturbances, public presentations and other community events. Both Bandstand Park in Blairmore and Flummerfelt Park in Coleman have long histories of significant use by the communities.

Fig. 126  
Blairmore, 1990  
The Bandstand (1922)

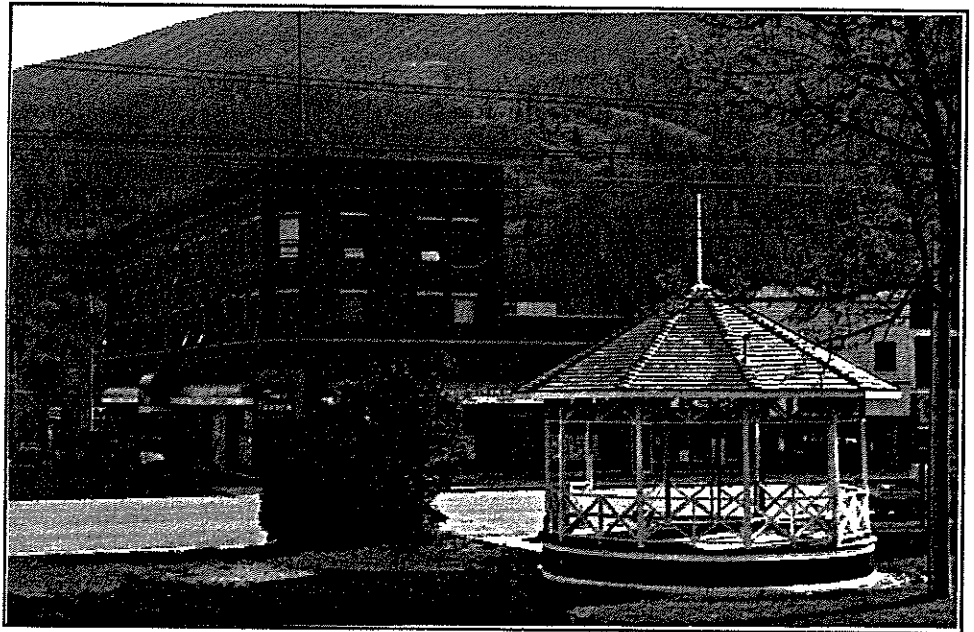
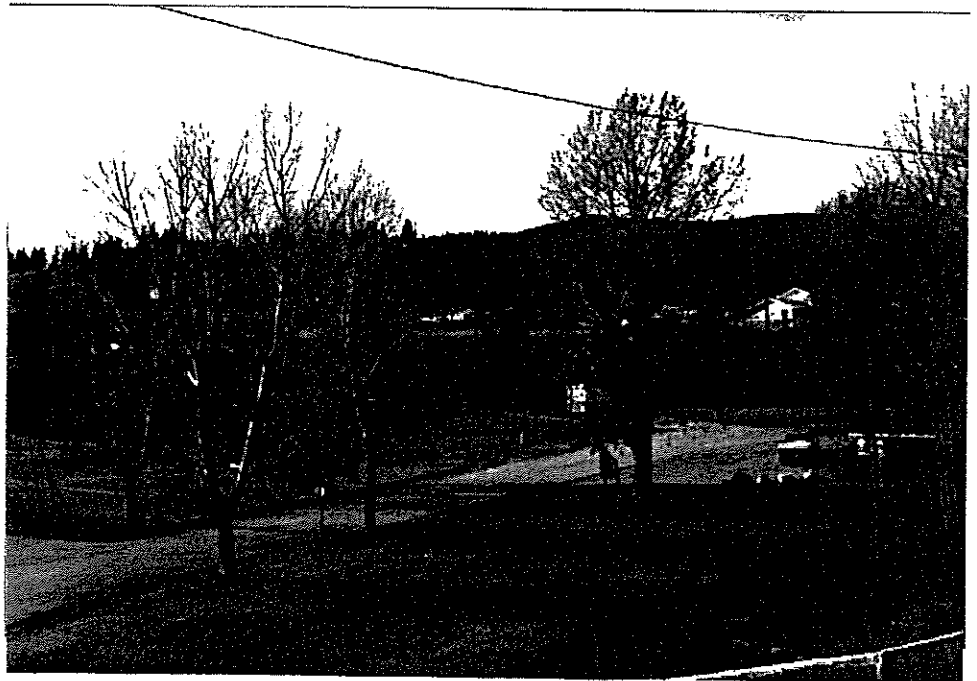


Fig. 127  
Coleman, 1990  
The Miners Park (Flummerfelt)

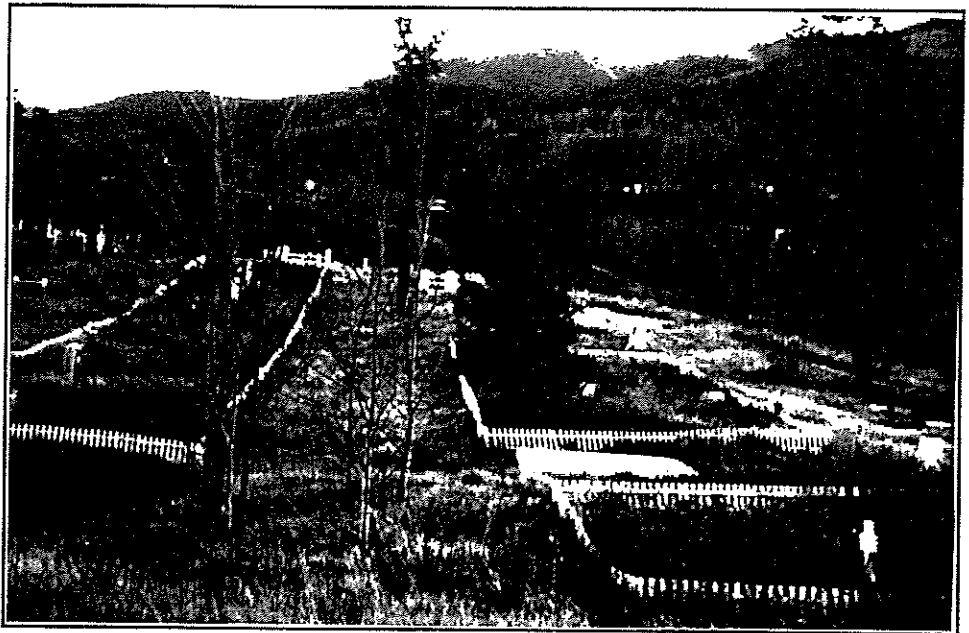


## THE PUBLIC ENVIRONMENT Continued

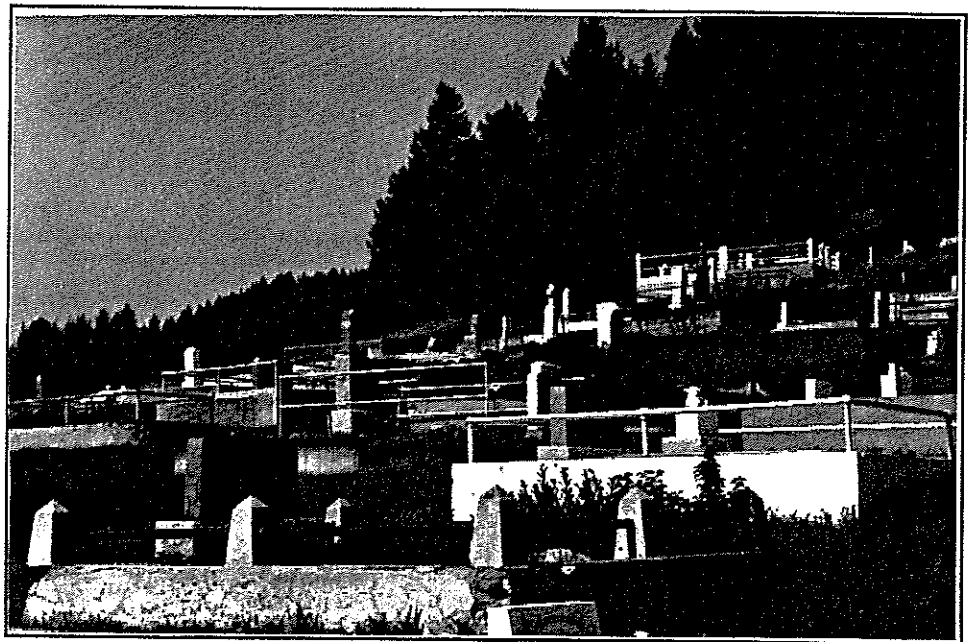
### Cemeteries

In addition to commemorating the citizens of the area, cemeteries in the Historic District are important sources of information regarding the social and economic lives of the communities. Rich in cultural heritage these cemeteries are intact reminders of the areas turbulent history.

*Fig. 128  
Hillcrest, circa 1950  
Canada's worst mine disaster victims  
lie here, their gravesite surrounded by  
a white picket fence.*



*Fig. 129  
Blairmore, 1990  
Cemetery, built on a hillside, with  
retaining walls at the gravesites.*



## THE PUBLIC ENVIRONMENT

### Memorials

Fig. 130

Frank, 1990

*A fire hydrant stands as a mute  
memorial of the former townsite of  
Frank.*

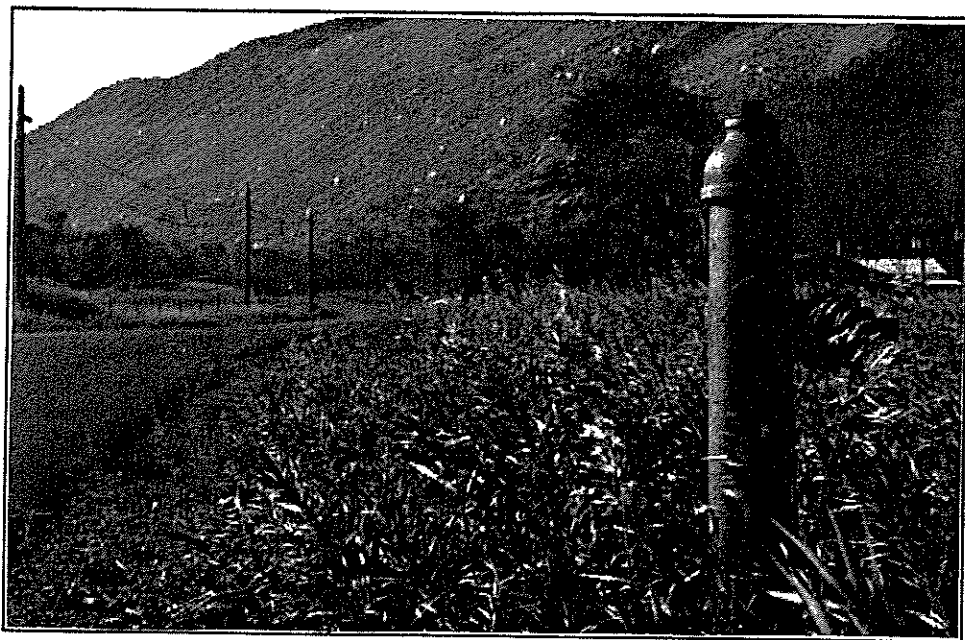
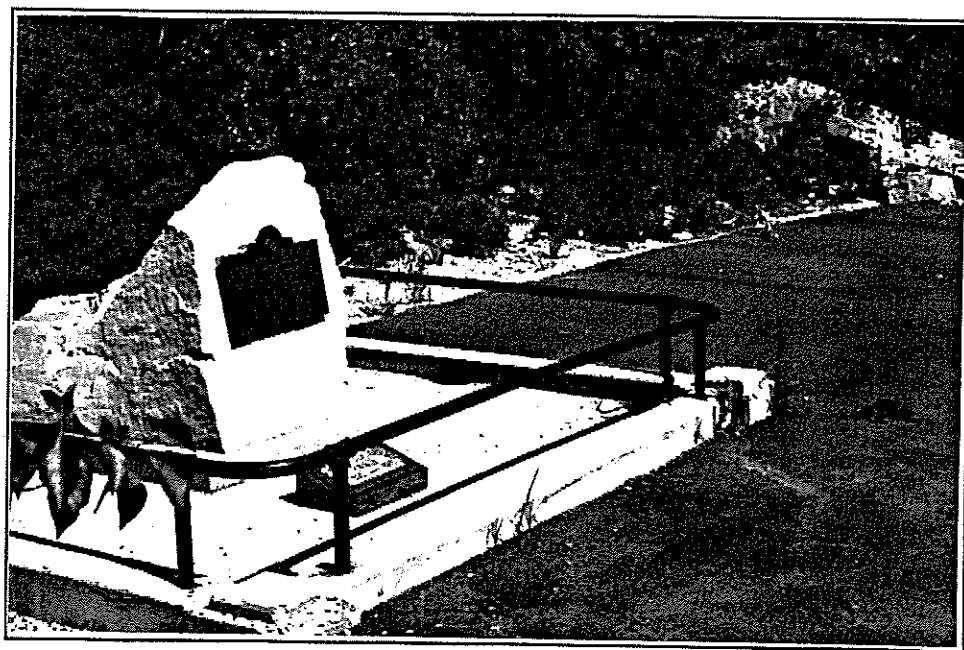


Fig. 131

Frank, 1990

*The Town of Frank Memorial Plaque  
at the side of the Old Frank Slide Road.*



THE PUBLIC ENVIRONMENT Continued

Memorials cont.

Fig. 132  
Coleman, 1990  
*The Legion Memorial Garden (n.d)*

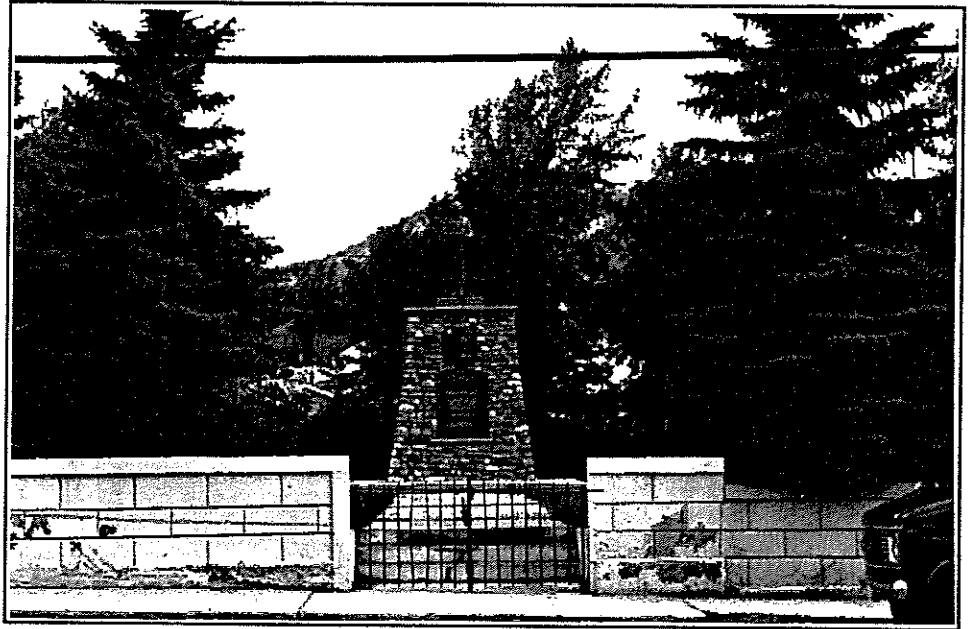
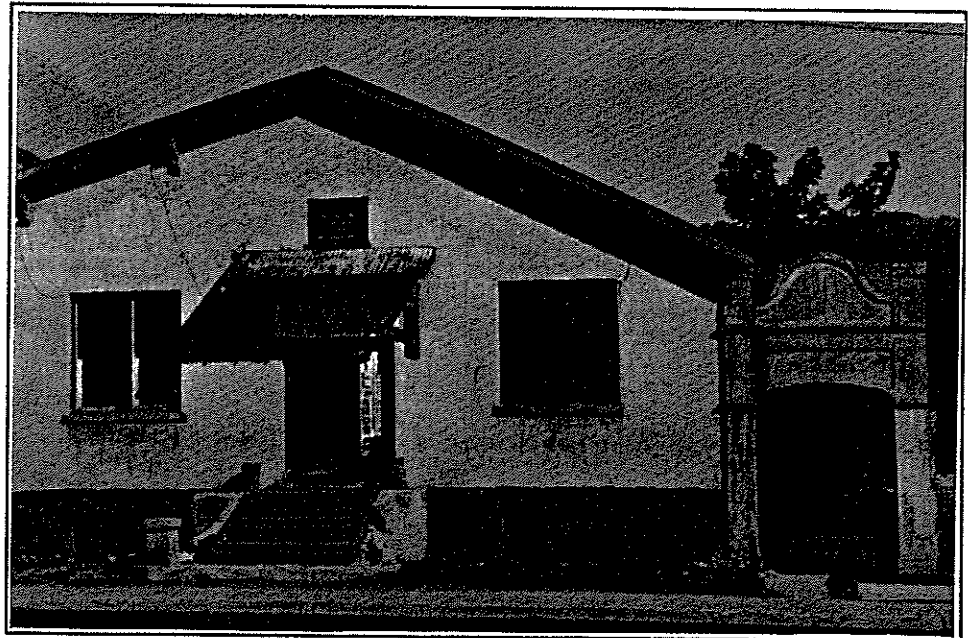


Fig. 133  
Bellvue, 1990  
*A portion of the facade of the United Church was saved from demolition to stand as a community memorial.*



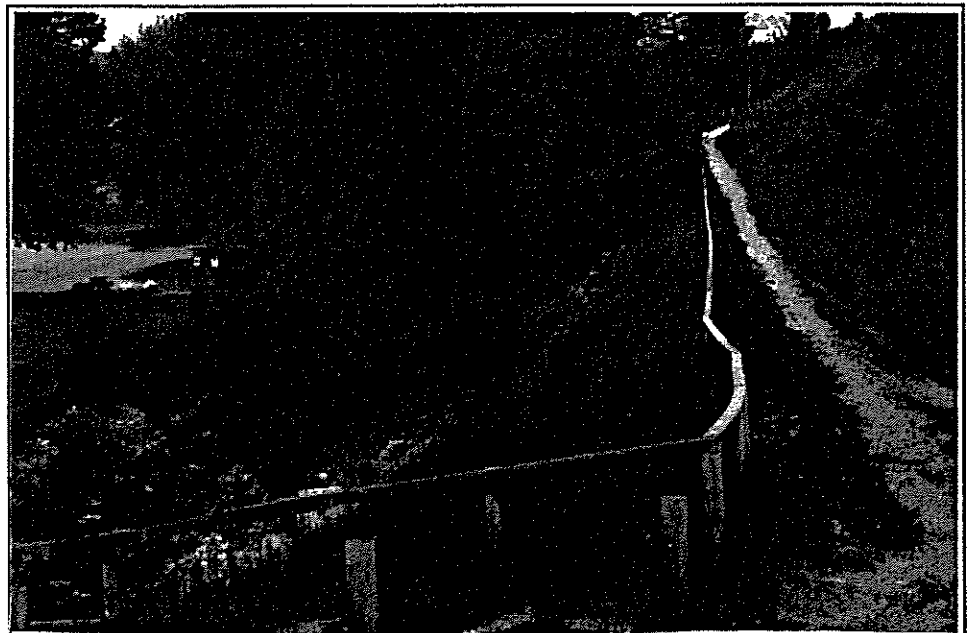
## THE PUBLIC ENVIRONMENT

### Miner's Pathways

*Fig. 134  
Hillcrest, 1990  
The miner's path is still visible and  
functional.*



*Fig. 135  
Coleman, 1990  
Miner's path on the east side of  
Flummerfelt Park.*



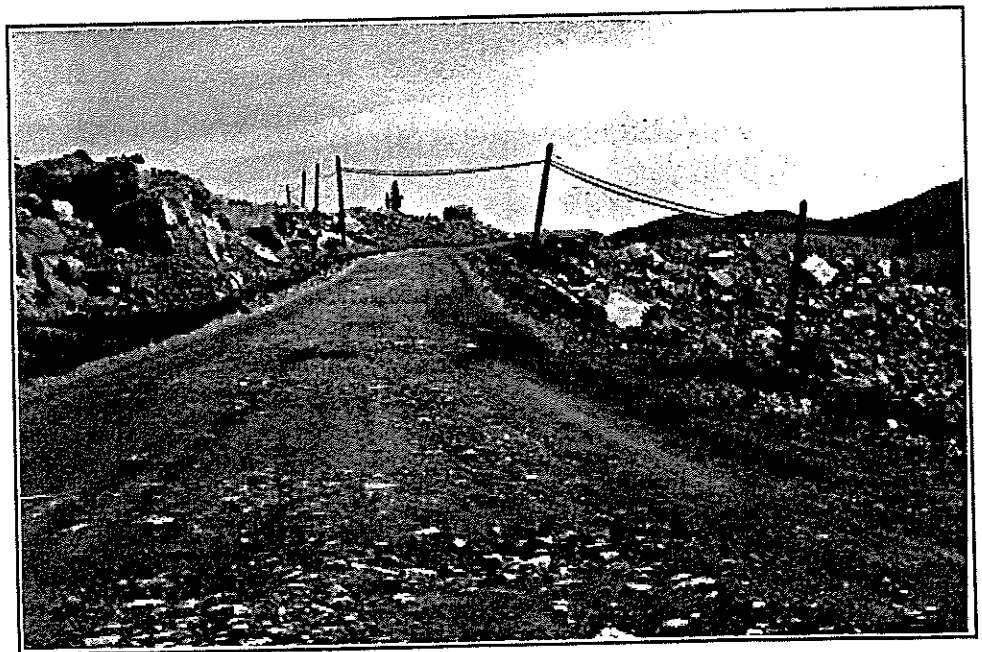
## THE PUBLIC ENVIRONMENT

### Roads

*Fig. 136*  
*Hillcrest/Frank, 1990*  
*The first Frank Slide Road (1904)*



*Fig. 137*  
*Hillcrest/Frank, 1990*  
*The improved Frank Slide Road (n.d.)*



# **ALBERTA MAIN STREET PROGRAMME**

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## **DESIGN GUIDELINES FOR THE HISTORIC DISTRICT**

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### **SECTION 3**

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#### **MAIN STREET BUILDINGS IN THE CROWNEST PASS**

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**SECTION 3**

**MAIN STREET BUILDINGS IN THE CROWSNEST PASS**

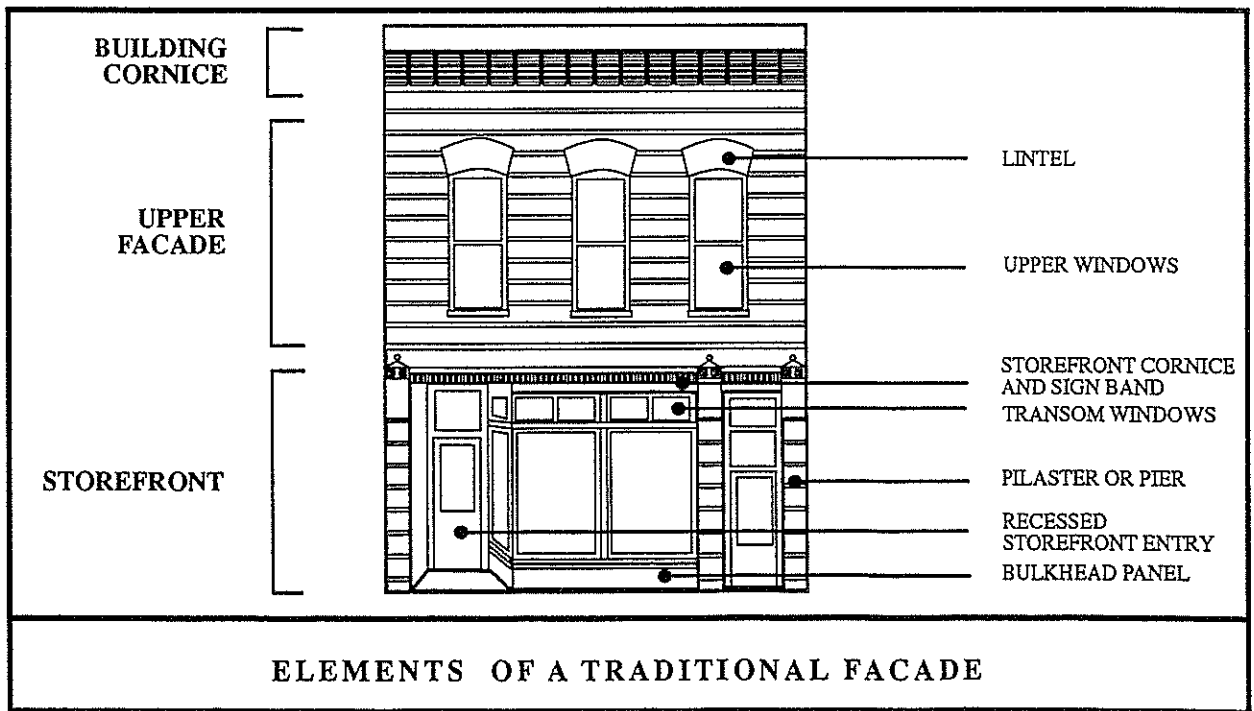
This section outlines the traditional elements of a commercial building facade, then discusses the alterations to facades that can occur over time, proceeds to outline the principles of historic facade rehabilitation and concludes with guidelines for historic facade rehabilitation.

