



**HISTORIC DOWNTOWN CARBERRY, MB  
HERITAGE DISTRICT 1882-1903**

**DESIGN GUIDELINES**

*A guide to the physical features that define the cultural, historical and architectural significance of the Historic Downtown Carberry Heritage District*

2008

**Title Page: Carberry, MB Main Street 1907.**  
Photograph Courtesy of Carberry Plains Archives.

**The Town of Carberry gratefully acknowledges the contribution of the Government of Canada Historic Places Initiative in supporting the creation of the Design Guidelines.**



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Bank Building Main Street Carberry, MB.

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**T**his document is a design reference guide for Carberry's Heritage District.

Terminology found in these guidelines has been taken directly from other government publications, primarily the *Standards and Guidelines for the Conservation of Historic Places in Canada*. The *Standards and Guidelines for the Conservation of Historic Places in Canada* is the first-ever pan Canadian benchmark for heritage conservation practice in this country. It offers results-oriented guidance for sound decision making when planning for, intervening in and using historic places. The *Standards and Guidelines for the Conservation of Historic Places in Canada* is available online at [www.historicplaces.ca](http://www.historicplaces.ca).

*\* Unless otherwise noted, all images of Historic Downtown Carberry are courtesy of Carberry Plains Archives.*

## A REFERENCE GUIDE AND TOOL FOR CONSERVATION

These Design Guidelines are primarily for local government, building owners, tenants and business owners. Other interested parties may include builders, tradespeople, and volunteers who are interested in the revitalization of Carberry's Main Street Heritage District. This document will help the community better understand characteristics that have cultural, historical and architectural significance, which when considered holistically, give character to the District as a whole. Good design decisions can follow from this understanding. Understanding leads to better maintenance and conservation decisions over the long haul.

Design guidelines are not meant to be prescriptive; rather, they are meant as a description of good design choices. The significance of the Main Street Carberry Heritage District extends beyond its built

heritage, structures, streets, landscape and other physical and spatial elements, to include important vistas, and views between and towards buildings and spaces within the district.

As the users and the ultimate guardians, the community forms a vital part of the Carberry Main Street Heritage District. Municipal Heritage District designation enables the council of the town of Carberry to manage and guide future change in the district. A Heritage District Management Plan provides policies and guidelines for conservation, protection and enhancement of Main Street Carberry's special character. The Town of Carberry has also established the Heritage District Grant Reserve which provides funds to assist property owners with the conservation of their designated heritage properties within the Heritage District.

## CHARACTER, FEATURES AND QUESTIONS TO ASK

Each guideline is described in terms of its character, feature and historical context. 'Character' refers to the *character defining elements* of a historical place. These elements or features must be protected and preserved in order to maintain the *heritage value* of the place. "Questions to Ask" provide solutions to common concerns or problems encountered when making design decisions that will impact heritage buildings and the Heritage District as a whole.

For more information on the The Carberry Main Street Heritage District please the Carberry Municipal Heritage Advisory Committee through the Town of Carberry at [town@townofcarberry.ca](mailto:town@townofcarberry.ca).

## THE INHERITANCE: A BRIEF HISTORY OF CARBERRY



**V**ibrant heritage districts are those which have a clear vision of how past built forms fit with and give meaning to their current setting. This brings heritage districts beyond the protection of museums and monuments and into the realm of everyday life.

Carberry is located in the marshland of the upper Assiniboine delta in Southwestern Manitoba. The town was founded along the Canadian Pacific Railway (CPR) and named after the Carberry Tower in Musselburgh, Scotland<sup>1</sup>. Due to speculative land purchases by employees of CPR in and around the original town site (which was not permitted), Carberry was moved from the now defunct neighboring town site of DeWinton to its current location.

In 1896, a fire destroyed ten original businesses and homes along Main Street Carberry. Subsequent rebuilding replaced the preexisting wood frame construction with brick structures to protect against the spread of any future fires. These post-1896 brick buildings make up a significant part of the current heritage district.<sup>2</sup>

Local agricultural business was the dominant enterprise in early Carberry, and the Agricultural Society gave cultural identity to the town. Agricultural fairs allowed people to view agricultural products and machinery and were an important venue for social interaction. A major Carberry community event was the Annual Agricultural Fair. This often included a parade down Main Street showcasing the best products and tools of agriculture.

Major fairs were held in places like Brandon, Portage la Prairie and Winnipeg, while modest operations were annually established in smaller places. In some cases communities invested in their fairs by constructing permanent display buildings. These could be rather fanciful creations, befitting their specialized function. One popular form was the octagon, an eight-sided structure that was both eye-catching externally and spacious internally. The Carberry Agricultural Society Display Building, constructed in 1893, is an excellent example of this building type. The octagonal building has an interior that retains all its original construction elements, including ornate hand carved display shelves. It remains in



continuous use by the Carberry Agricultural Society.<sup>3</sup>

Today, Main Street Carberry functions in much the same way it always has. Although the CPR station is gone, and much of the railroad traffic now follows the CN line to Carberry's north, Main Street is still the hub of commercial activity in Carberry.

Images Left Page: *Left to Right*

- Historical Main Street Carberry (post 1896).
- Carberry CPR Station
- Carberry Agricultural Society Display Building.

Image Above:

- Historic Main Street Carberry (View to the North).

## STATEMENT OF SIGNIFICANCE

**A** comprehensive understanding of a historic place is acquired through documentary and oral research, as well as physical investigation. Such research and analysis will lead to the identification of the heritage value of the historic place and the character-defining elements that embody its heritage value.

Heritage value is the aesthetic, historic, scientific, cultural, social or spiritual significance associated with a place for past, present or future generations. Character-defining elements are the materials, forms, location, spatial configurations, uses and cultural associations or meanings that contribute to the heritage value of a historic place, and which must be retained in order to preserve its heritage value.

For Historic places included on the *Canadian Register of Historic Places*, their heritage value and character-defining elements are set out in a document known as a *Statement of Significance* at [www.historicplaces.ca](http://www.historicplaces.ca).

### DESCRIPTION OF HISTORIC PLACE

The Historic Downtown Carberry heritage district consists of two linear blocks of the historic commercial core of the Town of Carberry, with the majority of the buildings dating from the period of the community's initial growth from 1882 to 1903. The district consists of 39 commercial and institutional buildings, as well as three sites (former building lots now used for parks and other services), and is also defined by its wide Main Street and sidewalks, bisected at the intersection of 3rd Avenue. The district opens on the south to a vista of grain fields, is extended to the north by another block of Main Street (until its intersection with 1st Avenue), and is bounded on east and west by residential areas. The municipal designation applies to the approximately 15,000-

square-metre parcel of land, and the exteriors of the specified structures and the sites thereon.

### HERITAGE VALUE

Historic Downtown Carberry is valued primarily as the community's vital social core, providing the physical focus for most public activity for the town and surrounding (primarily agricultural) area. The district also is valued as an ongoing expression of Carberry's pride and sense of civic responsibility, and as the face and source of the peoples' confidence in their future and reverence for the past. The district is significant historically and architecturally, as a rare remaining Manitoba example, mostly intact, of the kind of streetscape that defined small-town commercial cores from the turn of the 20th century. With mainly brick facades (including even many of those that currently are faced with stucco or metal siding), Carberry's heritage district effectively conveys the exuberant character of such places. The district is exemplary of its type, with both representative and exceptional facade designs, fenestration and details expressing the various building types and functions.

Images *Right top to bottom*:

- Carberry News Express. The Carberry Agricultural Society, *The Carberry Plains: 75 Years of Progress*. Carberry, 1959, p.156.
- Carberry in Winter.
- Union Bank of Canada. Carberry, MB.