**3.1 GETTING TO KNOW THE BUILDING**

**3.1.1 THE TRADITIONAL FACADE ELEMENTS**

The following diagram illustrates the traditional facade elements of the Eagle's Hall, a turn-of-the-century storefront typical of those found on Alberta's main streets; two storey structures with merchants on the main level and offices or residences above.

*Fig. 138*  
*Eagles Hall*



### 3.1.2 ALTERATIONS TO THE BUILDINGS

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

- **MINIMAL**

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

- **MODERATE**

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

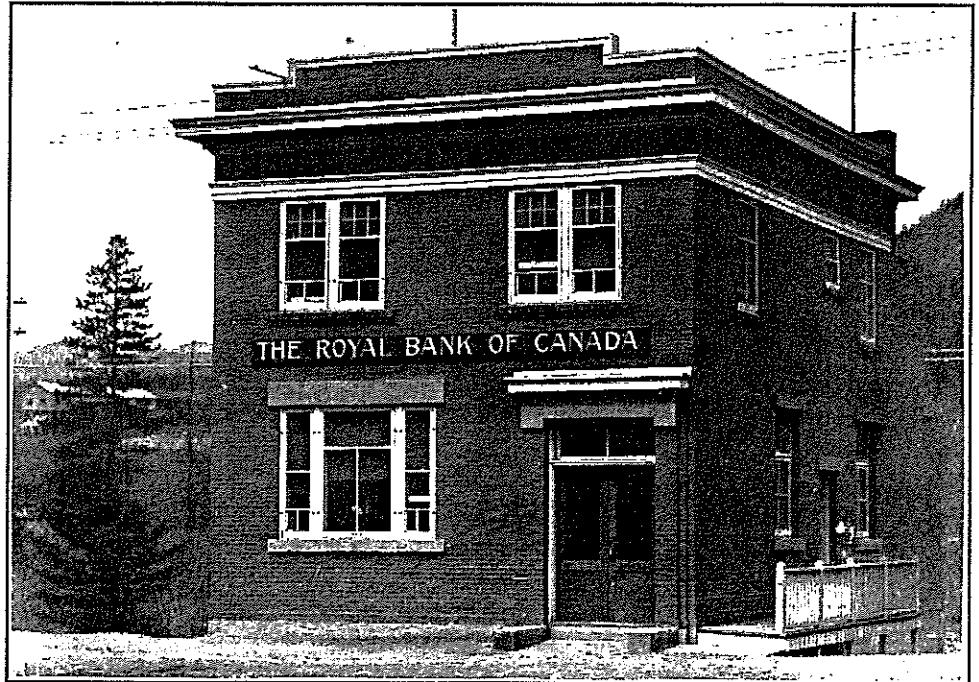
- **SIGNIFICANT**

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

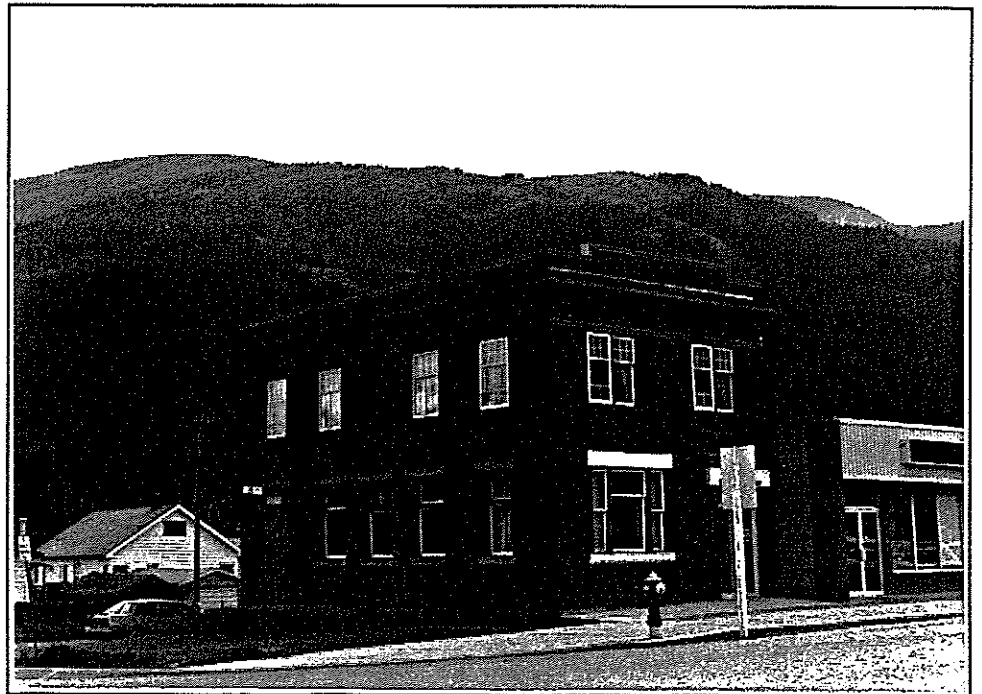
## MINIMAL ALTERATIONS

In minimally altered buildings the original building is intact and very little has been changed from the time of construction. Components may be broken and deteriorated, however, careful observation will show that no new design elements have been introduced. Only repairs and maintenance are required. In these cases, preservation of the original design is the preferred option.

*Fig. 139*  
*Blairmore, 1926*  
*Royal Bank Building: (1923)*



*Fig. 140*  
*Blairmore, 1987*  
*The former Royal Bank Building has undergone few alterations.*



## MODERATE ALTERATIONS

In moderately altered buildings, the original design is recognizable, although components have been removed or changed. There are two possible options: restore the missing components of the original design, or combine the rehabilitation of some components along with new elements sympathetic to the original design.

Fig. 141  
Blairmore, 1905  
L. B. and M. Block

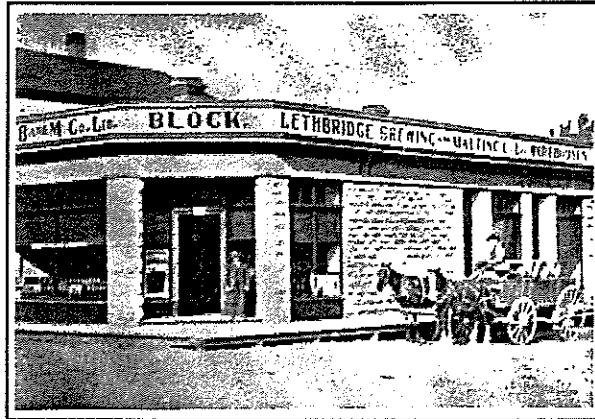


Fig. 142  
Blairmore, 1987  
Twilite Confectionary

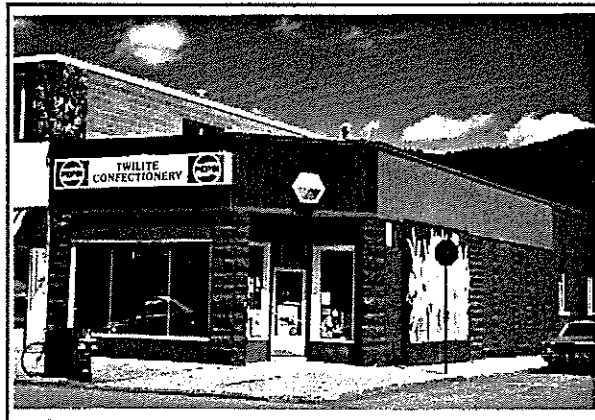


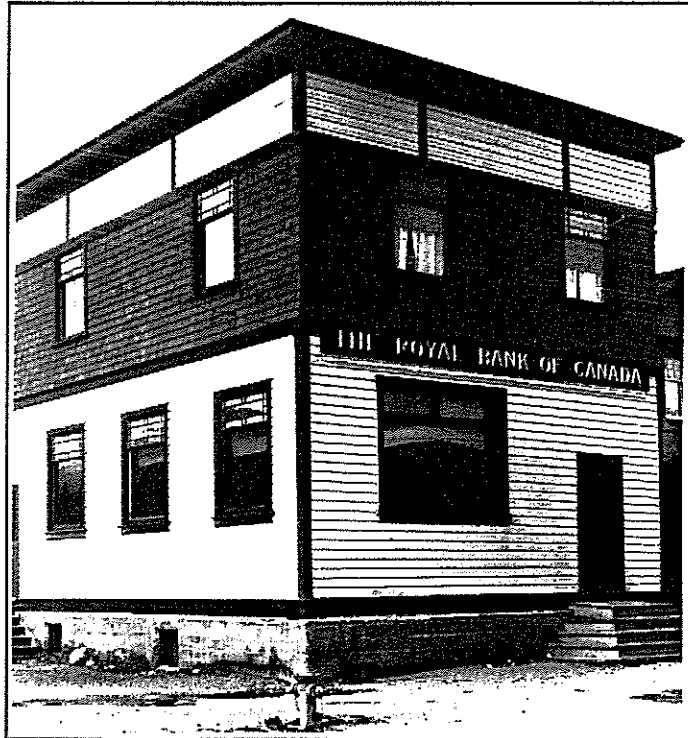
Fig. 143  
Blairmore, 1990  
Twilite Confectionary  
Replacement of the cornice and cleaning  
paint from the limestone returned this  
building to its earlier appearance.



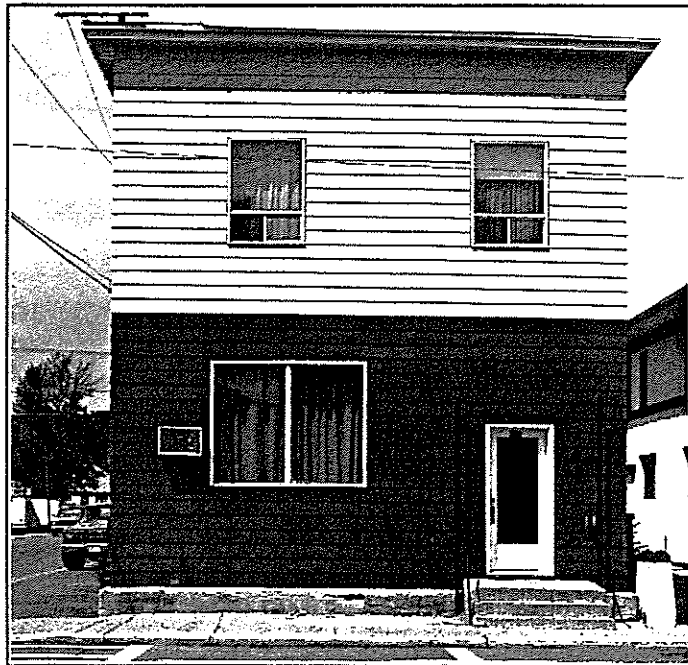
## MODERATE ALTERATIONS continued

The Royal Bank Block in Bellevue appears to have undergone significant alterations, however on closer inspection it can be seen that the replacement of original windows and a slipcovering of the building in vinyl siding is responsible for the dramatically altered character. Replacement of the original window details and surrounds, removal of the vinyl siding and rehabilitation of the original wood siding would be the simplest and most preferable option.

*Fig. 144  
Bellevue, 1911  
The Royal Bank Building, was a standard  
pre-fabricated design shipped for erection  
on the site. (Glenbow Archives)*



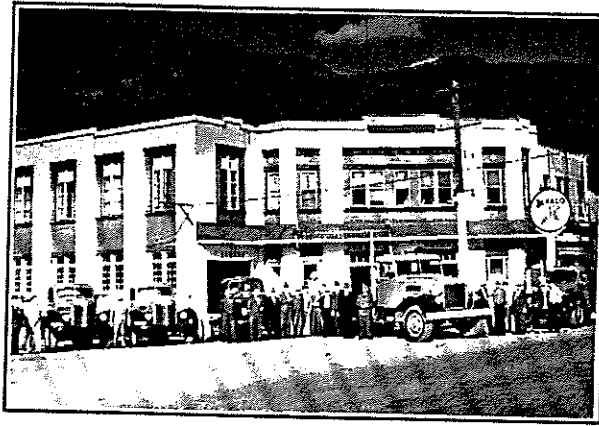
*Fig. 145  
Bellevue, 1990  
Royal Bank Building,  
The original windows and doors have  
been replaced and the wood siding clad  
in vinyl.*



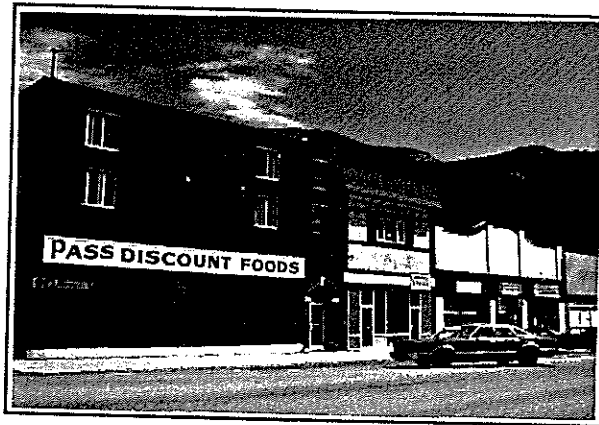
## SIGNIFICANT ALTERATIONS

When buildings have been significantly modified, it may be possible to identify only minor portions of the original. In these cases, one option is to rehabilitate portions of the facade, re-establishing some of the original details in order to provide a more sympathetic relationship with its neighbours. Often complete rehabilitation will be impossible where prior modifications have irreversibly damaged the original building. In such cases, it may be necessary to develop a new design of contemporary taste that reflects the context of the historic area.

*Fig. 146*  
*Blairmore, circa 1950*  
*Texaco Corner Block*



*Fig. 147*  
*Blairmore, 1987*  
*Pass Discount Foods*



*Fig. 148*  
*Blairmore, 1990*  
*Pass Discount Foods*



### 3.3 PRESERVATION PRIORITIES AND REHABILITATION OPTIONS

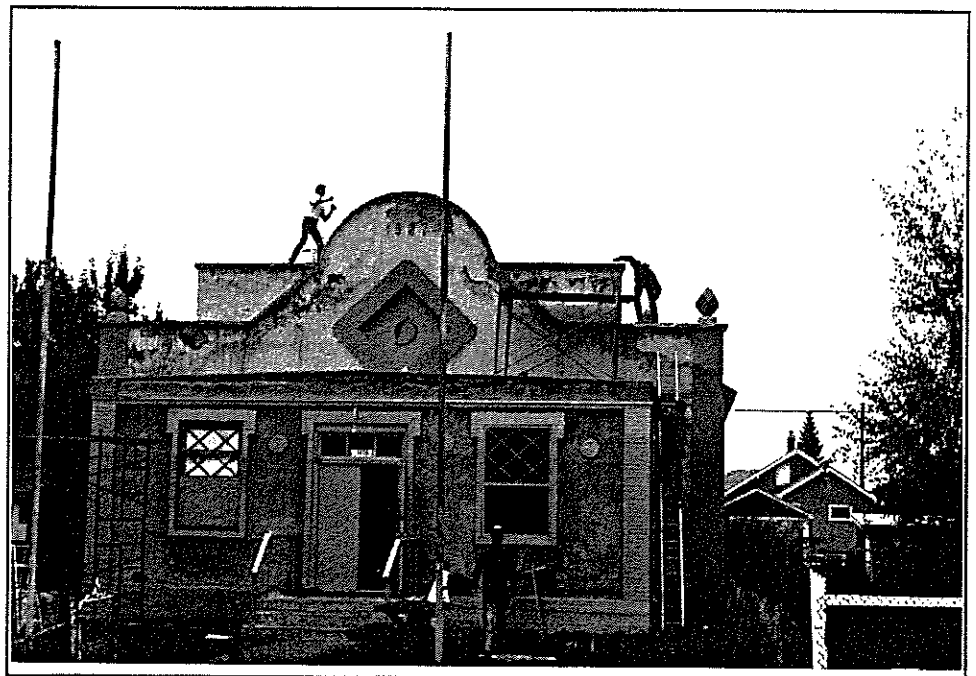
The unique collection of historic buildings in The Crowsnest Pass is an important local, regional and provincial resource. The following principles are the basic categories for rehabilitation of building facades in The Crowsnest Pass Historic District.

#### MAINTENANCE AND REPAIR

Good maintenance is preventative and is cost effective in the long term. This is usually a minimal approach and only minor work preventing further deterioration is normally considered. The historic fabric of a building should be repaired rather than replaced whenever possible. This may be a simple repainting or the repair of broken windows, which would otherwise cause material deterioration.

Re-pointing of a brick building's mortar can add seventy years to the life of the structure.

*Fig. 149  
Coleman, 1987  
Stabilization underway on the exterior of  
the Polish Hall by the Faculty of Environ-  
mental Design, University of Calgary.*



## REPLACEMENT

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

Fig. 150  
Blairmore, 1987  
The Twilite Confectionery (1905)  
Note missing cornice

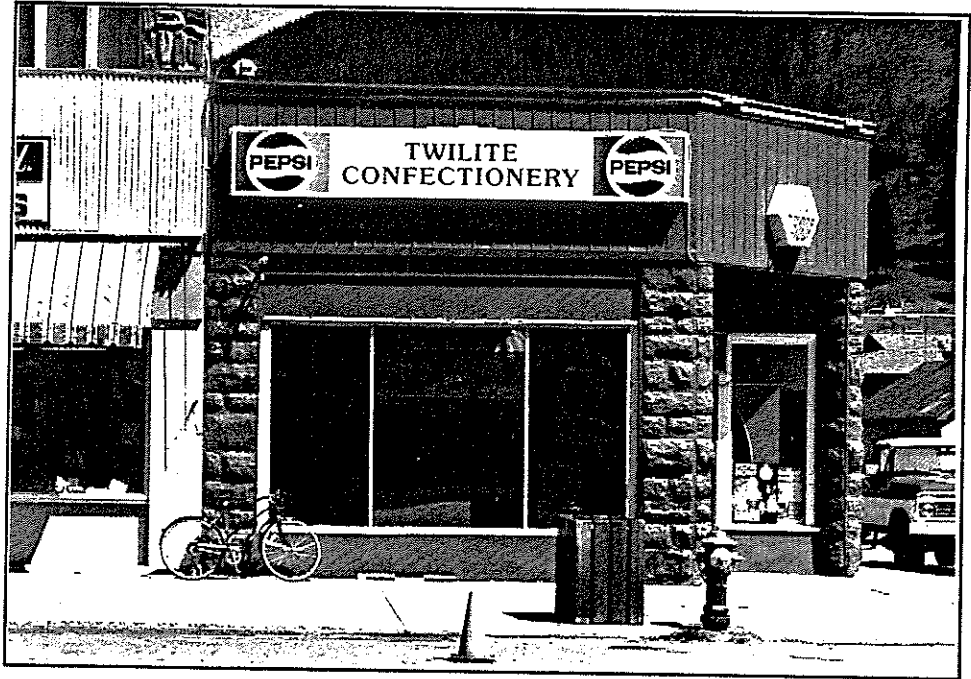


Fig. 151  
Blairmore, 1990  
The Twilite Confectionery, with cornice  
replaced.

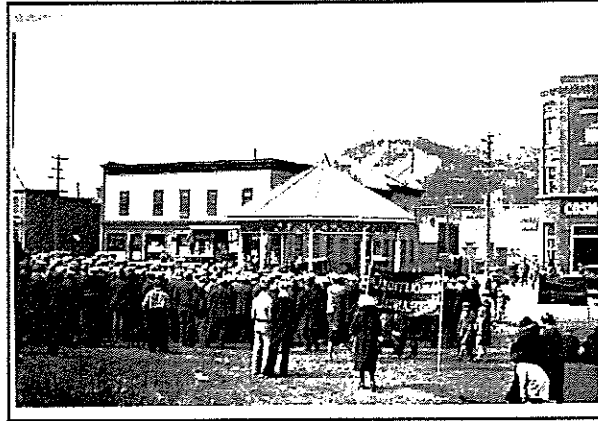




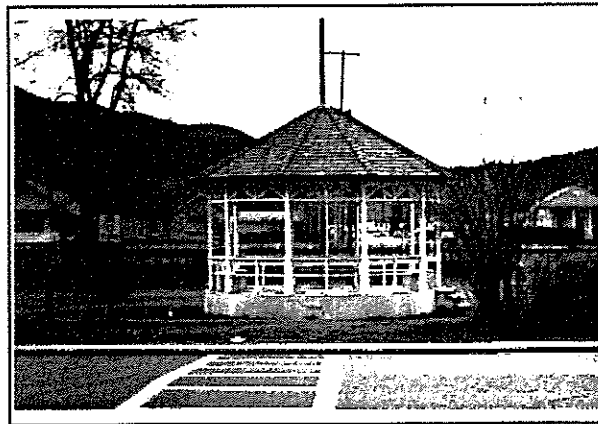
## RESTORATION (TO A SPECIFIC PERIOD)

This approach involves the recreation of an earlier form which has been lost. It generally indicates extensive work and should only be considered when there is sufficient historical significance to merit such an undertaking. It requires detailed documentary information to ensure accuracy.

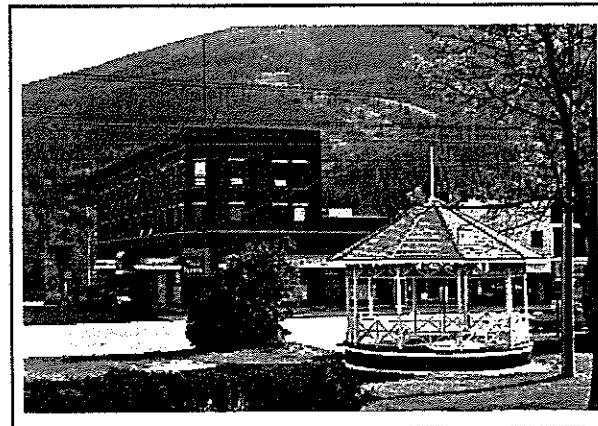
*Fig. 152  
Blairmore , 1932  
The Bandstand*



*Fig. 153  
Blairmore , 1987  
The Bandstand  
Deteriorated wooden members had been  
replaced by plywood.*



*Fig. 154  
Blairmore , 1990  
The Bandstand  
A full restoration to 1922 period was a  
first project for Main Street.*



## ENHANCEMENT

This is a broad category that covers the range of other possibilities, but is always some form of sympathetic or compatible rehabilitation. This approach would also apply to the extensive rehabilitation of non-historic structures.

Fig. 155  
Bellvue, 1987  
Bellevue Meats and Groceries (n.d)



Fig. 156  
Bellvue, 1988  
Bellevue Meats and Groceries  
The metal siding was removed from the storefront, and the facade was re-stuccoed. A fixed canopy, that echoed the design of a canopy on the same street, was added to protect this south facing facade from internal heat build up.