## CHARACTER-DEFINING ELEMENTS

The heritage value of the Carberry Main Street Heritage District is embodied in key character defining elements which include:

- The organization of Main Street in a north-south linear arrangement, with buildings facing onto Main Street and including the broad thoroughfare (with wide paved sidewalks) that bisects the district.
- The ongoing functional variety that defines the district, including a range of commercial activities and important institutional buildings, and also the remnants of residential functions in the second storeys of many buildings.
- The southern half of the district, displays a mostly continuous line of facades generally two storeys in height and typically aligned flush on their faces; the use mostly of brick on the main facades (even behind contemporary facade treatments), carried out in typical turn-of-the-century architectural expressions (Italianate and mostly Romanesque Revival); and the inviting pedestrian-friendly amenities, like recessed doorways, large display windows, animated signage, etc.
- The northern half of the district has a casual arrangement of buildings, occasionally on grassed lots and set back from the street, etc.
- The highly informal and lively quality of the back lanes of both blocks, with irregular extensions of buildings, wealth of materials and textures, staircases, occasionally eccentric construction, etc.



## SCALE AND MASSING: RHYTHM OF THE STREET

**W**ith the arrival of the CPR in Carberry, and the building of the station and the banks, public offices and businesses that inevitably followed, a distinct rhythm to Main Street Carberry was born.

Close to the tracks, in the block from 4th Avenue to 3rd, there are buildings standing shoulder to shoulder, connected with party walls, and pushed right up to the front of their property lines. The hotels that stood at the corners, the old Nelson Hotel and the Western Hotel, were three-storey structures.

Moving north from 4th Avenue and Main Street, the buildings were two storeys high, but still right out to the edge of their property lines. A few major structures such as the old Bank of Montreal building deviate from this rhythm, but for the most part this is the character of the first block. Signs rush out to greet people coming into town from the train.

At the corner of Main and 3rd buildings begin to spread out. Spaces emerge between them, and not as many share party walls. Alleys between buildings become places where pedestrians can cut through to the neighbouring residential areas that lie behind Main Street to either side. All storefronts are still pushed up to the property lines with zero setbacks, but public offices like the post office are set back and stand alone from other buildings. The dense first block from the old station grounds is slowly replaced with a slightly less dense second block.

Buildings range in size between single and three storey structures, where structures respect the scale and proportions of the ones next to them. Additionally, they take cues from the character-

defining elements of neighbouring structures in order to make design decisions. One common example is found where neighbouring cornices are butted up to a shared bracket that resolves any height differences.

Details such as awnings and signs create another level of differentiation and cohesion for the streetscape. Awnings peppered the east side storefronts and upper storey residences to keep out the hot afternoon sun. Fewer awnings were used on the west side. Signs beckoned to pedestrians emerging from the former train station: large rooftop signs for the hotel, smaller signs on other buildings visible by car and pedestrian traffic.



Main Street Carberry, MB. View from the West.

### OVERVIEW OF DESIGN VALUES

Design values are made physical through the built expression of heritage values, as explained in the *Statement of Significance* and as expressed in contemporary community values. They are the motivations that lie behind design decisions, and for this reason it is important to understand the community's past as well as current values.

### AUTHENTICITY OF MATERIALS

Wood, brick, stone and glass make up the majority of exterior materials used in the construction of Historic Downtown Carberry. Today there are still some surviving features that should be saved: original wood windows and doors, metal cornices, and exterior brick work. As these materials age they provide the character people speak of when they refer to an older building's character. When repairing these materials, keep in mind the heritage value of the original material used, and think about how your intervention (preservation, restoration or rehabilitation)<sup>4</sup> can add to the character of the place. This includes both a specific action to a building or feature, and to the street as a whole.

### PEDESTRIAN FRIENDLY

The lively interaction between the inside and outside of storefronts and offices is what makes Carberry's Heritage District pulse. Making this interaction as inviting as possible for pedestrians is something to keep in mind in all design decisions. Cars have made their way into our lives and culture, but they should be treated as secondary to the pedestrian experience in the heritage district. This requires a careful attention to priority of access which has to be sensitive to human scale.

### DIVERSITY OF GOODS & SERVICES

Many of the storefronts and offices contain the same type of business originally found in the Heritage District. The diversity of businesses is a part of history of the district that should be preserved when possible.

The Historic Downtown Carberry Heritage District is the sum of all of these design values and is greater than any single heritage building. For this reason, these values (in combination) should be kept to the forefront of your minds when making design decisions.