## ADDITIONS

Additions to heritage resources should only be considered when they are absolutely necessary to make the building fully functional for adaptive re-use. Additions should be sympathetic to the existing structure in scale, form, and use of materials but not "pretend" to belong to the period of the original construction.

Fig. 157  
Coleman, 1989  
Coleman Legion (n.d)

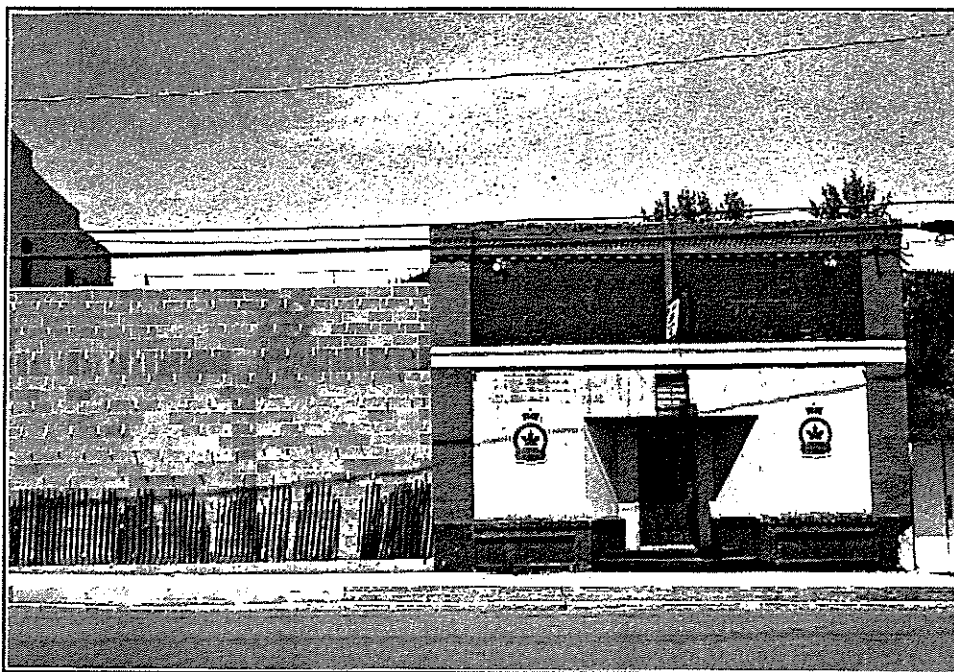
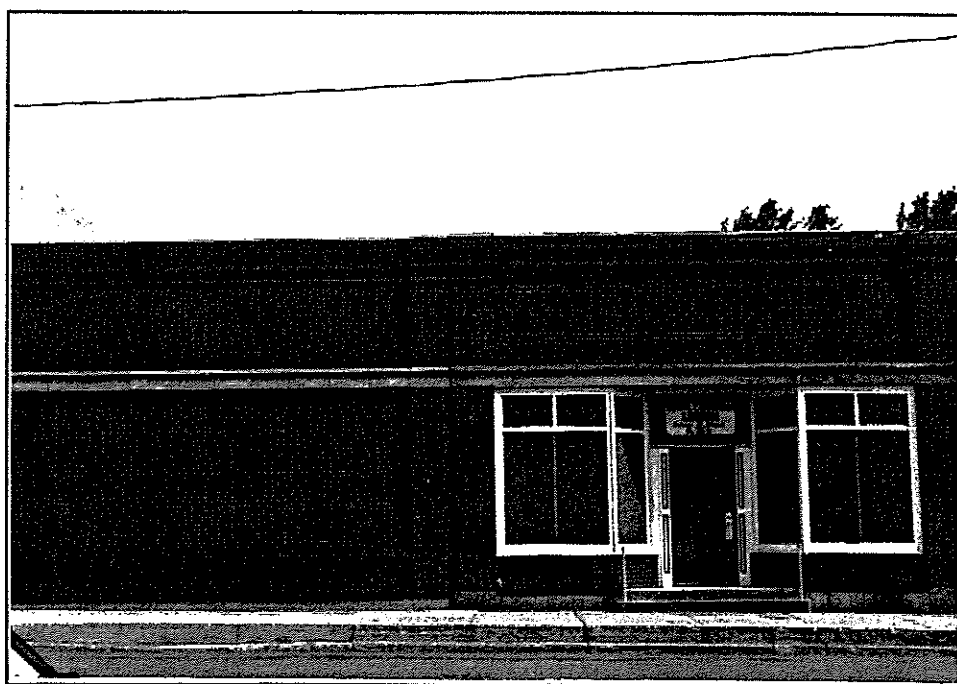


Fig. 158  
Coleman, 1990  
Coleman Legion 1990 after restoration  
of original building and refacing of addi-  
tion with brick.



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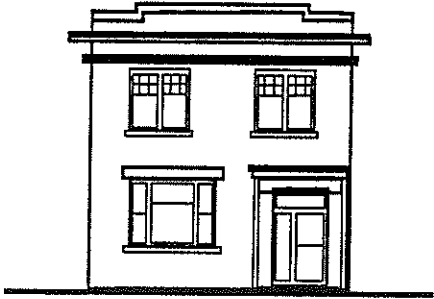
## DESIGN OPTIONS

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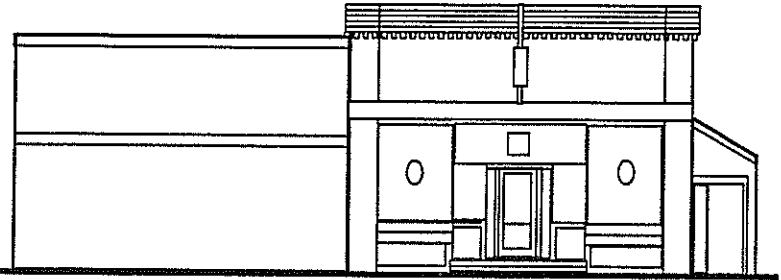
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### DETERMINE YOUR BUILDING TYPE

#### MINIMAL ALTERATION



#### MODERATE ALTERATION WITH CINDER BLOCK ADDITION

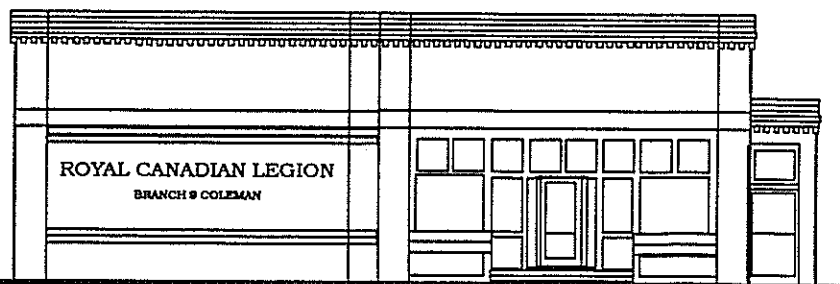


THESE ARE  
YOUR  
DESIGN  
OPTIONS

RESTORATION

SYMPATHETIC ADDITION

RESTORATION



NOTE: Photographic documentation is required to develop design options

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## DESIGN OPTIONS

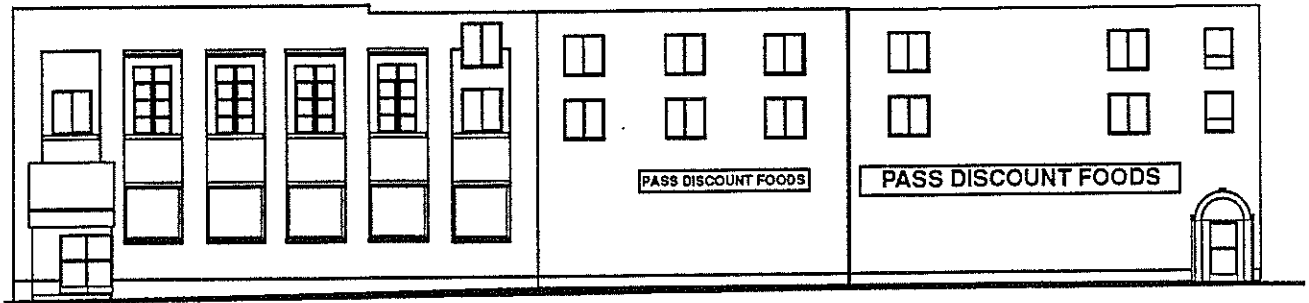
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### SIGNIFICANT ALTERATION

EAST FACE

SOUTH FACE



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### DESIGN OPTION A RESTORATION Facade Prior to Infill of Corner

EAST FACE

SOUTH FACE

SOUTH-EAST FACE

SOUTH FACE

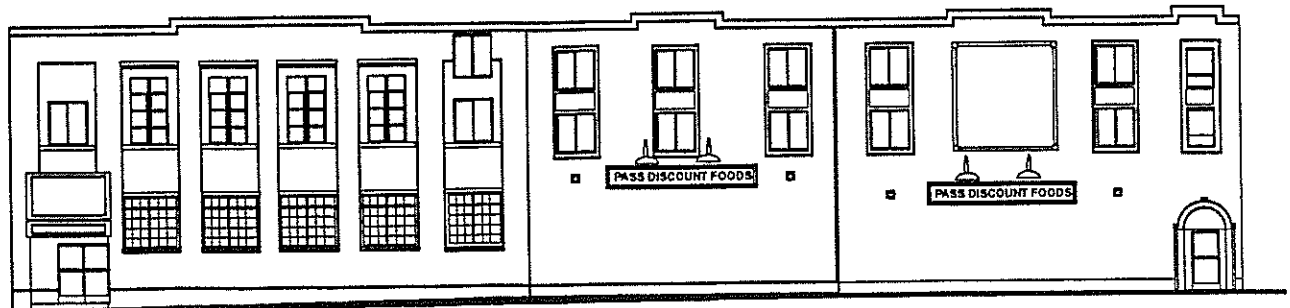


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### DESIGN OPTION B CONTEMPORARY REDEVELOPMENT With Rehabilitation of Historic Elements

EAST FACE

SOUTH FACE



### 3.3 GUIDELINES FOR HISTORIC FACADE REHABILITATION

#### INTRODUCTION

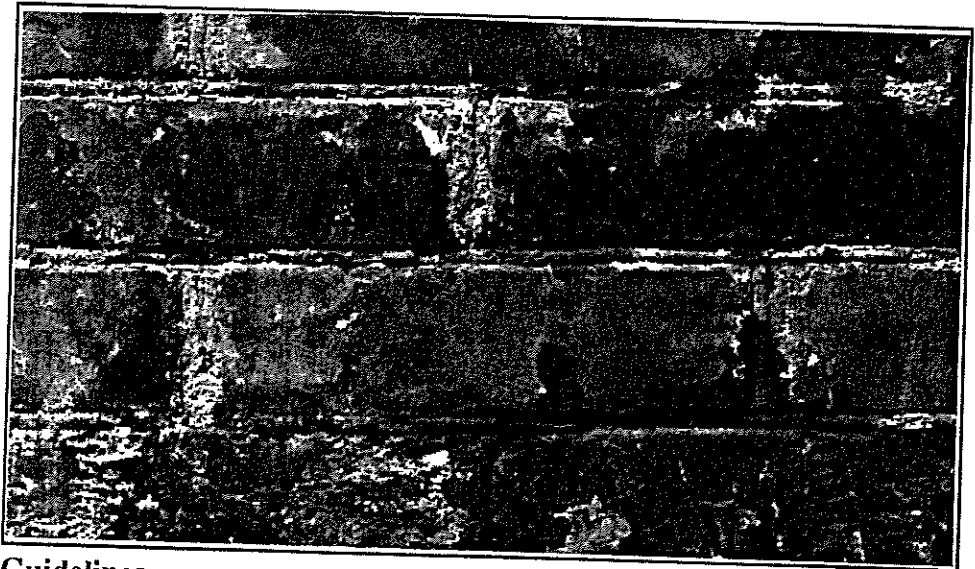
This section provides simple design guidelines for commercial and residential structures which will be of assistance when deciding what to do with elements of the building facade or the materials of construction. While the guidelines focus on individual building elements and materials it is their collective application that characterizes an appropriate facade rehabilitation. **Any work proposed for buildings located within the historic district must be processed in accordance with the Land Use Bylaw.**

#### 3.3.1 COMMON HISTORIC DISTRICT BUILDING MATERIALS

##### 3.3.1.1 BRICK

Brick is a common building material in The Crowsnest Pass. Clay bricks are generally very durable and long wearing. The major source of brick wall failure is water and it is normally the mortar that fails first. Mortar is easily replaceable and historically was always 'softer' than the bricks so that it would deteriorate first, thus protecting the brick. The primary locations where mortar fails first are at the top of the wall at parapets and where the wall meets the ground.

*Fig. 159  
Blairmore, 1990  
Brick detail with a deteriorating  
painted surface. Historically paint was  
only used as a protective coating on  
soft fired brick.*



#### Guidelines:

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

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

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

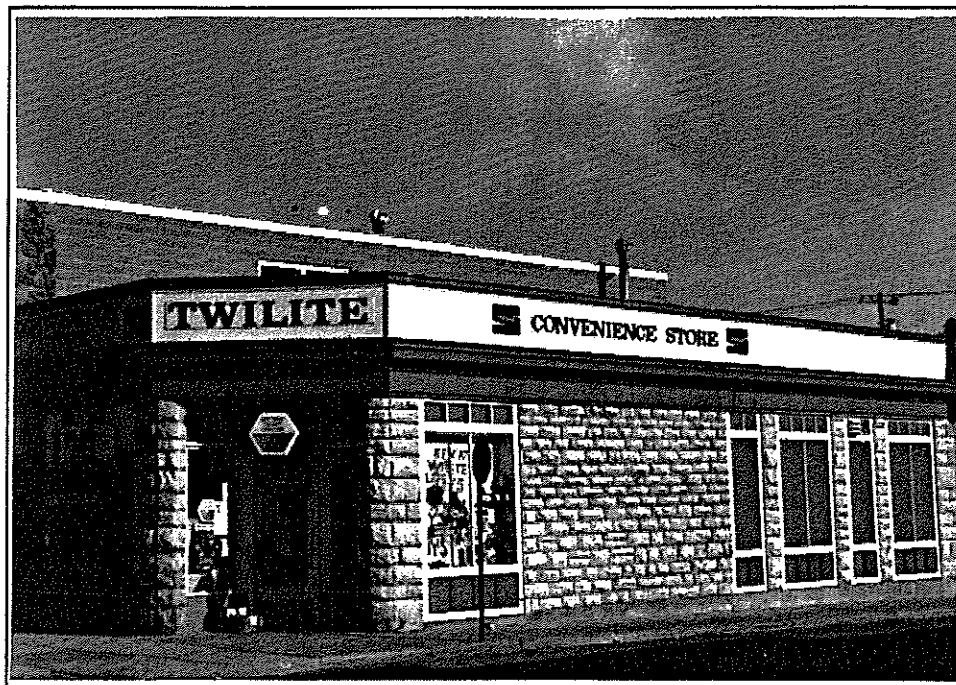
Brick shall not be painted unless there is an historical precedent for it's application.

## 3.3.1.2 STONE AND CAST STONE

**Stone**

In The Crowsnest Pass limestone, although readily available, was rarely used. The mortar joints, and indeed the stone itself, are subject to failure by the action of water. Stone is also subject to building movement and will crack or shear requiring patching or replacement

*Fig. 160  
Blairmore, 1990  
Twighlite Confectionary after removal  
of paint coatings.*

**Guideline:**

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

## Cast Stone

This material, made to replicate natural stone is used on many buildings as lintels and sills spanning door and window openings.

*Fig. 161  
Coleman, 1990  
Grand Union Hotel, (1924)  
Cast stone lintel and cornice.*



### Guideline:

Cast stone is susceptible to weathering and staining and, like the other masonry materials in this section, requires professional advice prior to cleaning and repair (see Technical Resources).

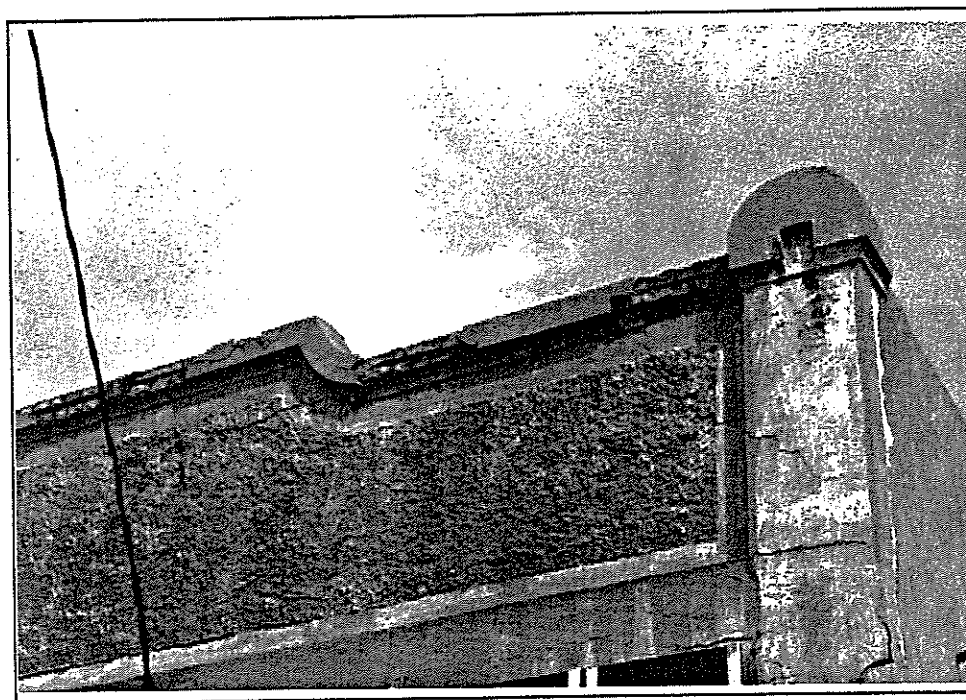


### 3.3.1.3 STUCCO

Stucco is a common finish. It is an excellent cladding material requiring little maintenance. There are two sources of failure; water penetration and structural movement. Stucco is a veneer, that can rapidly telegraph the failure of the underlying brick or wood wall. Stucco faults are usually a reflection of a more serious structural failure.

Cracks in stucco allow the entrance of water, and must be repaired. Cracks can be cut back and replastered. Loose and crumbling stucco should also be removed at the same time and replastered. Cracks that display a pattern of failure of the substrate below require that this fault be corrected first before replastering the stucco. Historically it was not uncommon to paint stucco to create the desired visual effect.

*Fig. 162*  
*Bellevue, 1990*  
*Deteriorating stucco*



#### **Guideline:**

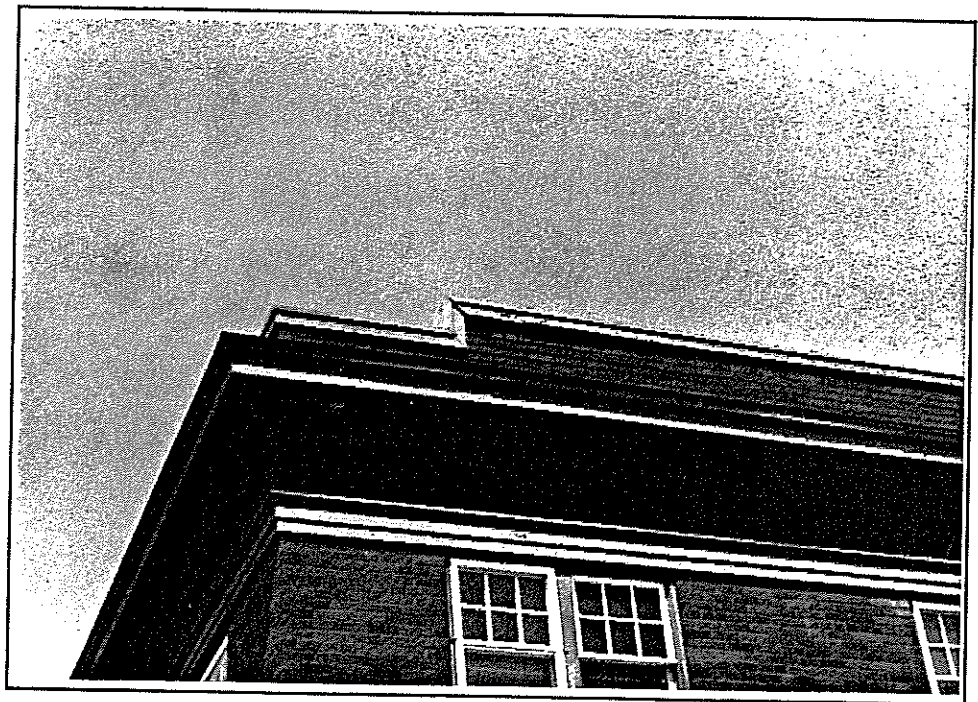
Preserve the original stucco when possible. Where this is not possible, replace with new stucco to match the original exactly. Thorough research and documentation will be required prior to altering the building. Where excessive cracking is evident, an investigation of the building's structural soundness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

### 3.3.1.4 DECORATIVE PRESSED METAL

Pressed tin, an item ordered from catalogues prior to 1930, is found through The Crownsnest Pass. It was a common material for cornices, signbands, and many interior ceilings. Pressed tin requires special attention as it can be very fragile and easily damaged. Inspection may reveal cracks, nails that have pulled loose, and seams that have opened. All these conditions allow water to penetrate and can result in severe problems to the concealed building materials below. Repairs are usually simple, using conventional sheet metal techniques. Replacement of missing or deteriorated parts may be difficult due to the special skills required.

Removal of paint must be handled carefully as the pressed metal may be in a fragile state. If water has entered then the backside of the metal panel may be severely rusted. Never sandblast sheet metal as this deforms the detail and removes the protective coating.

*Fig. 163  
Blairmore, 1990  
Cornice of former Royal Bank Building  
(1923).*



#### **Guideline:**

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

Where extensive reconstruction is being considered, professional advice is required.

### 3.3.1.5 WOOD

Wood is a common building material. It is found in doors, entrance ways, windows, fascia boards and as exterior cladding. The primary causes of deterioration of wood include; rot, shrinkage cracking, open joints, and, erosion from the elements. Repairs generally consist of replacement of deteriorated members and checking all other components to ensure they are securely fastened, flashed and caulked. With all exterior wood work, routine maintenance is essential.

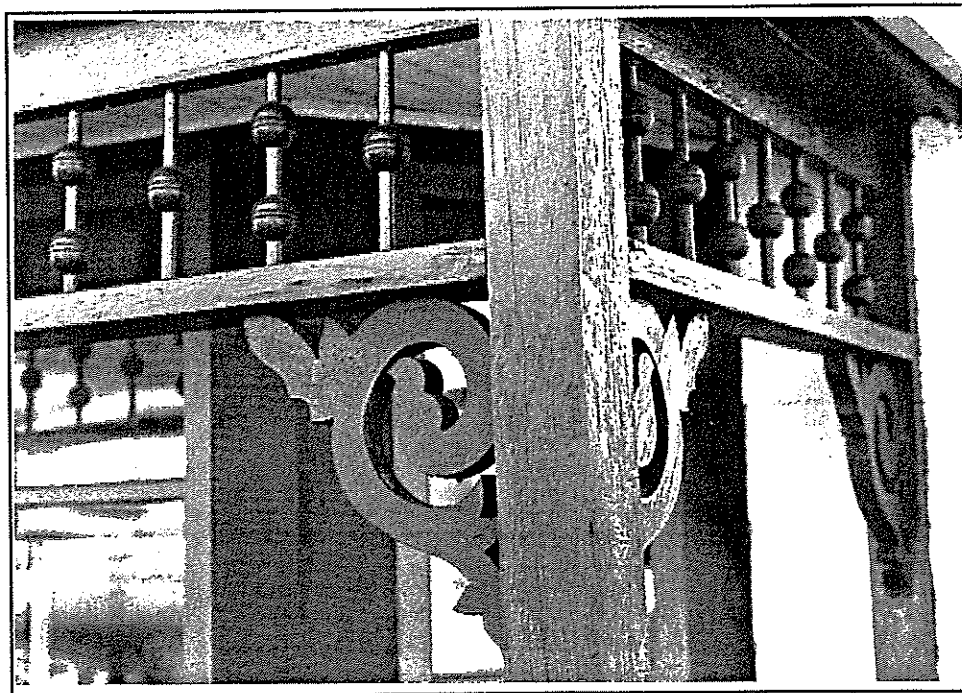
#### Windows

Deterioration is most commonly seen on window sills. Wood windows are extremely durable and serviceable when properly maintained. Where window mullions are rotten, warped or broken they can be easily replaced. Even where extensive repairs are required it is more appropriate to replicate the wood windows then to consider aluminium or vinyl replacement units.

#### Doors

Wood doors, particularly those directly exposed to the prevailing winds and/or the sun, will deteriorate rapidly. Deteriorated wood members should be replaced/repaired and the door repainted. Routine inspection and repainting is essential and will ensure a long serviceable life span.

Fig. 164  
Coleman, 1990  
Wes Johnston house (1904-1908)  
Well maintained decorative wood detailing.



#### Guideline:

Repair wood elements rather than replace where possible. Replacement wood pieces should match the original configuration and species.

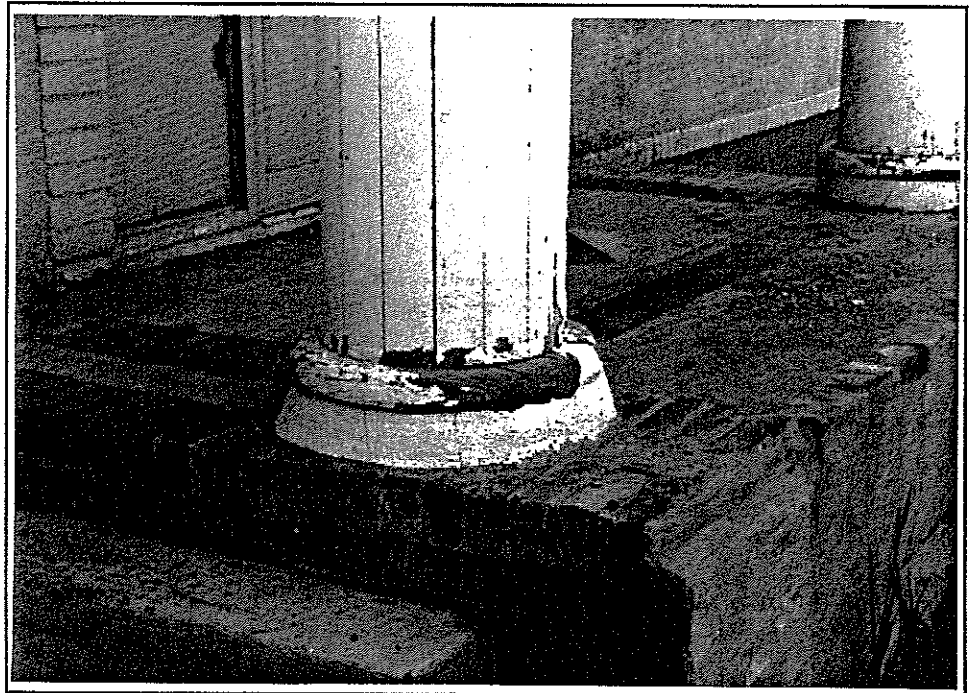
### 3.3.1.6 PAINT

Historically, paint was applied as a protective layer and for decoration. Painted surfaces require regular maintenance. The high level of sunshine typical of Alberta's climate provides a constant barrage of thermal and ultra-violet attack on painted surfaces. There are four common paint failures:

- **Peeling and blistering** is the most common problem and is generally the result of moisture behind the paint film. It can also be caused by painting in excessive heat or painting over a greasy surface thus preventing adhesion.
- **Cracking and crazing** is generally the result of very old paint which has lost its ability to expand and contract thus a multitude of hairline cracks appear allowing water to penetrate.
- **Alligatoring** of the paint surface is an advanced case of cracking and crazing.
- **Wrinkling** occurs when the final coat of paint has been applied over an uncured coat of paint, when an excessive quantity of paint has been applied in one coat, or when the paint has been applied on a surface which is too hot or too cold.

Stripping the old paint layers and repainting is required when any of the above conditions occur.

*Fig. 165  
Blairmore, 1990  
The Greenhill Hotel  
Deteriorated paint.*



**Guideline:**

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

It is recommended that the paint colours which have been applied over the years be documented before removal. This is a simple process but professional guidance is recommended. Once this is completed the original colour scheme can be determined.

*Fig. 166  
Blairmore, 1990  
AGT Block  
Frequently maintained wooden brackets.*



### 3.3.2 COMMERCIAL BUILDINGS

#### 3.3.2.1 STOREFRONTS

The storefront is the single most important element of the facade. Located at pedestrian level, the traditional storefront was composed of bulkheads, large plate glass display windows, transom windows over, and a storefront cornice. Entry ways were generally recessed to provide additional display area and provide protection to the customer "window shopping". Where second stories existed, a doorway located to either side of the storefront provided access to upper level businesses.

Fig. 167  
Coleman, 1990  
Former Pisony's Meat Market (1904).



#### Guideline:

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

### 3.3.2.2 DOORWAYS

Storefront entry was traditionally recessed from the street. The doors were of wood construction and infilled with wood panelling and glass. Secondary doorways leading to upper floors were generally simpler, of wood construction, and often not glazed.

Fig. 168  
Coleman, 1990  
*Coleman Legion (n.d.) after restoration  
of storefront.*



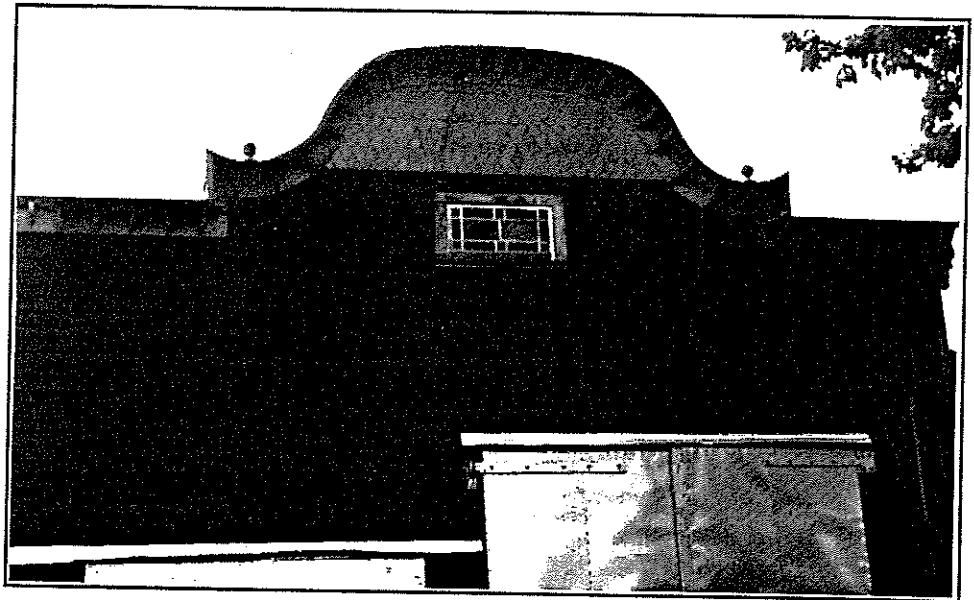
#### Guideline:

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

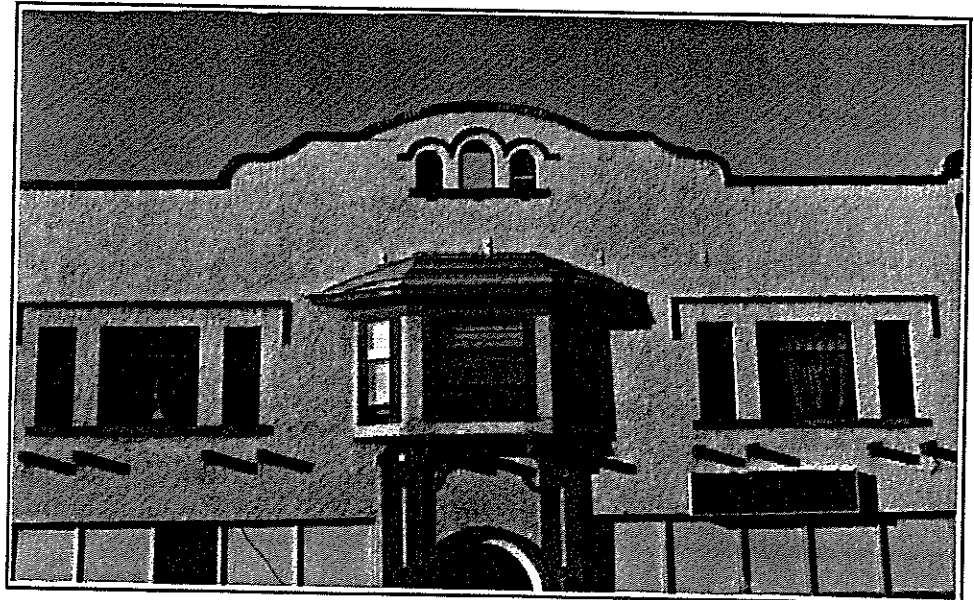
### 3.3.2.3 UPPER FACADES

The second storeys are characterized by repetitive vertically proportioned windows, set in a flat wall of wood or brick. The top of the building is often capped with brick or pressed metal cornice.

*Fig. 169*  
*Coleman, 1990*  
*Ukranian Hall (1927)*



*Fig. 170*  
*Blairmore, 1990*  
*The Greenhill East Block (1924)*



#### **Guideline:**

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



## 3.3.2.4 WINDOWS

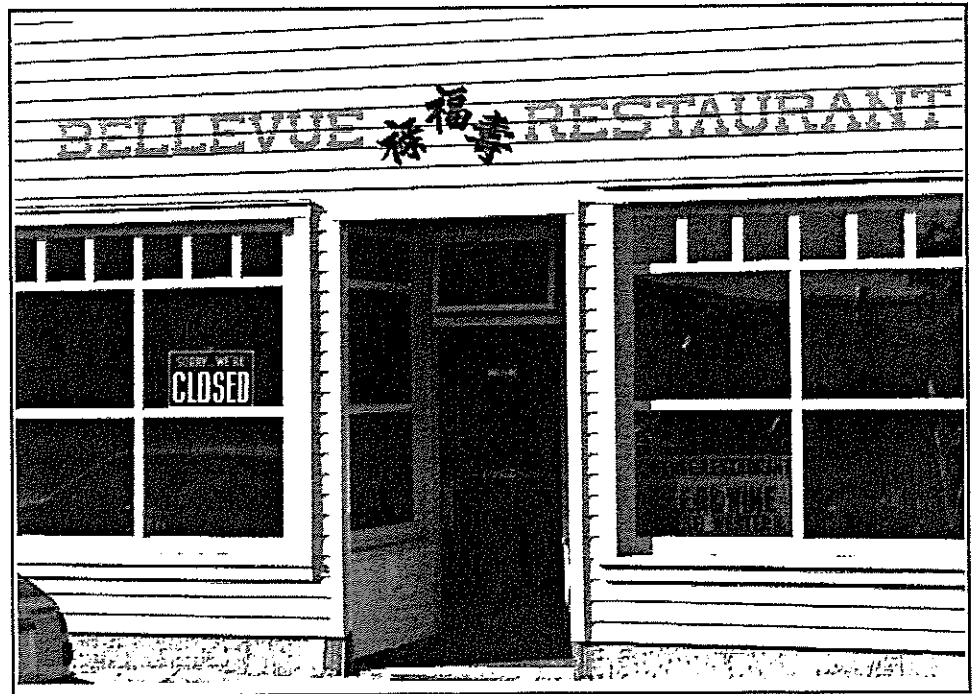
A traditional commercial facade had three types of windows:

- display
- transoms (clerestory)
- upper storey

## Display

It was common practice to utilize large single glazed plate glass in the display area to maximize exposure to the street. Exposure was increased when the entrance was deeply recessed. Display windows are the predominant method of advertising. Display windows were set in painted wooden frames. Aluminium glazing frames were popularized in the 1950's and 60's.

Fig. 171  
 Bellevue, 1990  
 Bellevue Cafe after restoration of the original window configuration utilizing modern thermal pane construction.



## Guideline:

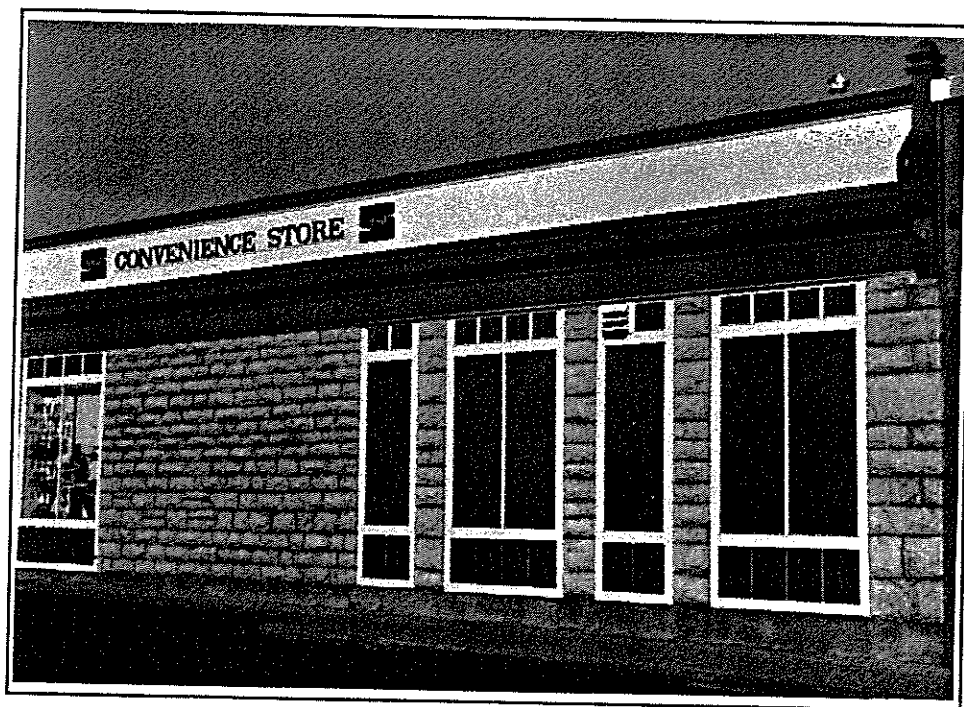
Preserve and maintain original display windows where possible. Replacement windows should be identical to the original in size and configuration of glass panels. When a window (s) must be blocked out, maintain the configuration of the original window.

## WINDOWS continued

### Transom Glazing

Transom glazing was commonly located over the display windows to allow natural light to penetrate deeply into the store. The panes of glass were usually small and occasionally patterned or coloured glass was used.

*Fig. 172  
Blairmore, 1990  
Twilite Confectionary (1905): the  
original pattern of the transom glazing  
has been maintained in the restoration  
undertaken by Main Street.*



### Guideline:

Maintain the original transom window shapes, configurations and framing profiles whenever possible. When a window(s) must be blocked out, maintain the shapes and patterns created by the original windows.

## Upper Storey

In The Crowsnest Pass there are two types of upper storey windows. In a few cases they were fixed but more commonly they were double hung sash windows, to allow for ventilation.

Fig. 173  
Blairmore, 1990  
Pass Discount Foods  
Original storm windows over hinged windows.

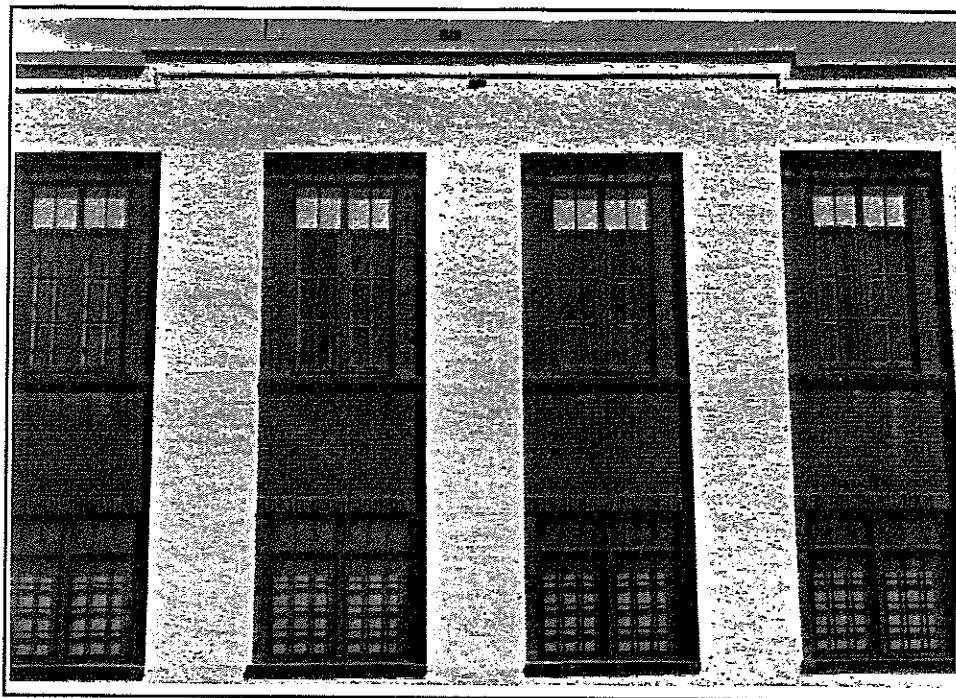
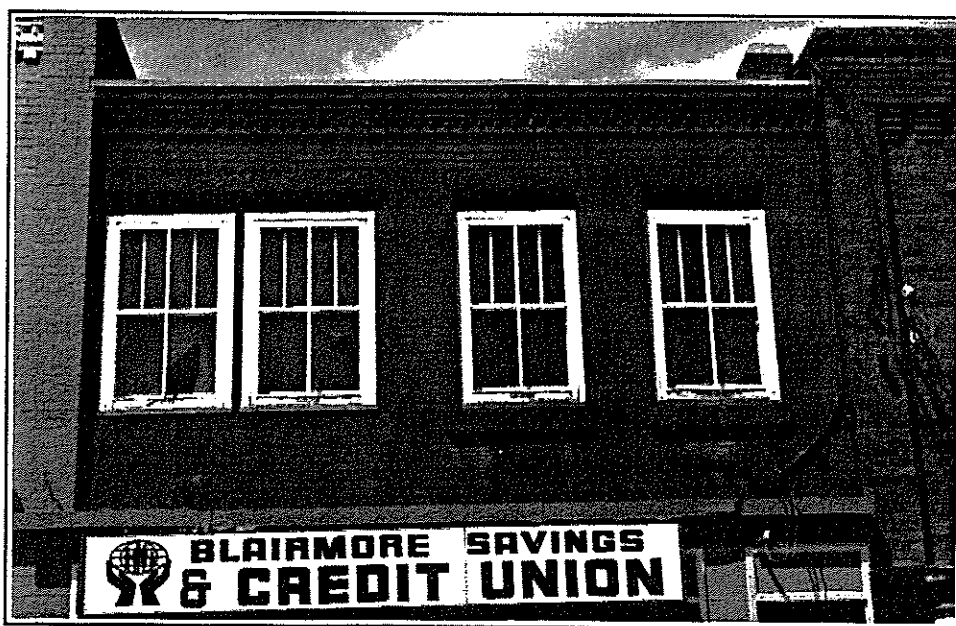


Fig. 174  
Blairmore, 1990  
Original hung sash with storm windows.



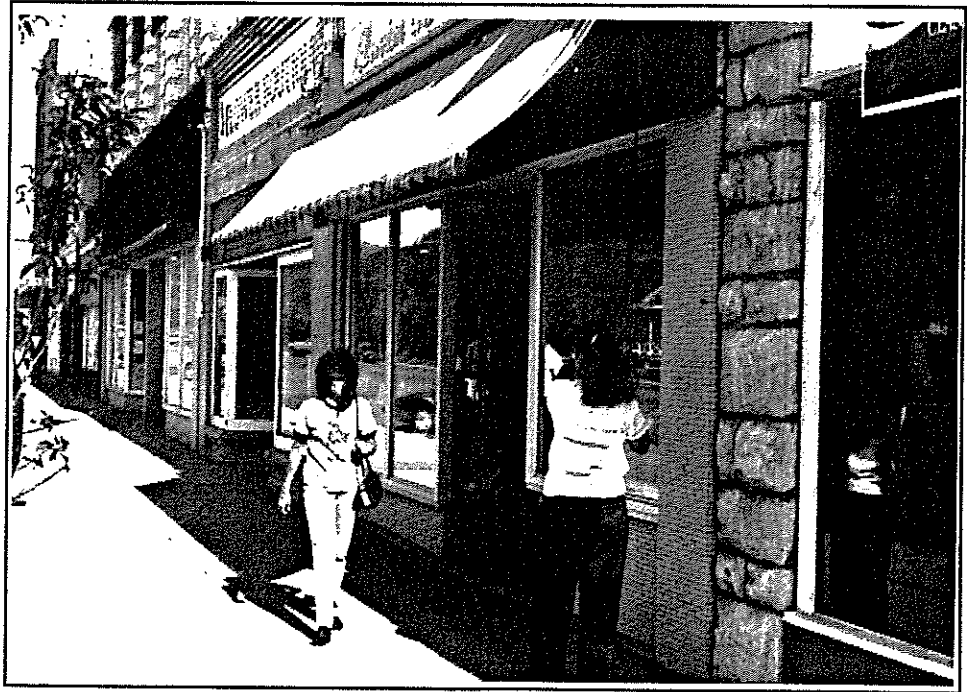
## Guideline:

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

### 3.3.2.5 AWNINGS

Traditionally, awnings provided protection for both merchandise and customer. In The Crowsnest Pass awnings were extensively used on south and west facing streets to provide shelter from the hot summer sun. Awnings were adjustable allowing the merchant to 'crank' them in or out according to the weather. Awnings create a strong horizontal alignment. Today, awnings still control sunlight but are often also expected to identify the business.

*Fig. 175  
Blairmore, 1990  
A merchant unrolls a traditional awning.*



#### **Guideline:**

**Maintain original storefront awning hardware where it exists. If the awning fabric requires replacement, maintain colour and texture of the original material. When installing a new awning, maintain a traditional "4 point" profile.**

**Vinyl, backlit or bubble awnings, and awnings of less than 3 feet depth which function as signage only, are not acceptable.**

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

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

New or replacement awnings shall be mounted between the masonry or wood piers which edge the storefront.