## HISTORICAL STOREFRONT DESIGN

This section describes the architectural features that make up the character-defining elements of storefronts in the heritage district. Different buildings will have different architectural styles which will, in turn, lead to different character defining elements. Consult archival photos and/or the building's *Statement of Significance* for direction.



- Storefront Assemblies
- Awnings
- Signage
- Lighting
- Windows
- Entrances and Doors
- Roofs
- Paint
- Interior Details

## STOREFRONT ASSEMBLIES

The commercial establishments of historic downtown Carberry were located in buildings at the ground floor along Main Street. Shops often sought different ways to separate themselves from their neighbors. Awnings of canvas and signs over the sidewalk or on the signboard above the storefront were common design features seen on some of Carberry's commercial buildings such as the Central Garage 1920.

Storefronts should be considered as more than just the sum of their parts. Wherever possible, significant storefronts (be they original or later alterations), including windows, sash, doors, transoms, signs and decorative features, should be repaired in order to retain the historic character of the building.

## ENTRANCES AND DOORS

Entrances are an integral component of storefront design. Many of Carberry's historic building photos display a typical 19th century storefront consisting of single or double doors flanked by display windows. Entrances were frequently recessed, not only to protect the customer from inclement weather but to increase the amount of space in which to display merchandise. Thin structural members of cast iron or wood, rather than masonry piers, usually framed the storefront.

## WINDOWS

Windows were raised off the ground by wood, cast iron or pressed metal panels or bulkheads; frequently, a transom or series of transoms (consisting of single or multiple panes of glass) were placed above each window and door. The storefront generally should be as transparent as possible. Use of glass in doors, transoms, and display areas allowed for visibility into the store.



Image: Central Garage 1920 Carberry, MB.

## SIGNBOARD

The signboard above the storefront (the fascia covering the structural beam) became a prominent part of the building for attaching awnings and displaying signs. In the image above, the Central Garage signboard is fastened to the fascia and acts as a divider between the lower commercial space and the second story residential or office space.



### GENERAL GUIDELINES FOR REHABILITATING EXISTING HISTORIC STOREFRONTS

- When possible review archival photos of your building. Don't "early up" your building front. Avoid purchasing off the shelf "old world" representations such as lanterns, wood shakes, non-operable shutters and small paned windows, unless they existed historically.
- Preserve the storefront's character defining elements even when there is a new use on the interior. If less exposed window area is desirable, consider the use of interior blinds rather than altering the building.
- Avoid use of materials that were unavailable when the storefront was constructed; this includes vinyl and aluminum siding, anodized aluminum, mirrored or tinted glass, artificial stone, and brick veneer.
- Choose historical paint colors. In general do not coat surfaces that have never been painted.

## AWNINGS

**P**hotographs of downtown Carberry in the late-1800s demonstrate that awnings played an important functional role in pedestrian life and helped define the visual character of the streetscape.

Throughout their history, awnings have had great appeal. Along with drapes, curtains, shutters, and blinds they provided natural climate control in an age before air conditioning and tinted glass. By blocking out the sun's rays while admitting daylight and allowing air to circulate between interior and exterior, they were remarkably efficient and cost effective.

Awnings permitted window-shopping on rainy days; they protected show window displays from fading due to sunlight. On the primary facade and near eye level, they were central to a building's appearance. Manufacturers came up with attractive, attention-getting awnings featuring distinctive stripes, ornate valances (the flapping bottom pieces so characteristic of historic awnings), and painted lettering and logos. With a wide range of color and pattern choices, owners could select an awning that complemented the building and get both style and function in a relatively affordable package.

When an existing awning is determined to be appropriate to the building, a program of repair and regular maintenance should be developed. The condition of its covering, hardware, connections between the hardware and the building, and the awning's operability should be evaluated.