Fig. 176  
Unacceptable awning shapes

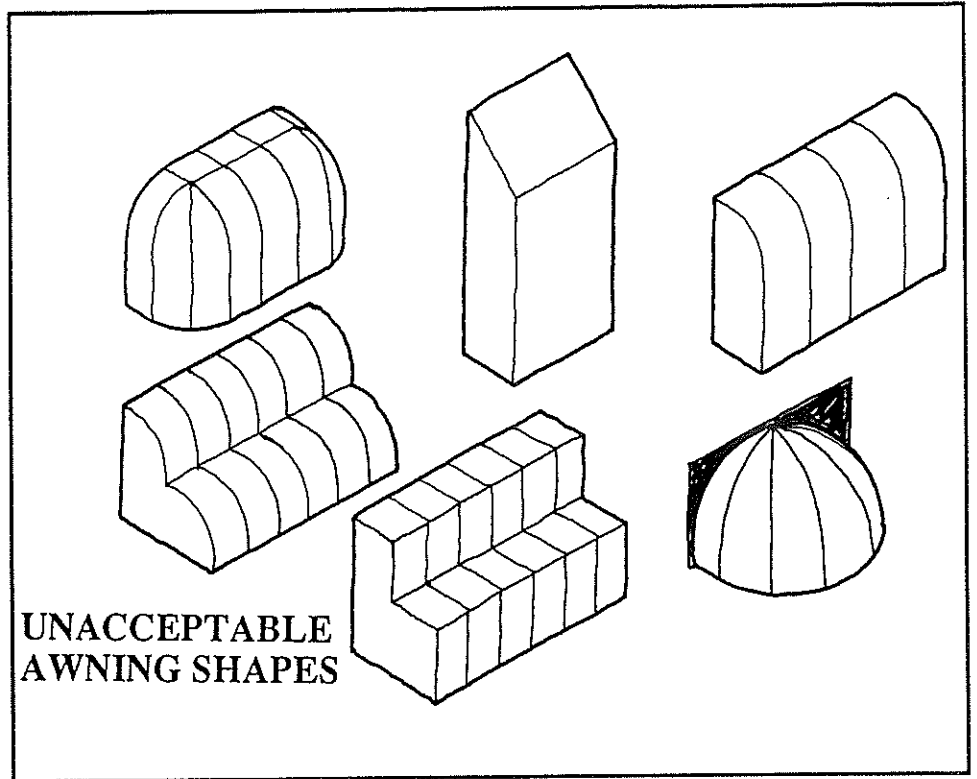
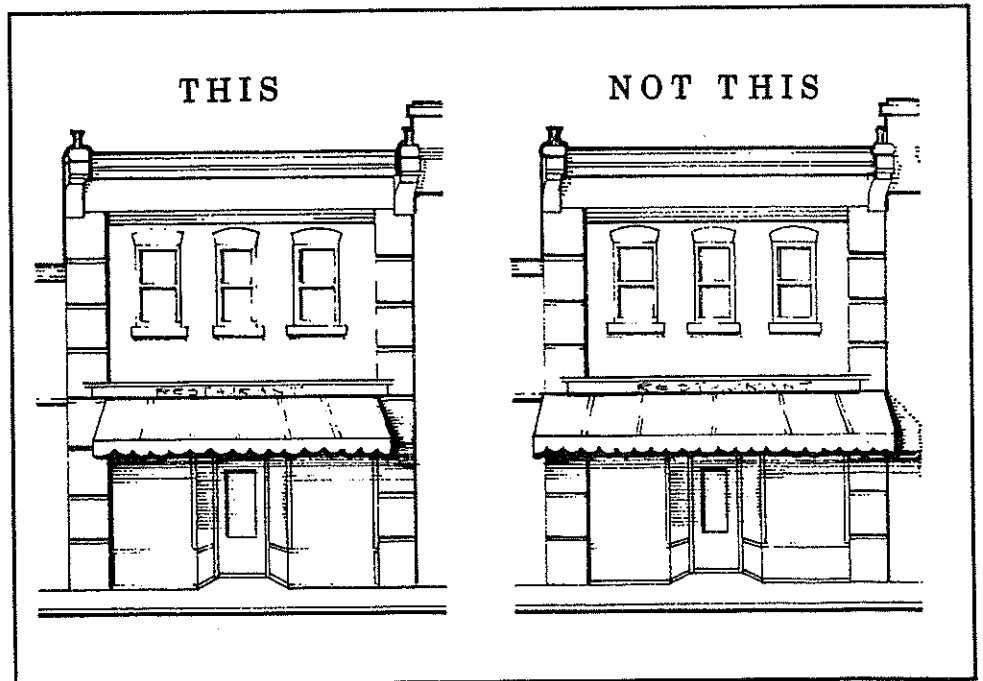


Fig. 177  
Correct mounting of awnings.

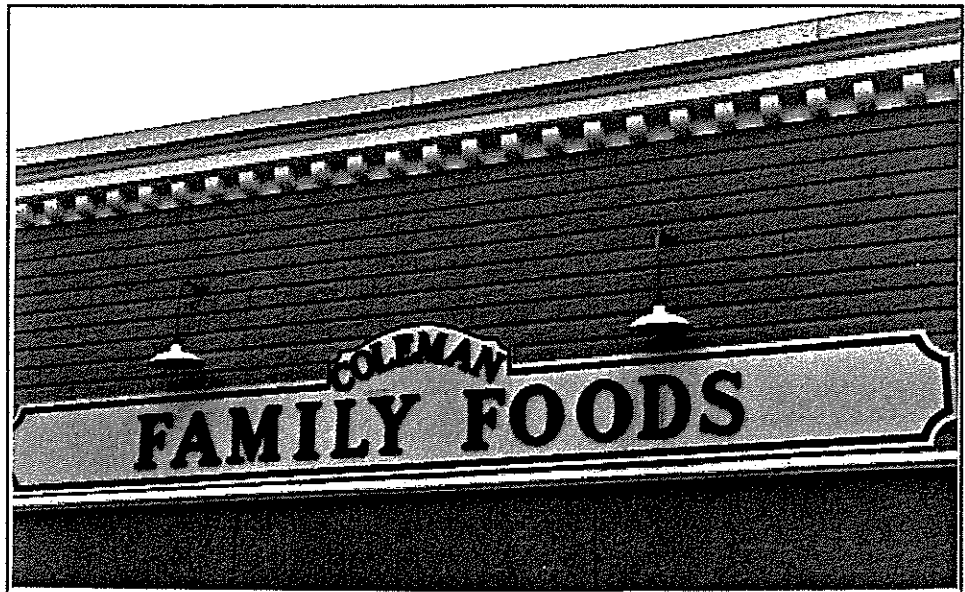


### 3.3.2.6 SIGNS

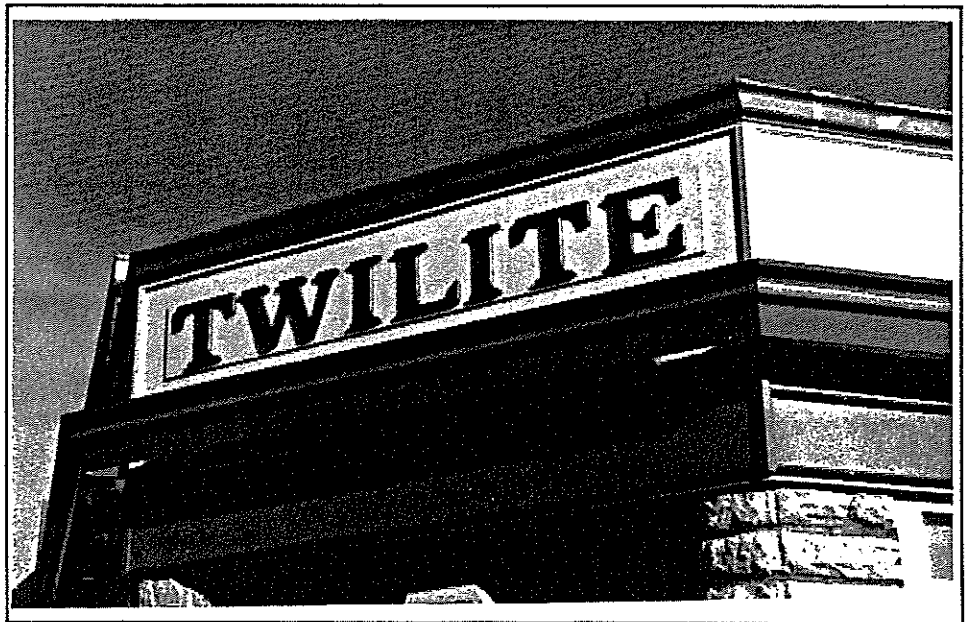
The traditional sign was seen as an accessory to the building. A signband was usually incorporated over the storefront transom windows stating the merchant's business. Small signs were suspended perpendicular to the building in the immediate view of sidewalk customers often in symbolic shapes such as the familiar barbers pole. Gold leaf on black painted letters on display, transom or upper storey windows were common as were large advertisements painted on prominent brick walls. It was also common practice for building owners to identify their new buildings with signage located on the roof parapet, sometimes incorporating the date of construction.

#### Signbands

*Fig. 178*  
*Coleman, 1990*  
*Coleman Family Foods (n.d)*  
*Signband above the original transom*  
*windows (now blocked in).*

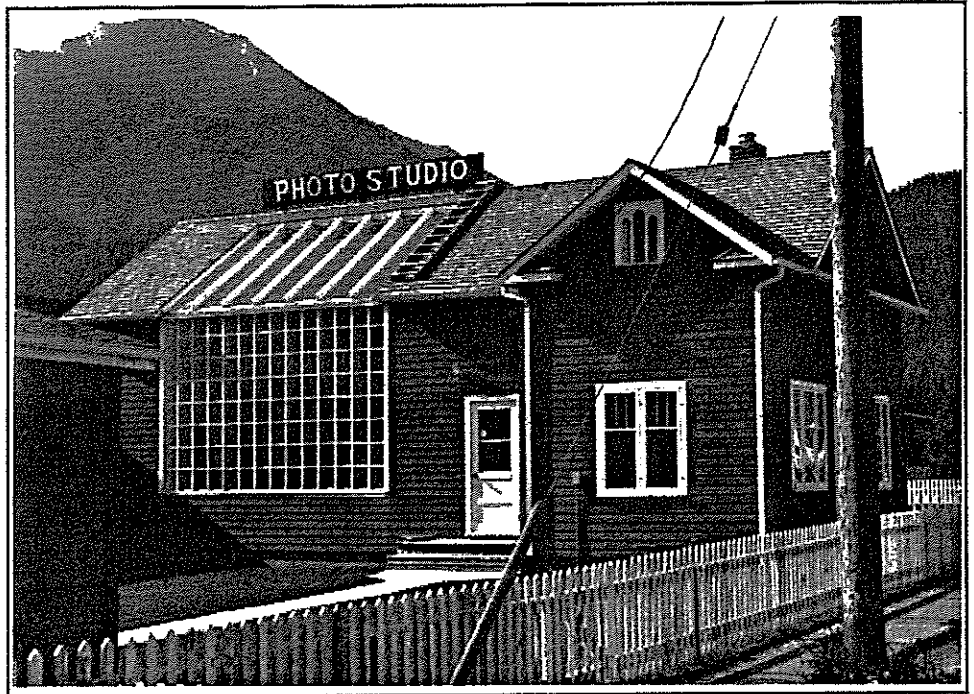


*Fig. 179*  
*Blairmore, 1990*  
*Twilite Confectionary (1905)*  
*Restored signband.*



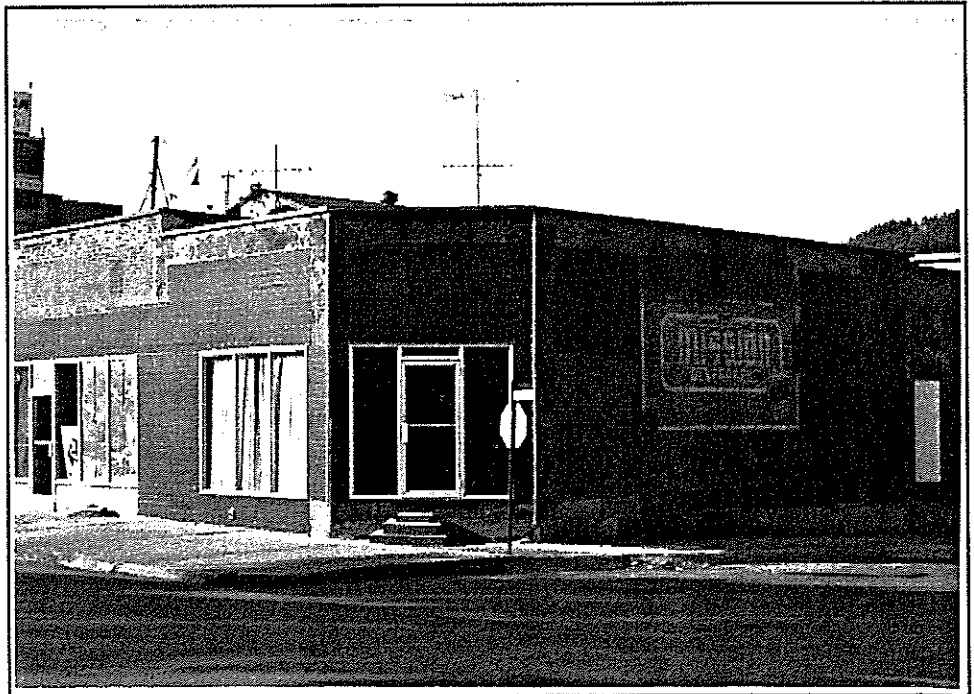
## Roof signs

*Fig. 180  
Blairmore, 1990  
Gushul Studio  
Signband affixed to roof.*



## Wall signs

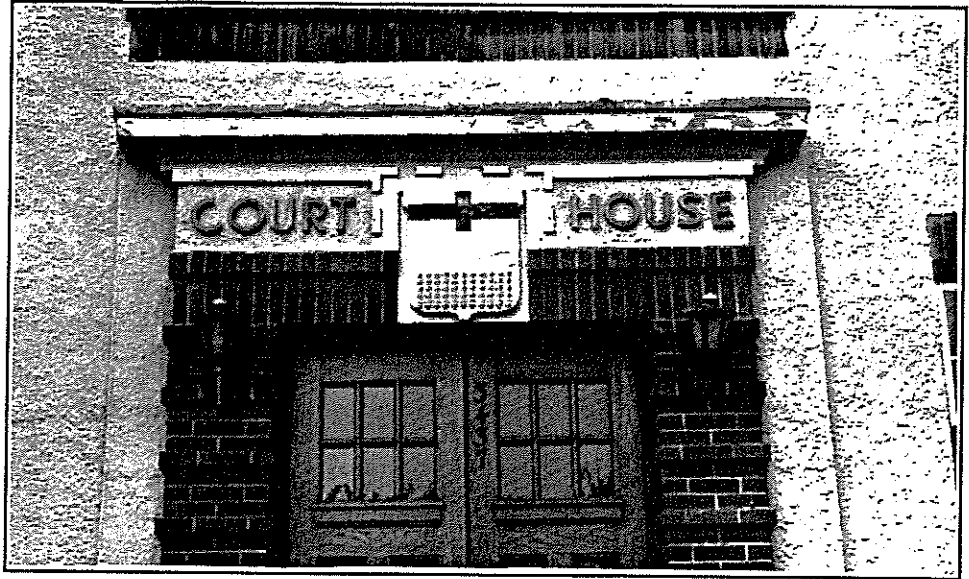
*Fig. 181  
Blairmore, 1988  
A wall sign was uncovered on the  
former Pass Bottling Company (n.d.)  
during rehabilitation and was "moth-  
balled" for possible later recovery.*



## SIGNS continued

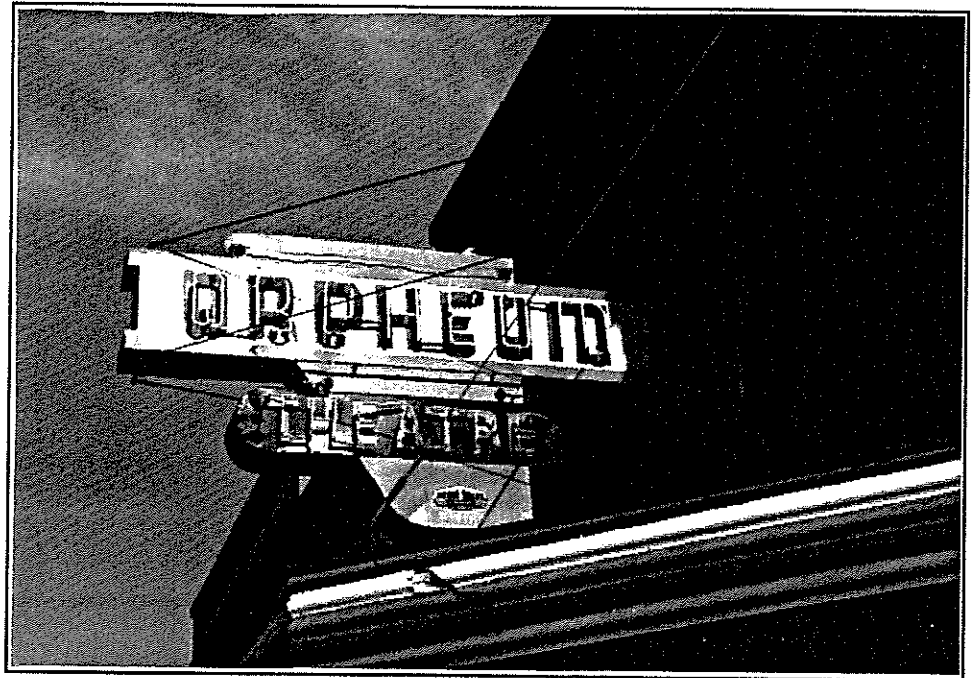
### Name Block

*Fig. 182*  
*Blairmore, 1990*  
*Old Courthouse, (1923)*  
*Building name block with shield.*



### Projecting Signs

*Fig. 183*  
*Blairmore, 1990*  
*Orpheum Theatre,*  
*Projecting neon sign.*





# SIGNS continued

Fig. 184  
Correct mounting of internally illuminated signs.

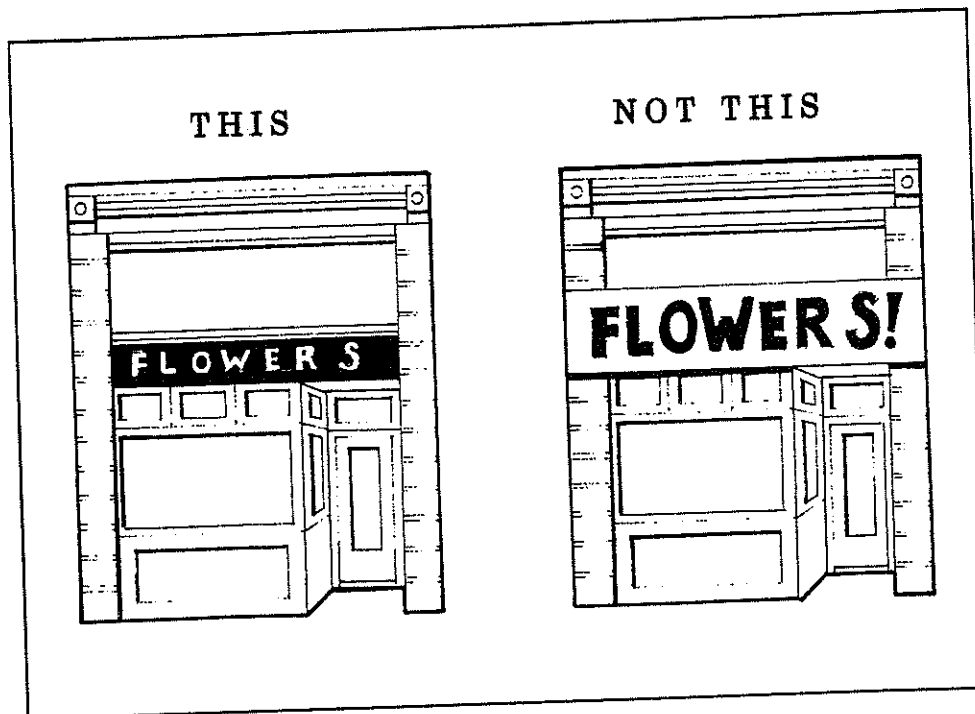
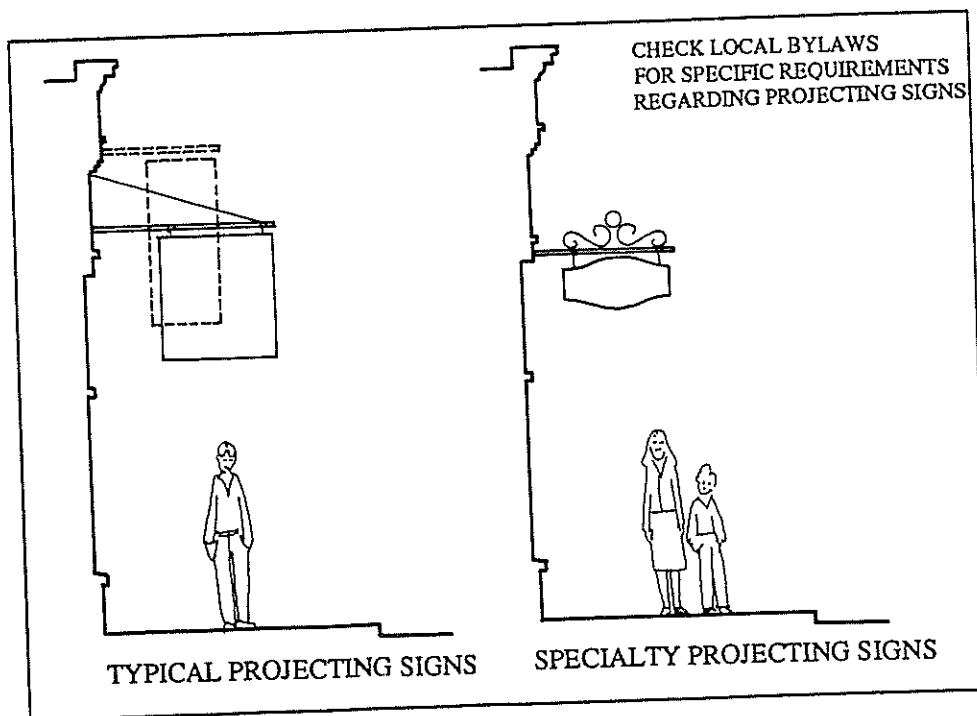


Fig. 185  
Projecting signs.



## **SIGNS Continued**

### **Guideline:**

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

### **Projecting Signs**

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

### **Fascia Signs**

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

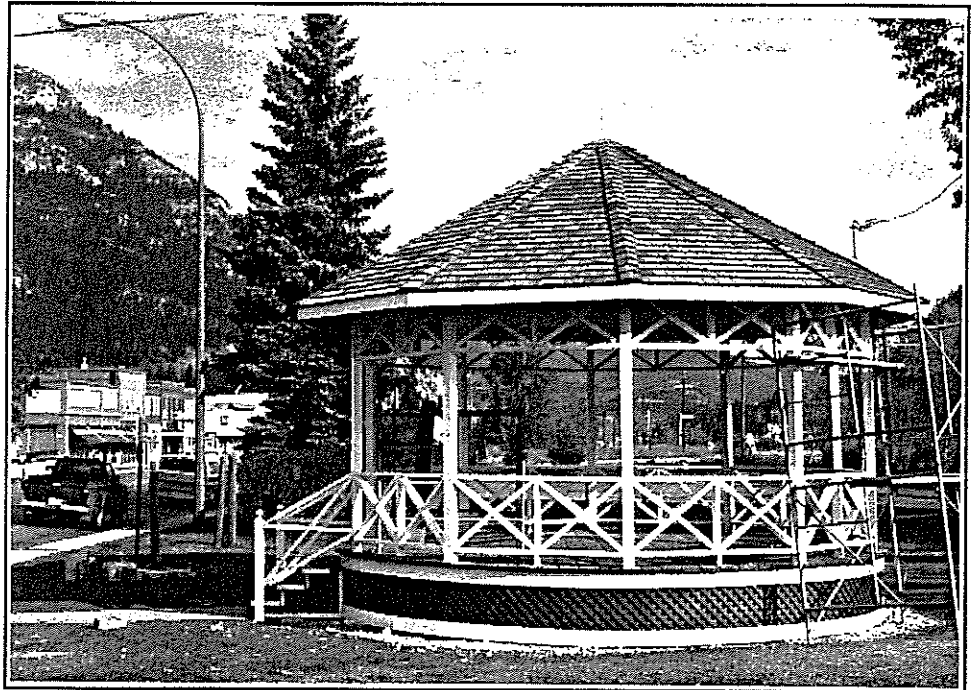
### **Wall Signs**

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

### 3.3.2.7 COLOURS

Paint was used traditionally as a protective coating on wood to prevent decay. New masonry surfaces were seldom painted. Painted masonry may indicate that brick was discoloured or disfigured. There are standard ranges of colours that were common on storefronts of different eras. Colour sampling usually indicates that any particular building may have been painted numerous different colours over the years. The historic colours can be seen in colour books from the various periods, (see Technical Resources).

*Fig. 186  
Blairmore, 1988  
The Bandstand, after restoration of a  
period color scheme; white and deep  
ivy green.*



#### **Guidelines:**

**Historic colour schemes appropriate to the era of the building's construction are recommended. Colour sampling of the sequence of paint coats shall be undertaken prior to finalizing the colour scheme.**

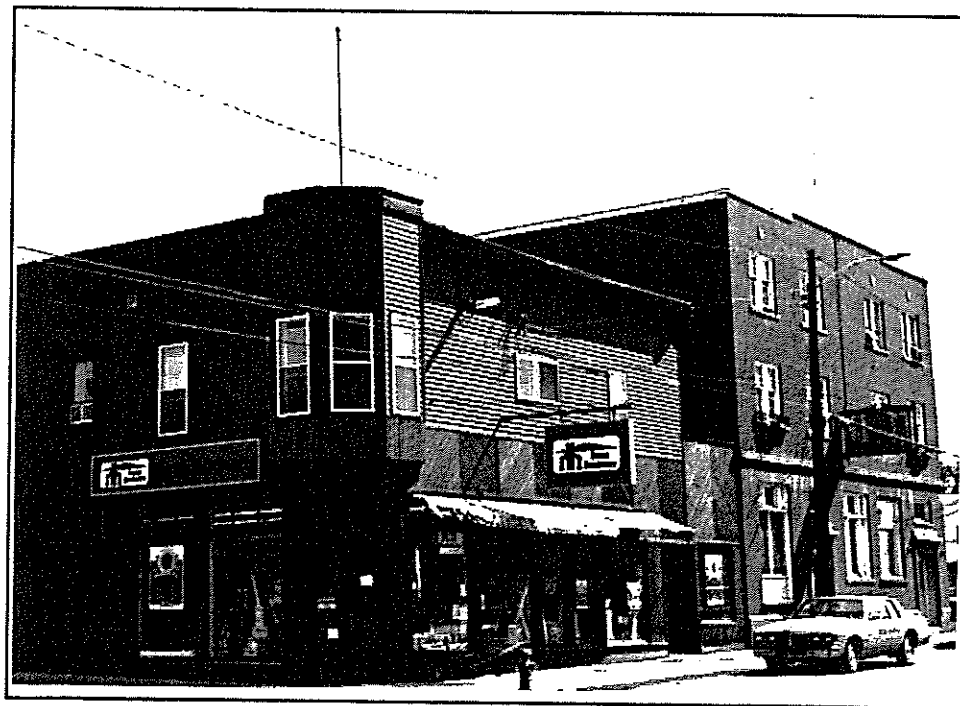
### 3.3.2.8 FLAGPOLES

Traditionally, flagpoles were an important feature of downtown buildings. They were often tall and crowned with a ball ornament.

*Fig. 187*  
*Blairmore, 1990*  
*Cosmopolitan Hotel (1912) with original flagpole.*



*Fig. 188*  
*Coleman, 1990*  
*Main Street*



#### **Guideline:**

**Preserve and maintain all flagpoles. Replacement is recommended where original has been lost due to deterioration or other damage.**

### 3.3.3 RESIDENTIAL AREAS

#### 3.3.3.1 HOUSES

The Crowsnest Pass possesses residential districts of significant importance. Proper maintenance, rehabilitation and restoration of these historic residences is vital to the protection of the district's cultural heritage.

*Fig. 189*  
*Blairmore, 1987*  
*Residence (n.d)*



#### Guidelines:

Identify, maintain and protect all original character defining exterior functional and decorative features including:

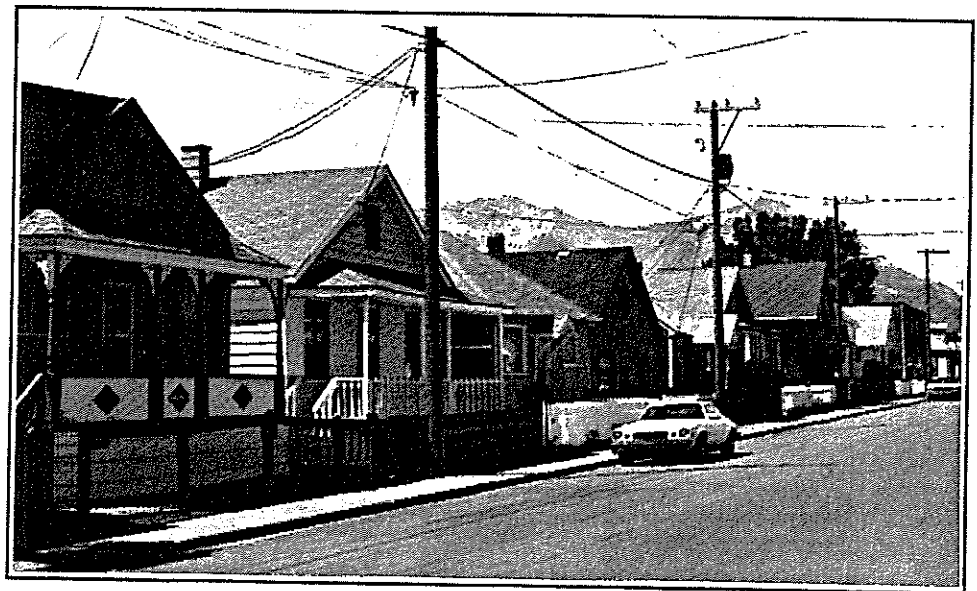
1. **Roofs:** roofing materials, chimneys, dormers, cupolas, finials and flagpoles;
2. **Windows:** frames, sashes, glazing bars, glazing, stained glass panels, sills and mouldings;
3. **Entrances:** doors, sidelights, porches, brackets and all decorative trim and
4. **Siding:** original siding and all trim.

### 3.3.3.2 LOTS

*Fig. 190  
Blairmore, 1990  
Cast stone posts and wire fencing were a  
traditional material of the historic period*



*Fig. 191  
Coleman, 1990  
Fence heights have traditionally agreed  
in residential areas.*



#### **Guideline:**

**Retain and preserve all the features that define the overall character of the site including: driveways, walkways, retaining walls, fencing, hedges, trees and drainage ways.**

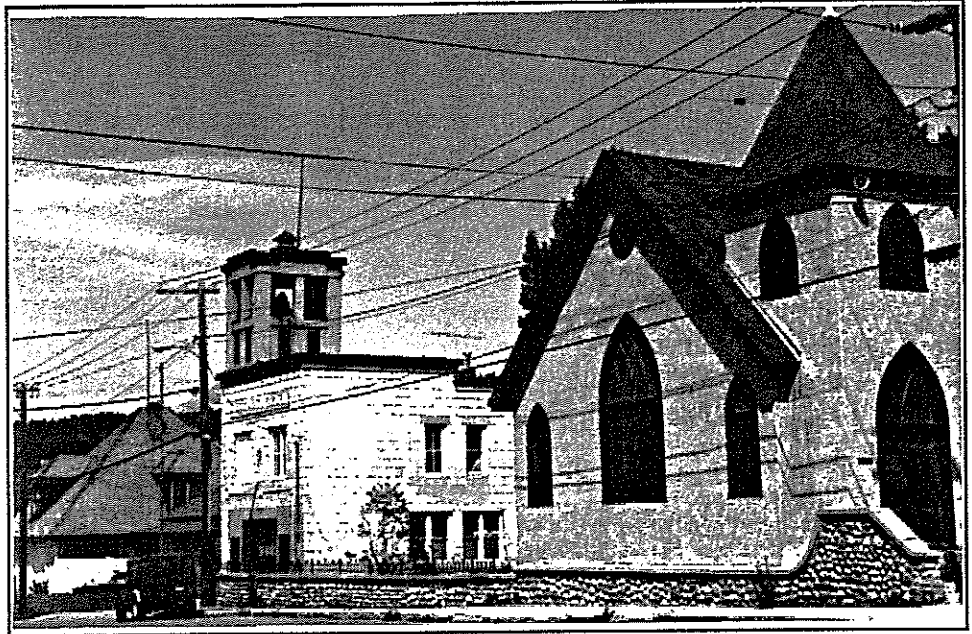
**Replacement fences shall match the height of the original and be constructed of materials compatible with the form and detailing of the original.**

### 3.3.4 THE PUBLIC ENVIRONMENT

#### 3.3.4.1 STREETSAPES

It is critical to the character of historic streetscapes that all edge and boundary defining features including ditches, fences, hedges and tree plantings be maintained, rehabilitated, preserved or replaced.

*Fig. 192  
Coleman, 1990  
Streetscape unified by river boulder fence.*



*Fig. 193  
Blairmore 1990  
Poplars lining main street east.*



## **STREETSCAPES Continued**

### **Guidelines:**

**Retain preserve or replace all edge and boundary defining features including ditches, fences, hedges and tree plantings**

#### **Fences**

**Where replacement of deteriorated fences is required, the fence shall not exceed the common height for the historic streetscape.**

**Replacement fences shall be constructed of materials compatible with the original and shall match the form and detailing of the original construction.**

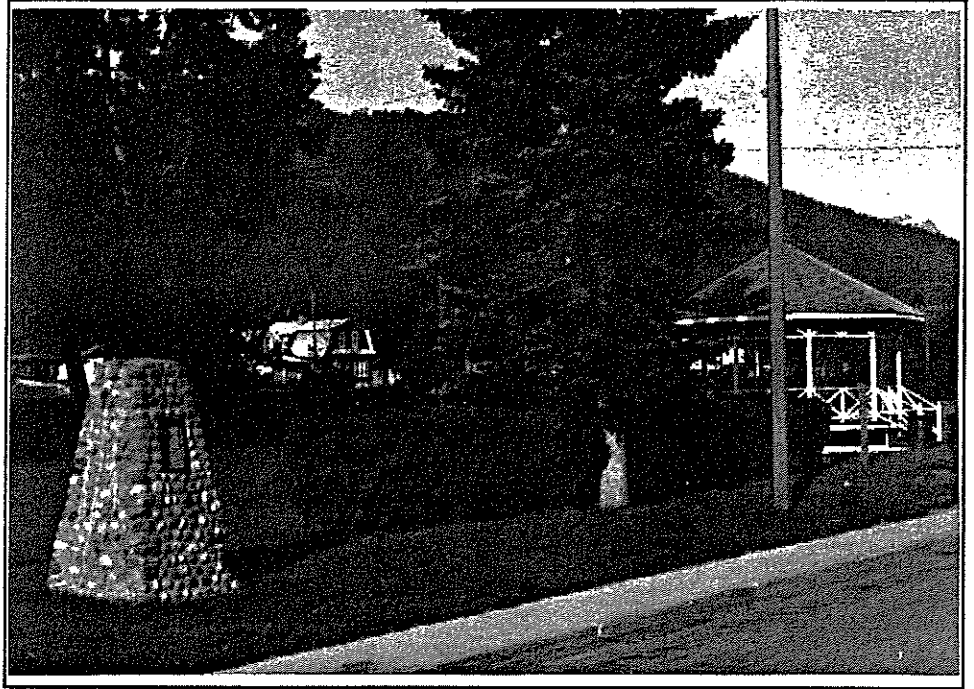
#### **Trees/shrubs**

**Plantings shall, where death from over maturity has occurred, be replaced to maintain the unity of the historic district streetscapes. Where death from disease has occurred, alternate hardy species shall be planted.**



3.3.4.2 PARKS

*Fig. 194*  
*Blairmore, 1990*  
*Bandstand Park*



**Guidelines:**

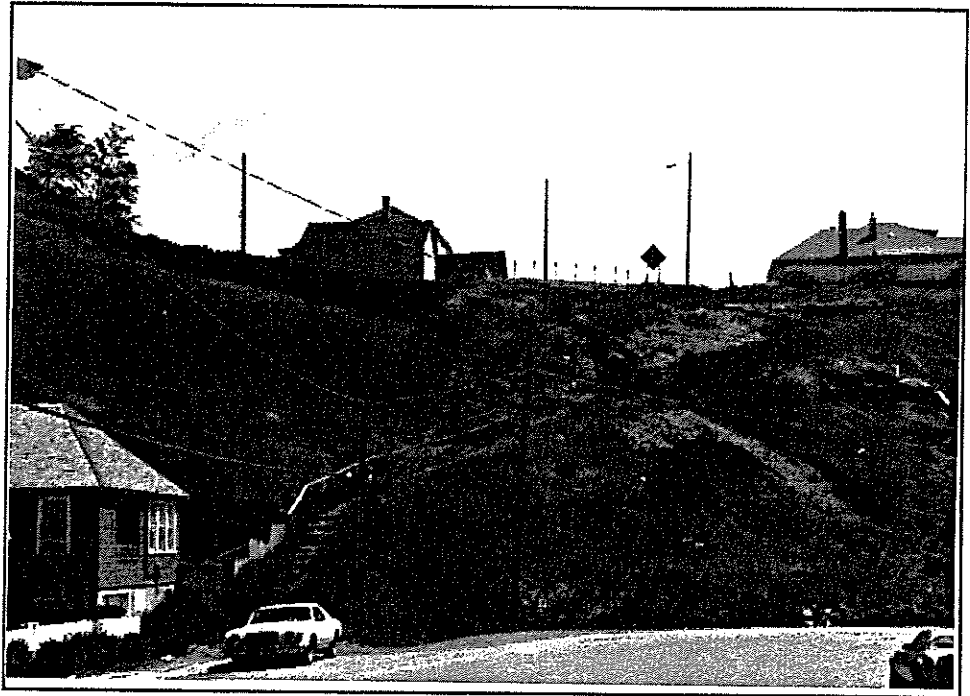
**Parks dating from the historic era 1900-1940 shall be maintained including all edges, boundaries, fences plantings, pathways, cairns and memorials.**

**New construction that alters the internal spatial characteristics of historic parks or gardens is not recommended.**

## THE PUBLIC ENVIRONMENT continued

### 3.3.4.3 PATHWAYS

*Fig. 195*  
*Coleman, 1990*  
*Miner's pathway*

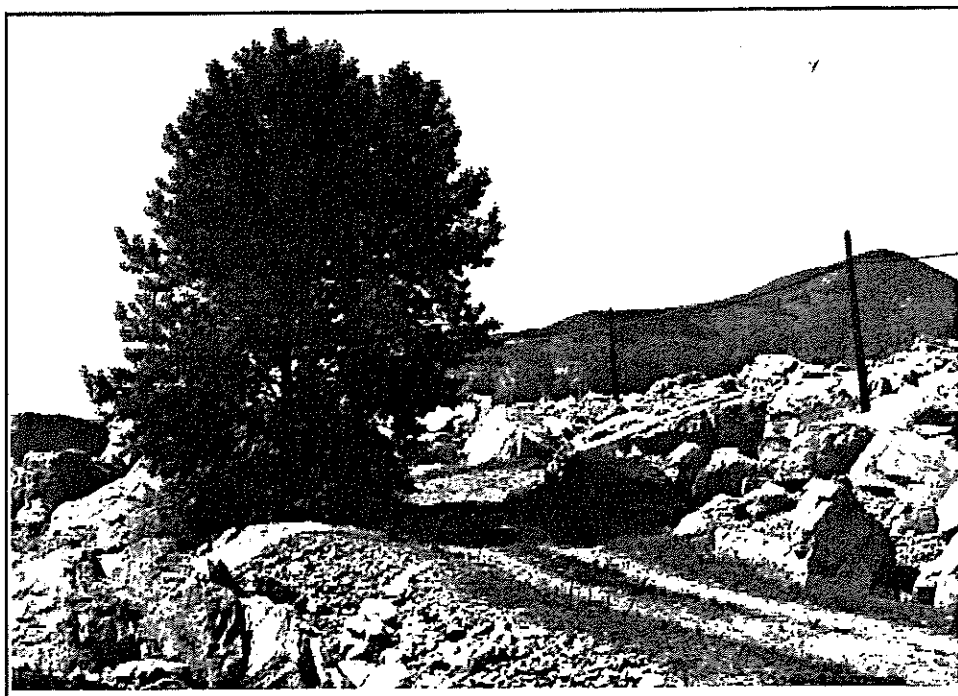


#### **Guideline:**

**Identify, interpret, retain and preserve historic pathway systems in The Crowsnest Pass Historic District. The historic relationship between pathways and roads including junctions and alignments shall be maintained and preserved. Historic pathways shall not be upgraded using non-traditional materials. Historic pathways shall be maintained using traditional surfacing materials and construction technology.**

### 3.4.4.4 ROADS

*Fig. 196*  
*Frank, 1990*  
*The first Frank Slide road*



#### **Guideline:**

**Identify and interpret historic roadways and the historic progression of street names in the Crowsnest Pass Historic District. Historic road alignments and junctions shall be maintained and preserved. Consideration shall be given to maintaining historic roadways using traditional surfacing materials. Widening or otherwise upgrading the old Frank Slide Road is not recommended.**

PUBLIC ENVIRONMENT continued

3.3.4.5 REMNANT SETTLEMENT PATTERNS

Fig. 197  
Frank, 1990  
*The Frank hydrant*

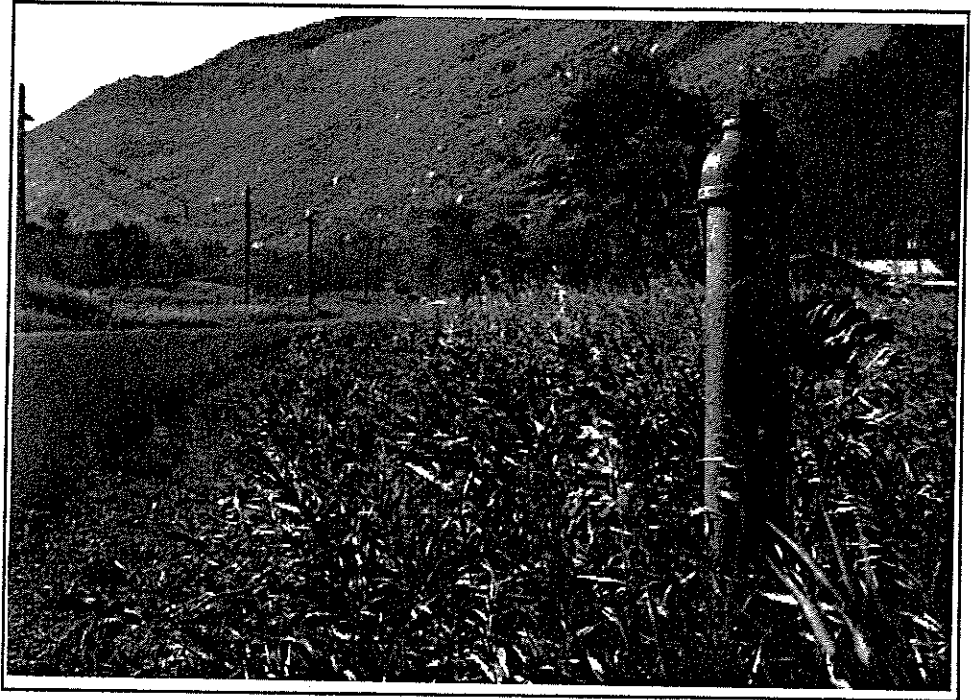
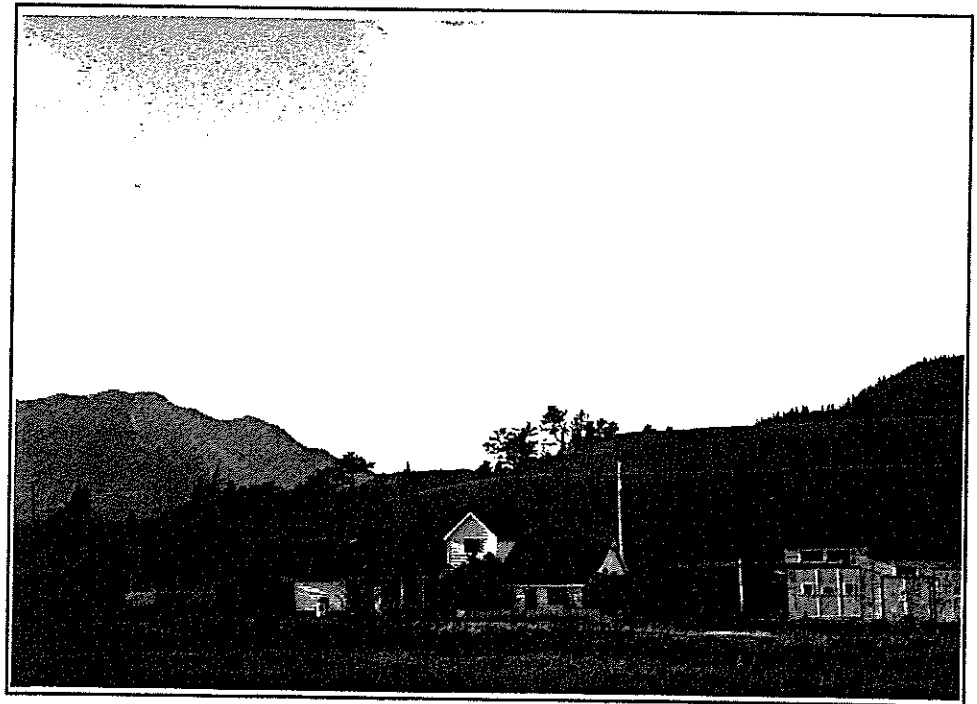


Fig. 198  
Burmis, 1987  
*Residential complex demolished in 1989*

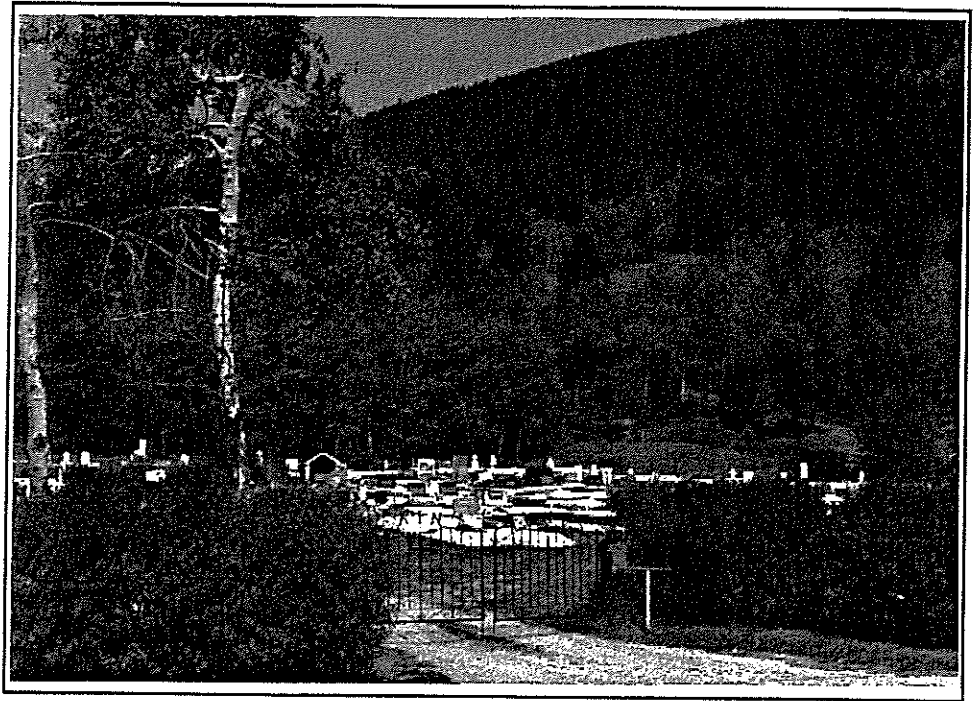


**Guideline:**

Identify, retain and preserve remnant features of earlier periods of settlement within the Historic District. All demolitions shall be referred to the Ecomuseum Trust Society for review and comment.

3.3.4.6 CEMETERIES

Fig. 199  
Blairmore, 1990  
St. Annes Cemetery



**Guideline:**

**Fences:**

Fences defining areas or boundaries of historic district cemeteries shall be maintained. Replacement fences shall match the height of the original and be constructed of materials compatible with the form and detailing of the original.