### PROTECTOR

Employed to protect those outside from rain, and those inside from too much solar gain and glare. An awning protects in much



Image: Carberry in winter.  
A view of Main Street with awnings extended and retracted.

the same way that trees can protect from wind and too much solar gain. An awning can provide shade and shelter for busy shoppers and a resting place where pedestrians can pause and get out of the flow of traffic. For a building with a southern exposure awnings can be excellent climate control devices, which can reduce the buildings energy costs.

### MOVABLE AND FLEXIBLE

Retractable awnings are recommended as they can be adjusted depending on weather conditions. An operable awning lets sunlight in on a cold day helping to heat the interior and it shades a window when it is sunny outside.



AWNINGS

Image: Carberry in summer.

A view of Main Street with awnings extended, note how these awnings are on storefronts with large display windows. Different fabric colours help to set stores apart from each other.

### ATTENTION GRABBER

Colour on your building and awning can act as a landmark to help attract business. Awnings have long been used to display the names of businesses. Keep the message simple or review archival photographs of the building to determine the appropriate font, and letter size.

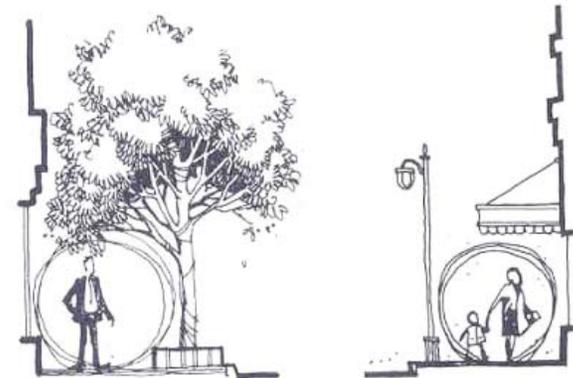


Image: Awnings create a pleasant space. National Main Street Center, National Trust for Historic Preservation.

## AWNING FEATURES

### MATERIAL

Canvas, canvas blends, or acrylics that resemble canvas are recommended materials for awnings. Because of its reflectivity and texture, vinyl is generally an unsuitable material for awnings on historic buildings. Weather-resistant acrylic fabrics approximate the historic look of canvas coverings, yet afford durability, color-fastness, and ease of use.

### PATTERN OF STRIPES OR SOLIDS

Based on archival photographs and historical precedent - simple block stripes or solid colour are usually the best choice.

### COLOUR

Colour should complement, but not necessarily match other features.

### MECHANISMS FOR OPERABLE AWNINGS

Mechanisms should be based on historical precedent and sensitive to the needs of the inhabitants.

### SIZE

Awning size should be sensitive to the window aperture. The awning should span the entire storefront if display windows span the entire storefront. A small awning above only the entry or a smaller hung window is acceptable. Full spans of the storefront should be operable awnings (by crank or motor) and window or door awnings could be either this same type or drop-arm. Retractable basket awnings can be used for second floor windows.

Patterns of awnings can be based on historical precedents. However, try to avoid producing identical awnings on neighbouring buildings. Awnings give individual character to buildings and help to create an identity for a business. Think of what colours you might want on your sign (sometimes based on logo colours) and make awning colour choices to complement them. The basket awnings on 34 Main Street are made specifically for windows on a building that does not have a large storefront.



Image: Main Street (93.31.1)

### **I WANT TO PUT AN AWNING ON MY BUILDING. WHAT IS MY FIRST STEP?**

**Determine whether your building should have an awning.**

First, look at archival photographs of your building. Some can be found here in the Design Guidelines, while more can be found at the local archives. If in the past your building did have awnings, look for style and colour clues (the archival photographs are mostly black and white and so contrast is the only indicator of possible colour). It is important to select appropriate awning shape, material, frame dimensions, signage (if any), and placement on the facade. If your building did not have an awning in the past and you would like to add one, look to adjacent buildings with a similar architectural style, features, and functions as your building. They can help guide the choice of awning that would be appropriate for your building.

### **SHOULD MY AWNING BE RETRACTABLE OR FIXED IN PLACE?**

Retractable awnings are recommended for most applications, particularly for storefronts. Most late 19th century and early 20th century storefronts follow this design. Retracting the awning allows for solar gain in the winter when desired, while lowering protects from summer heat.