**Planting**

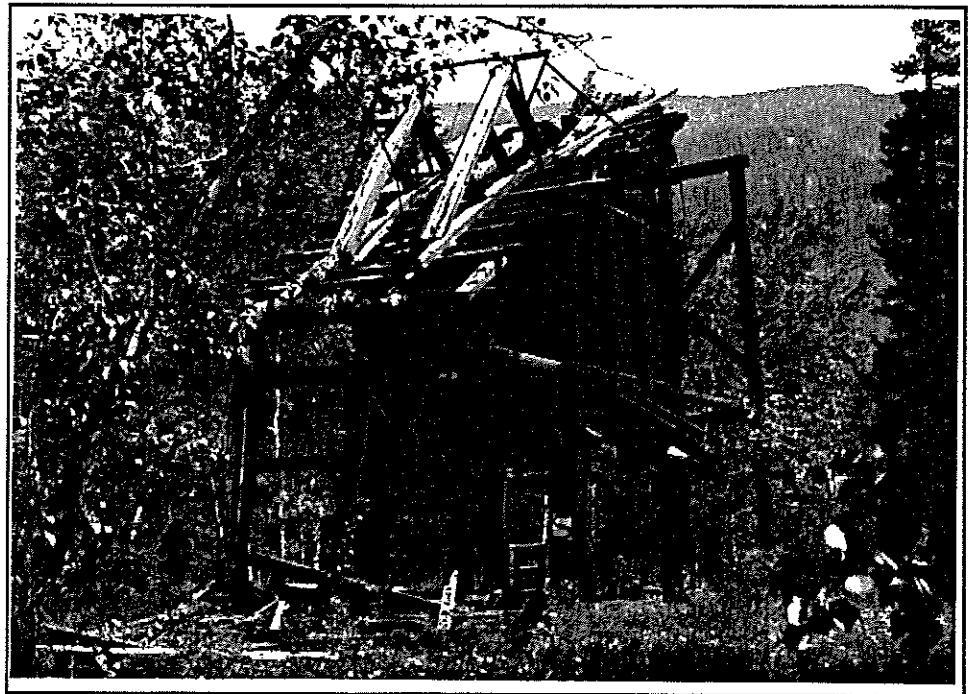
Trees or vegetation defining boundaries of, or areas within, historic district cemeteries shall be maintained or replaced when dead or diseased.

### 3.3.5 INDUSTRIAL SITES

*Fig. 200*  
*Bellevue, 1990*  
*The Mowhawk Tipple*



*Fig. 201*  
*Blairmore, 1990*  
*Greenhill Mine Works*



#### **Guideline:**

**Identify, interpret, stabilize and protect from vandalism all abandoned and remnant industrial sites in The Crowsnest Pass Historic District. All reasonable measures including warning signs, shall be taken to prevent injury to trespassers. Quarrying of stone or any other materials from industrial sites is not permissible.**

# **ALBERTA MAIN STREET PROGRAMME**

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## **DESIGN GUIDELINES FOR THE HISTORIC DISTRICT**

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### **SECTION 4**

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#### **NEW CONSTRUCTION IN THE HISTORIC DISTRICT**

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<b>4.2 GUIDELINES FOR NEW CONSTRUCTION: MAIN STREETS</b>	<b>130</b>
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## **SECTION 4**

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# **NEW CONSTRUCTION IN THE HISTORIC DISTRICT**

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## **4.1 INTRODUCTION**

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

**It is not the intent of the design guidelines to establish a ‘theme’ for The Crowsnest Pass. New buildings should not be designed to imitate the traditional styles. New buildings can use up-to-date materials and technologies as long as the design respects the following guidelines which have been developed to maintain and enhance the visual continuity of the streetscape.**

## **4.2 GUIDELINES FOR NEW CONSTRUCTION : MAIN STREET AREAS**

### **4.2.1 VISUAL CONTINUITY**

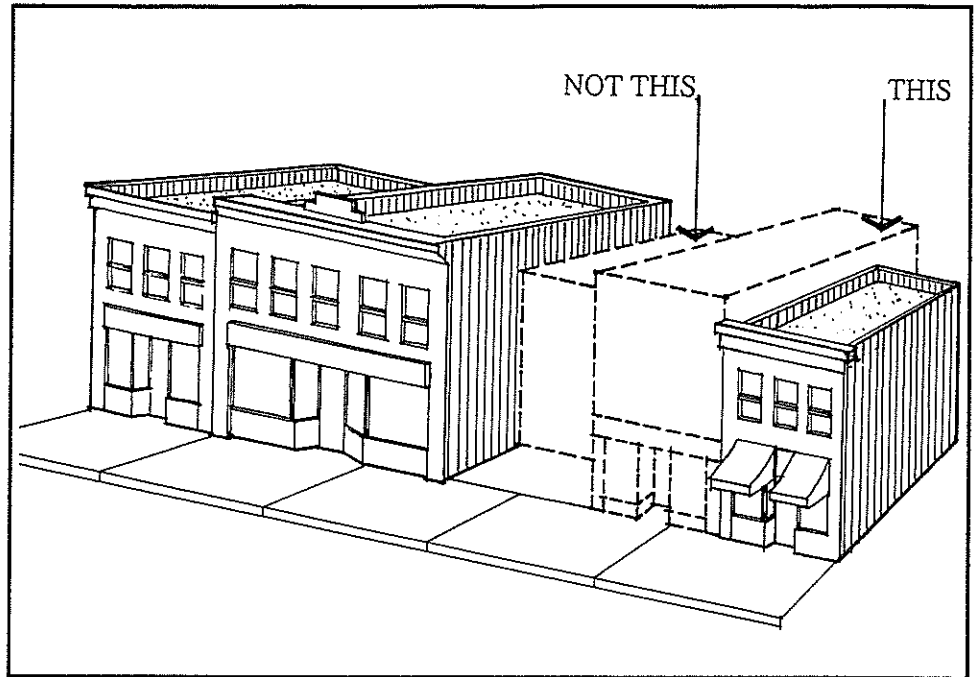
The visual continuity of The Crowsnest Pass downtown streetscapes is characterized by:

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

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



*Fig. 202  
Maintain continuity of storefronts  
along the street. Note that building A  
breaks the line of the street edge.  
Building B reinforces the street edge.*



**Guidelines:**

**Setbacks**

**New buildings in Main Street areas should align with adjacent existing development. Buildings must be constructed to the side property lines.**

**Setbacks are not encouraged and shall 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.**

## 4.2.2 PATTERNING OF BUILDING COMPONENTS

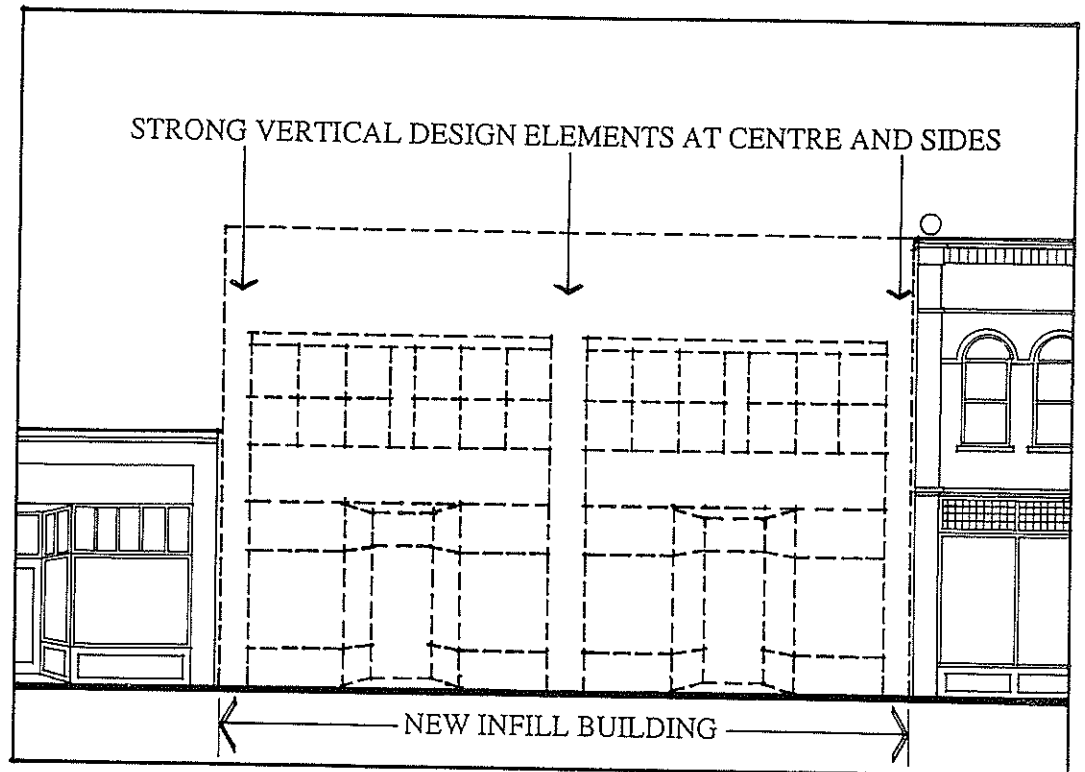
New construction and additions should reflect the traditional building patterns of The Crowsnest Pass Main Street areas.

### Guidelines:

- Store entrances are to occur at approximately 25 foot intervals or less. Where building width exceeds this dimension, the design of the store front should incorporate major vertical elements to maintain the rhythm of the typical building front pattern.

Fig. 203

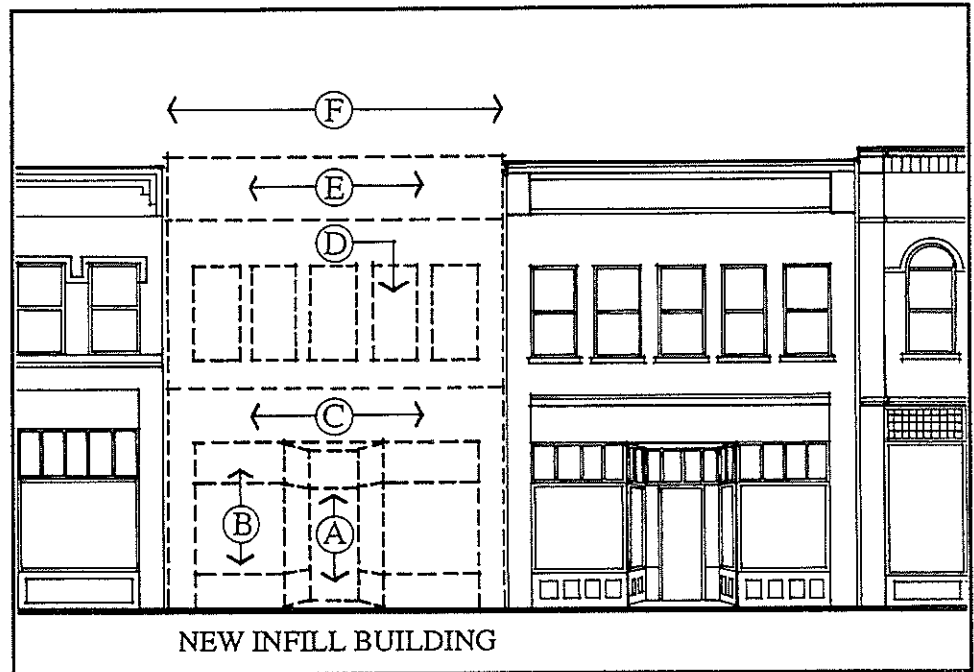
Storefronts should respect the existing pattern of building widths along the street. A new infill building which is several lots wide should be designed to maintain the typical 25 or 30 foot wide pattern.



- Store entrances shall be recessed no less than 5 feet from the face of the store front.

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

Fig. 204  
 Maintain the pattern of building components along the street.



- |  |   |
|--|---|
| <ul style="list-style-type: none"> <li>A • Recessed front door</li> <li>B • Large ground floor display windows</li> <li>C • Location of the signband above the storefront windows</li> </ul> | <ul style="list-style-type: none"> <li>D • Repetitive vertically proportioned upper windows</li> <li>E • Upper cornice or special roof line treatment</li> <li>F • Pattern of building widths is approximately 25 feet</li> </ul> |
|--|---|

### 4.2.3 HORIZONTAL AND VERTICAL ALIGNMENTS

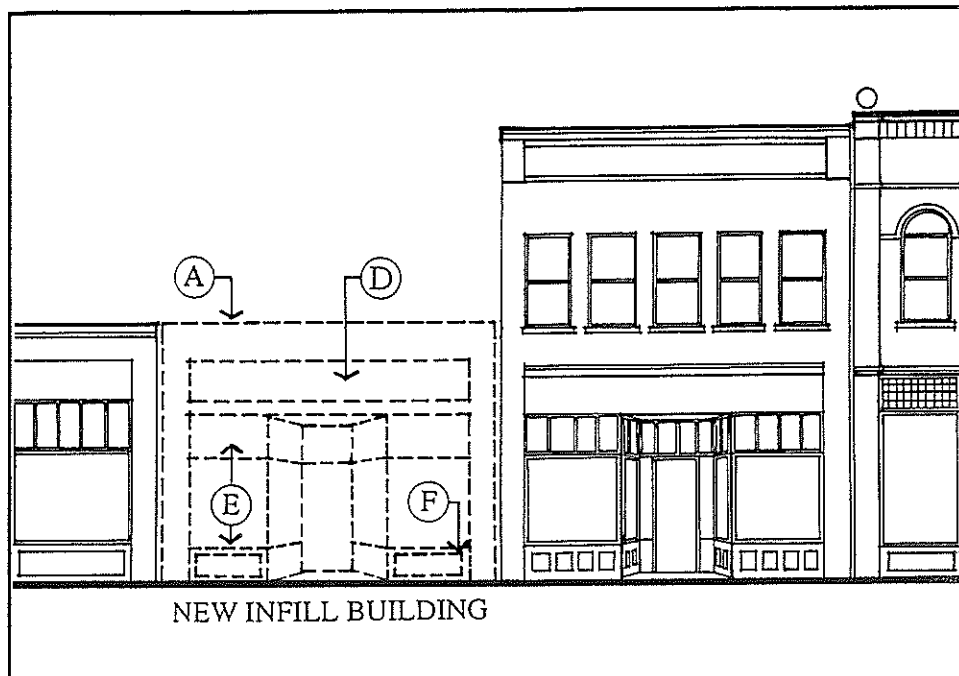
The streets of the historic Main Street areas are lined by buildings sharing similar facade components which create strong vertical and horizontal alignments. The majority of the buildings are of similar width and height.

#### Guidelines:

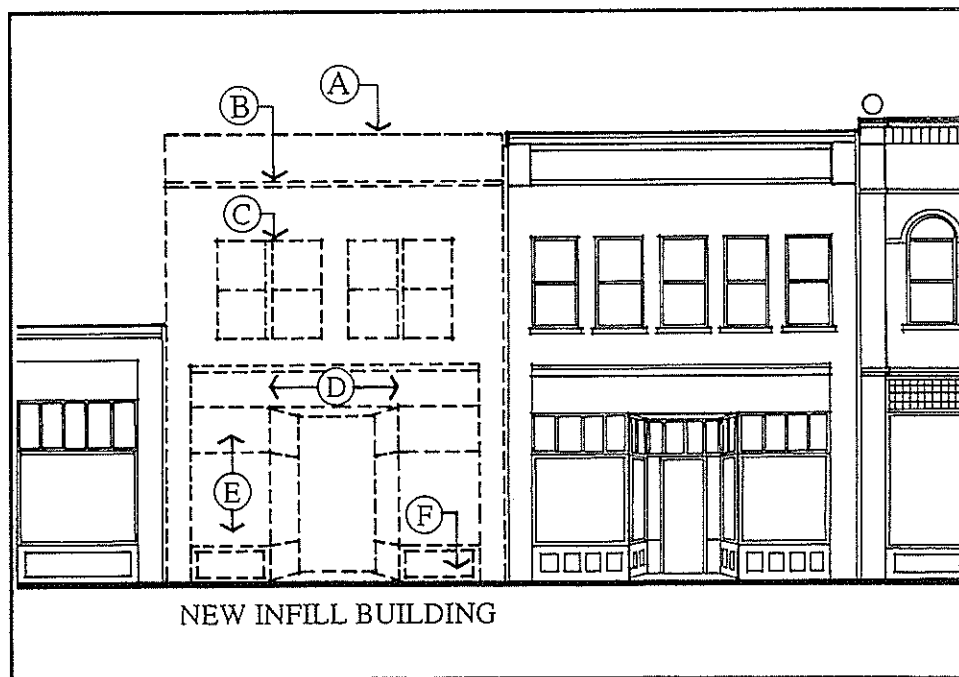
- |                            |  |
|----------------------------|--|
| <b>Horizontal Elements</b> | <ul style="list-style-type: none"><li>• New construction shall respect and enhance horizontal alignments where feasible.</li><li>• Decorative details and facade articulation shall respect or make continuous, horizontal features of neighbouring buildings.</li><li>• Signbands, storefront windows, canopies and awnings shall be aligned with similar features on neighbouring buildings.</li></ul> |
| <b>Vertical Elements</b>   | <ul style="list-style-type: none"><li>• Major vertical elements shall be introduced into the facade design of new buildings exceeding 50 foot width at approximately 25 foot intervals to maintain the traditional vertical pattern of building facade design.</li></ul>   |
| <b>Windows</b>             | <ul style="list-style-type: none"><li>• Upper windows shall generally be of 'punched' design, vertically proportioned. Horizontal strip windows are not in keeping with traditional patterns of design and are not recommended.</li></ul>  |

Fig. 205  
 Maintain important alignments with  
 neighbouring buildings.

Example 1: 1-storey infill building



Example 2: 2-storey infill building



Important alignments are:

- A • Roof line
- B • Facade ornament
- C • Upper windows
- D • Signband
- E • Storefront windows
- F • Bulkhead Panels

#### 4.2.4 BUILDING HEIGHT

The maximum height of buildings in historic downtown Blairmore and Coleman was three stories and two stories in Bellvue and Hillcrest.

##### Guidelines:

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

#### 4.2.5 THE DETAILS OF BUILDING FACADE DESIGN

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

##### Guidelines:

##### Materials

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

##### Colours

- The colours for new building facades should respect the traditional range of colours that have been used in the Main Street areas.

#### 4.2.6 PARKING

Historically both angle and parallel parking have been accommodated in the main street areas of The Crowsnest Pass.

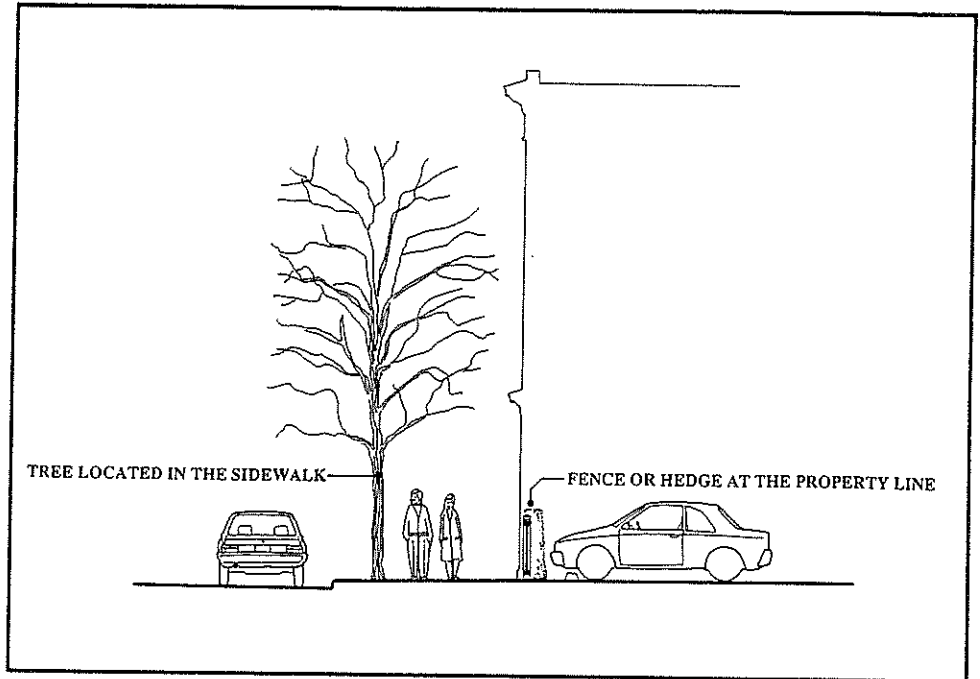
**Guideline:**

**Screening**

- **Parking lots or lots vacant due to fire or demolitions shall be shall be framed by fences or screening vegetation (ie. trees or shrubs).**

*Fig. 206  
Sidewalk tree planting.  
Parking lots should be screened or framed to maintain the integrity of the street edge.*

*Option A: The parking lot is screened by a low fence or hedge on the property line.*



*Option B: The parking lot is edged by tree planting on the property line.*



Screening continued

Fig. 207  
Coleman, 1987  
North facing streetscape before fire.

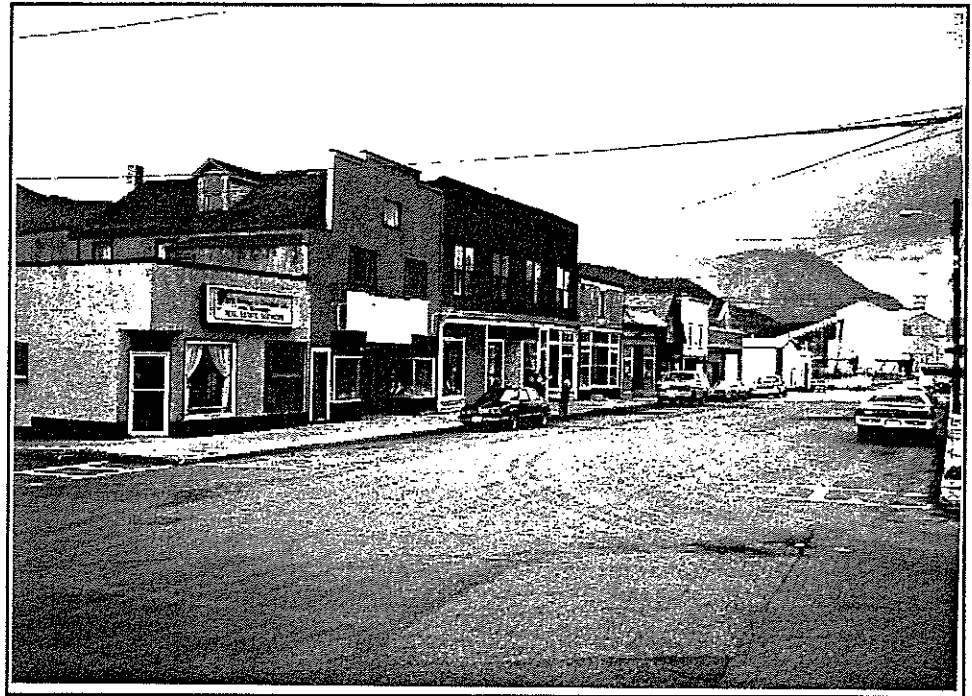
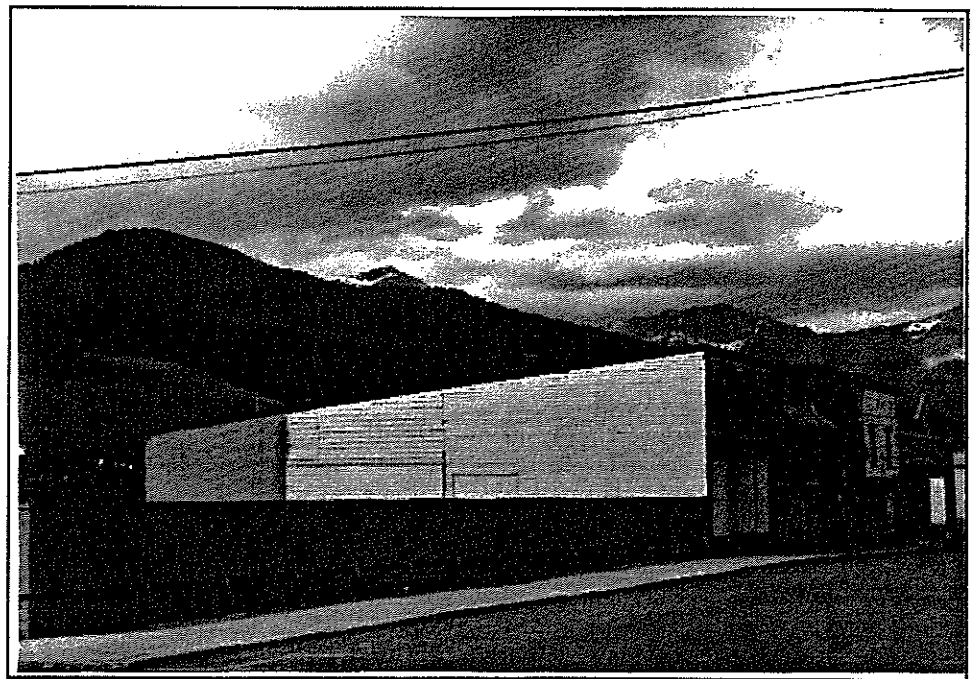


Fig. 208  
Coleman, 1990  
North facing streetscape after demolitions due to fire damage. Fence defines property lines and unifies street edge.

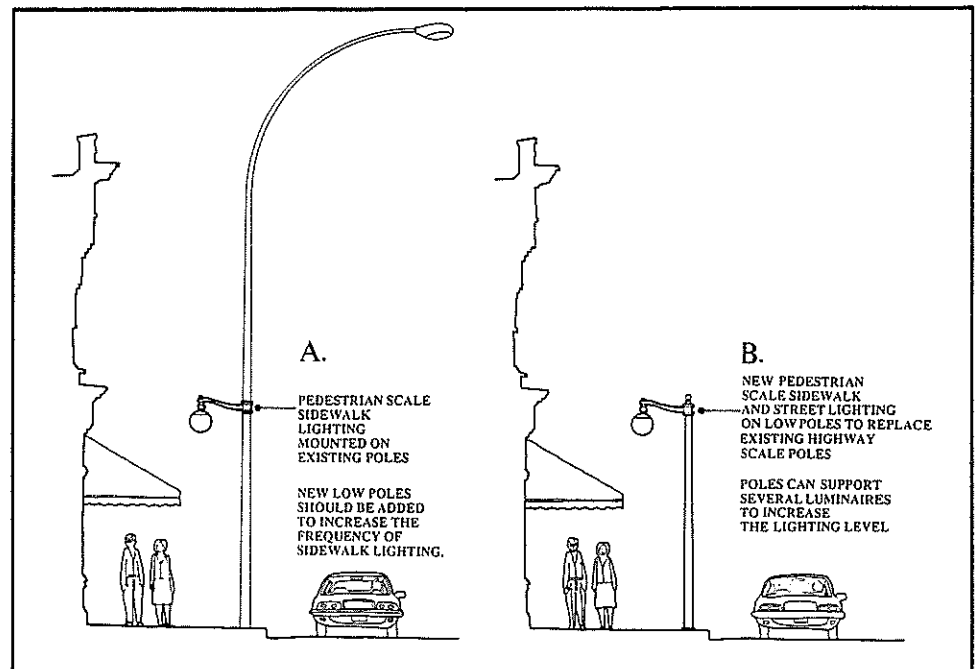




## 4.2.7 STREET LIGHTING

The scale of pedestrian street lighting is extremely important to the character of Main Street areas. Historically streetlights were first accommodated on utility poles at a height approximately 16-18 feet above grade. This was replaced by highway scale "cobra head" lamp standards after 1950.

Fig. 209  
Street Lighting



### Guideline:

Pedestrian scale streetlighting shall be sympathetic to the historic character of the heritage area and of a style and type in character with historic lighting precedents in The Crowsnest Pass.

## 4.2.8 SIGNS

The character of new signs in the Main Street areas is critical to the maintenance and enhancement of the historic district.

Fig. 210  
Projecting signs

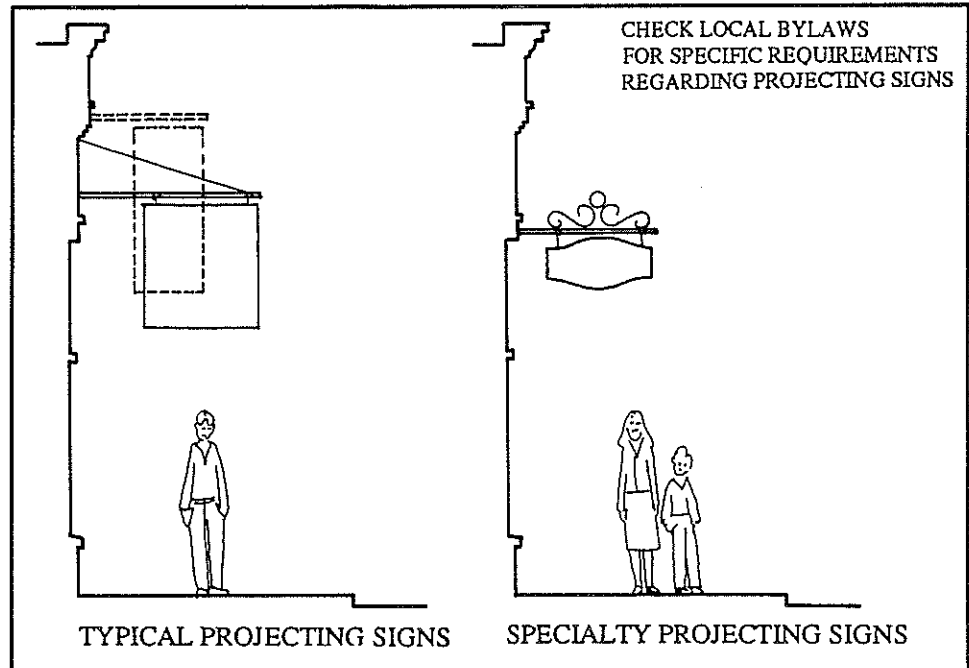
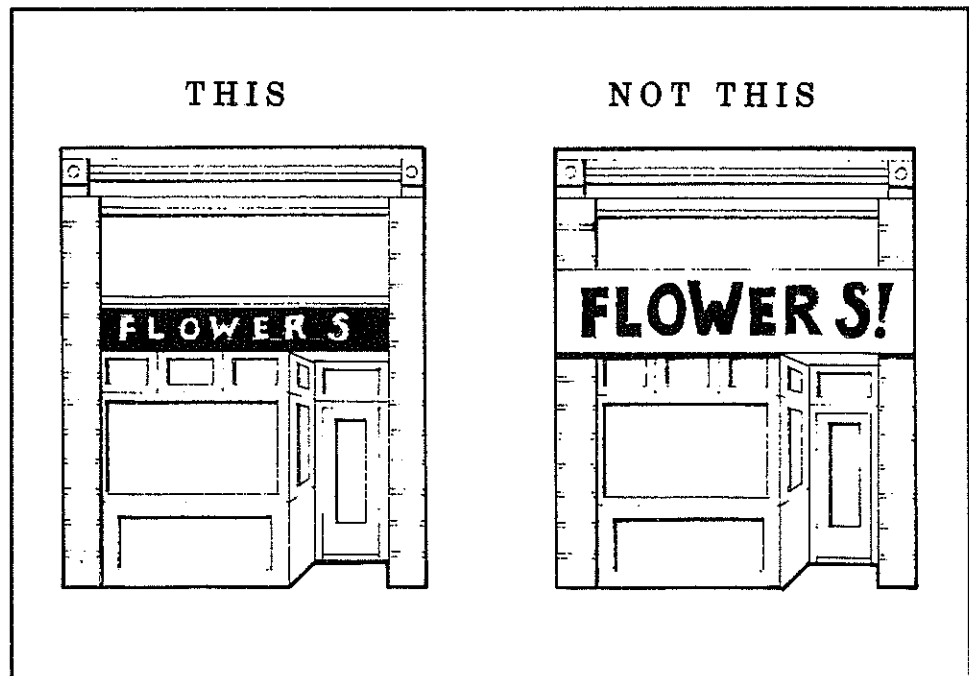


Fig. 211  
Correct mounting of internally  
illuminated fascia sign between piers.



**Guideline:**

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

**Projecting Signs**

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

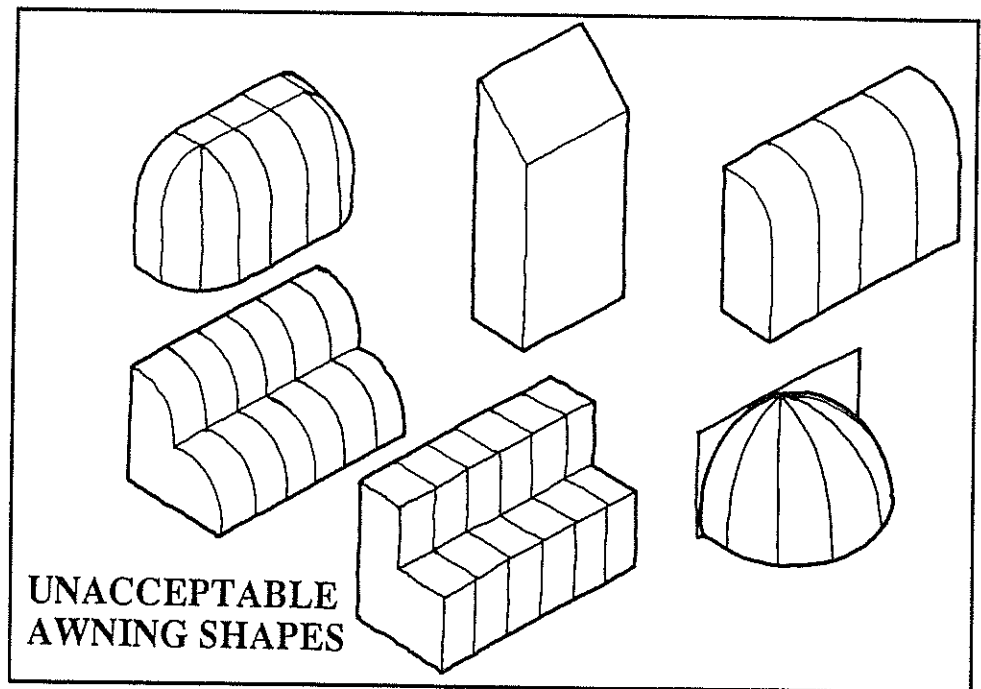
**Fascia Signs**

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

**4.2.9 AWNINGS**

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

Fig. 212  
Unacceptable awning styles



## AWNINGS continued

Fig. 213  
Acceptable awning shapes

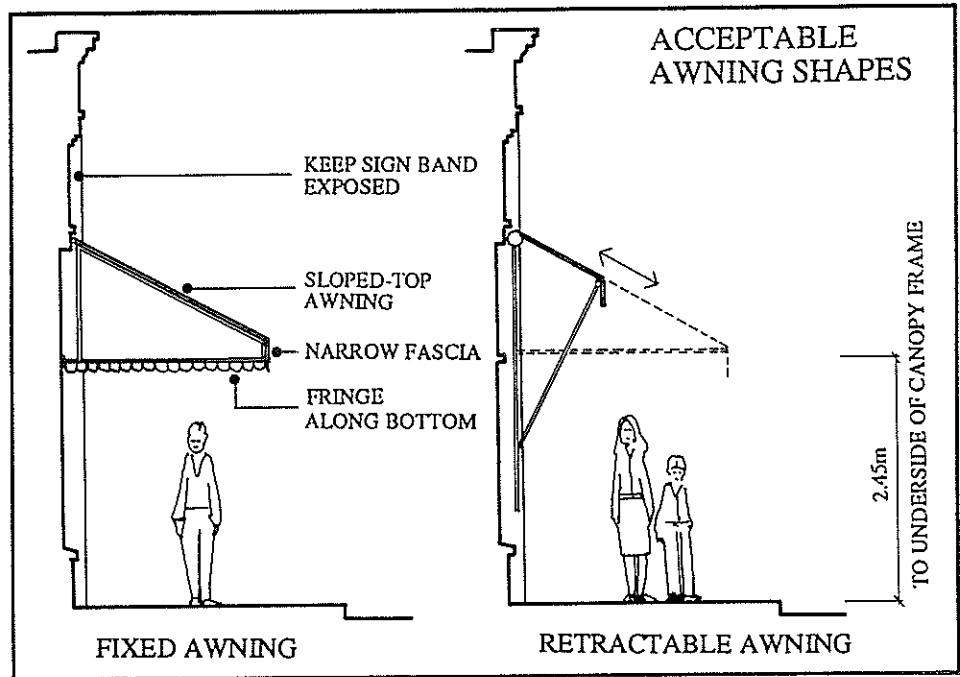
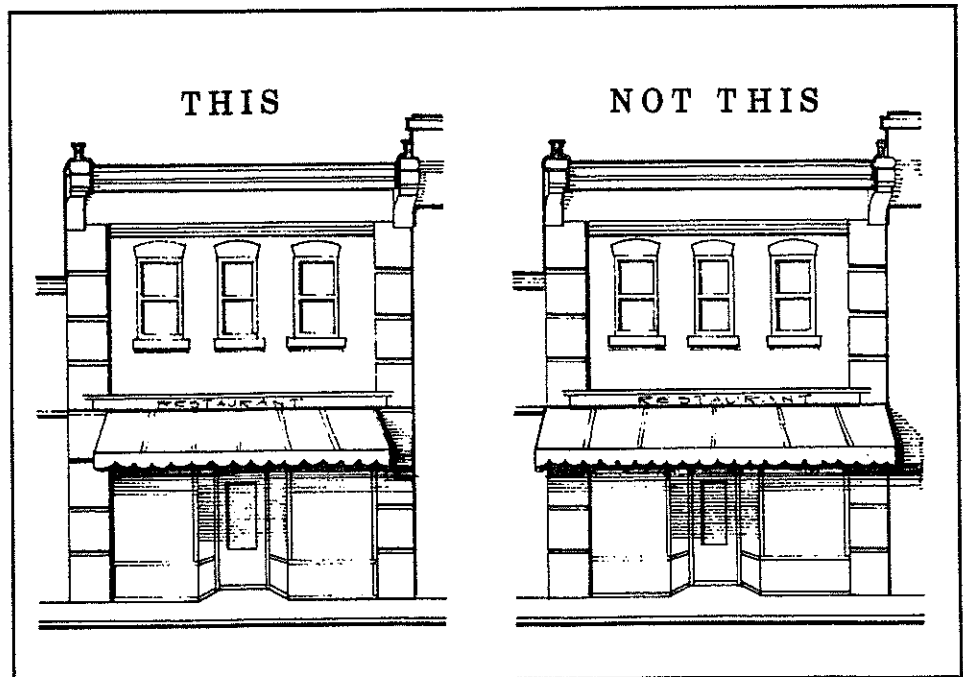


Fig. 214  
Correct mounting of awnings inside piers.



**Guideline:**

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

**Vinyl, backlit or bubble awnings, and awnings of less than 3 feet depth which function as signage only, are not acceptable.**

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

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

**New or replacement awnings shall be mounted between the masonry or wood piers which edge the storefront.**

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

### 4.3 GUIDELINES FOR NEW CONSTRUCTION: RESIDENTIAL AREAS

Fig. 215  
Coleman, 1990  
*Although roof lines vary, setbacks and common building heights unify this residential street.*

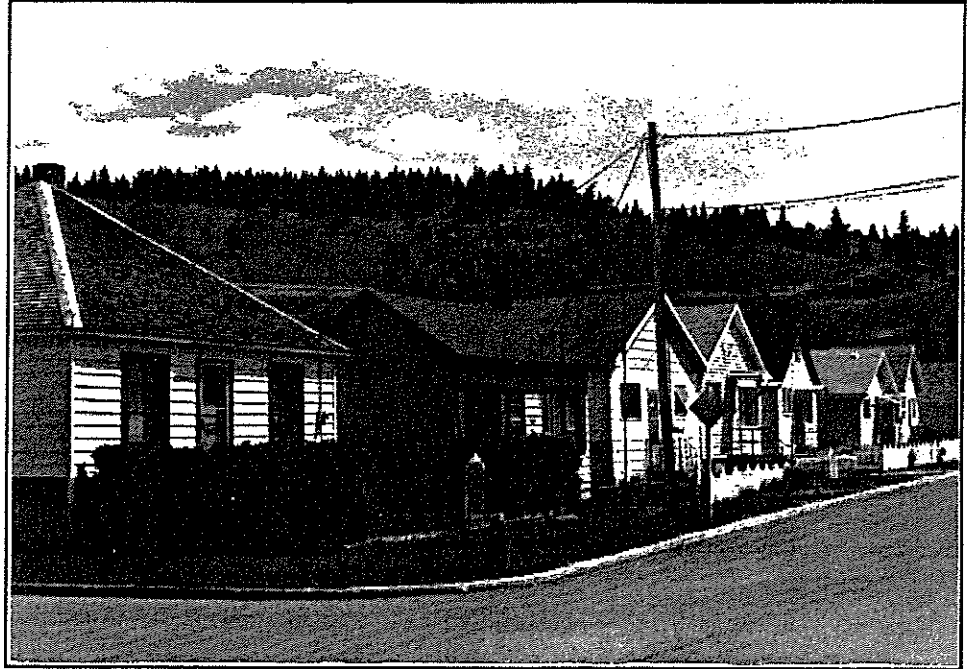
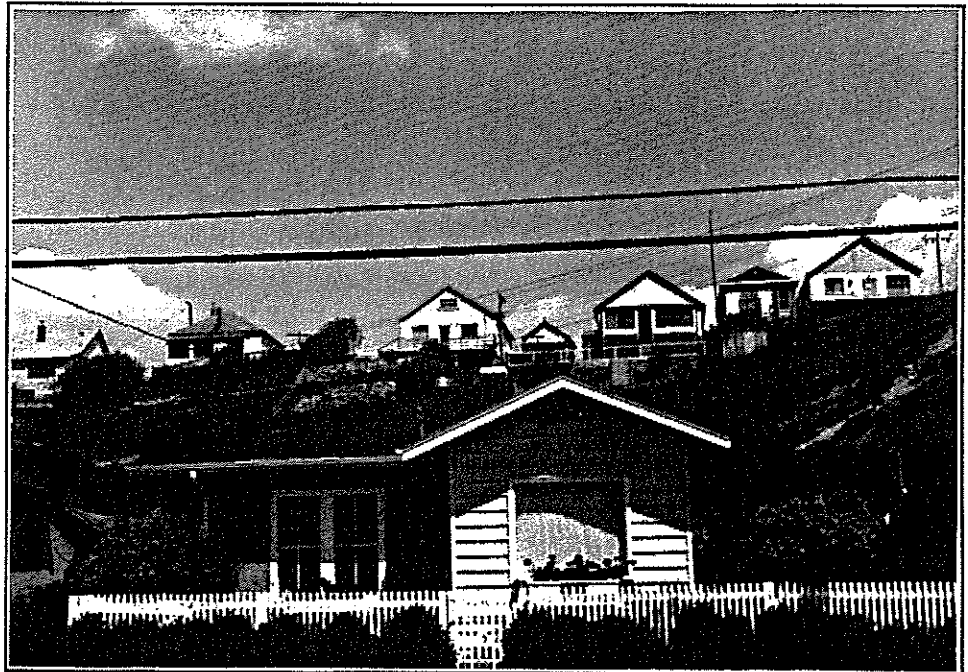


Fig. 216  
Coleman, 1990  
*Respect for existing roof lines and the heights of existing residences is critical for new development.*



#### Guideline:

New construction shall respect existing rooflines and the traditional setback from the property line for the street and shall not exceed the maximum height for residential construction on the street.

**ALBERTA MAIN STREET PROGRAMME**

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**DESIGN GUIDELINES FOR THE HISTORIC DISTRICT**

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**SECTION 5**

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**SOURCES OF INFORMATION**

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## SECTION 5

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# SOURCES OF INFORMATION

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### 5.1 SOURCES OF FURTHER INFORMATION

The Crowsnest Pass Main Street Project and the Ecomuseum Trust operate offices to assist and advise downtown merchants and owners of heritage resources. The Main Street Coordinator and the Executive Director of The Trust have full access to the technical resources of Restoration Design Advisory Services of Alberta Culture and Multiculturalism and can provide design expertise on signs, facade treatments, adaptive re-use and interpretation. The co-ordinators can also provide guidance with respect to available grants. For those interested in more detailed reading and information on specific topics, contact:

Main Street Coordinator  
The Municipality of Crowsnest Pass  
Box 98, 12537, 21st Street  
Blairmore AB  
TOK 0E0  
tel. (403) 562 8588

or

Executive Director  
The Crowsnest Pass Ecomuseum Trust  
The Old Courthouse  
Box 1440  
Blairmore  
TOK 0E0  
tel. (403) 562 8831



### 5.1.1 TECHNICAL RESOURCES

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

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

Phone: (403) 297-7320

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

Phone: (403) 431-2300

The following texts are available in The Crowsnest Pass at the Main Street Office or at The Ecomuseum Trust Society:

**Main Street Resource Team Report: The Municipality of Crowsnest Pass**

Robert Graham, Alberta Historical Resources Foundation, 1988.

**Guidelines for the Rehabilitation of Designated Historic Sites.** Edited and Compiled by Karen Russell. Alberta Culture and Multiculturalism, 1990.

**Main Street Canada Technical Manual Series:**

- **Marketing Main Street.** John Williams, Maureen Atkinson (Urban Marketing Collaborative).  
This manual offers a multi-faceted, holistic approach to marketing downtown.
- **Economic Development on Main Street.** Jon Linton (Woods Gordon, management consultants).  
The analytical tools presented in this manual will help you achieve economic success by using an incremental, community-based approach.

- **Appropriate Design on Main Street.** Hélène Deslauriers, Herb Stovel.  
Written in lay-terms for decision-makers, this manual gives the ABC's for making appropriate design decisions in downtowns.
- **Signs on Main Street.** Gordon Fulton et al.  
A practical guide on how to design, protect, and enhance the signs on your Main Street.

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

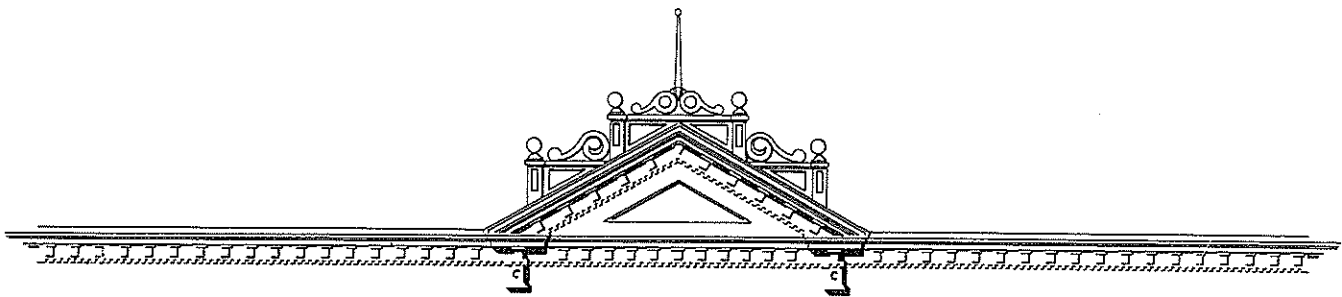
- an extensive set of architectural rehabilitation guidelines, priorities and approaches, and guidance to "getting it done".

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

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

### **Historic Colour Chips**

Accurate reproductions of historic colour chips from the G.F. Stevens Paint Company for the period 1900 - 1940 and the Sherwin Williams Paint Company 1915 - 1950 are available at: The Crowsnest Pass Main Street office or The Ecomuseum Trust office.



# THE ALBERTA • MAIN STREET • PROGRAMME

A Programme of the Alberta Historical Resources Foundation  
with the Assistance of Alberta Culture and Multiculturalism • The Heritage Canada Foundation