Fixed awnings can be considered over ground floor entryways that lead to second-floor residences when the entrance is clearly not part of the ground floor facade design. Fixed awnings can also be considered when the facade is not of the typical, mostly glass storefront facade. This might include the more private entries to professional offices.

## AWNINGS: QUESTIONS TO ASK

### WHERE AND WHY ARE AWNINGS HELPFUL?

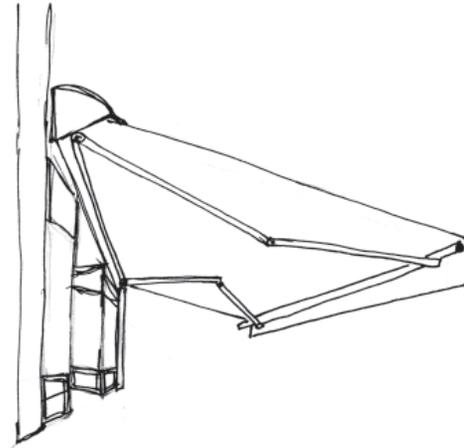
Awnings will be of more benefit for the buildings on the east side of Main Street, given that their facades face west, and are susceptible to uncomfortable solar gains on summer evenings. Awnings can help prevent evening sun from overheating these west-facing spaces. It is not as crucial to have awnings on buildings facing east, as the morning sun does not heat up a space as much as the late afternoon sun.

### WHAT TYPE OF MECHANISM SHOULD I GET FOR MY RETRACTABLE AWNING?

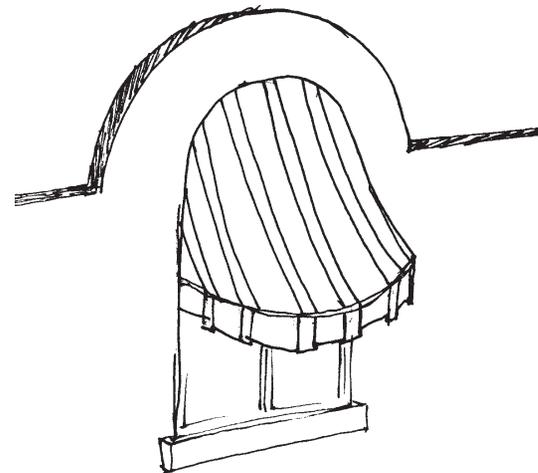
Knuckle arm, folding arm, or lateral arm awnings hide their mechanisms very close to the fabric and do not infringe upon pedestrian head room. These are good choices for ground floor storefronts where there is a lot of glass, or where vertical arms could not be fastened to the building façade.<sup>17</sup> Check manufacturer specifications for the number of arms your span would require.

Standard drop arm awnings are popular for windows. This is a good choice for *second floor windows* on Main Street. They can be partially dropped, or fully dropped depending on the angle of the sun. This means that near the middle of the day, when the sun is high, the awning can be dropped a small amount, blocking the sun, and still provides the inhabitant with an unimpeded view beyond. When dropped fully, a standard drop arm awning acts as an external blind.

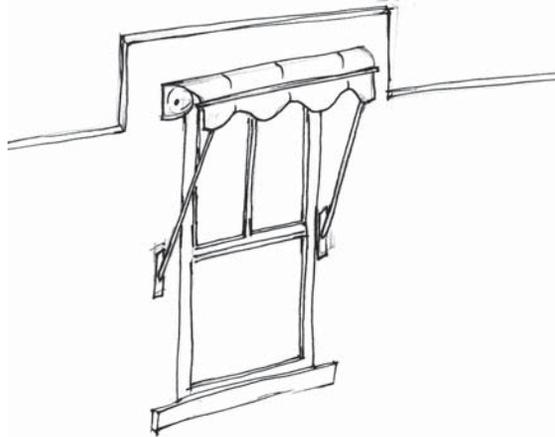
Basket awnings are a good choice for *second floor windows* on Main Street. They can be made stationary or retractable. Retractable awnings are recommended to allow for full solar gain in the winter months.



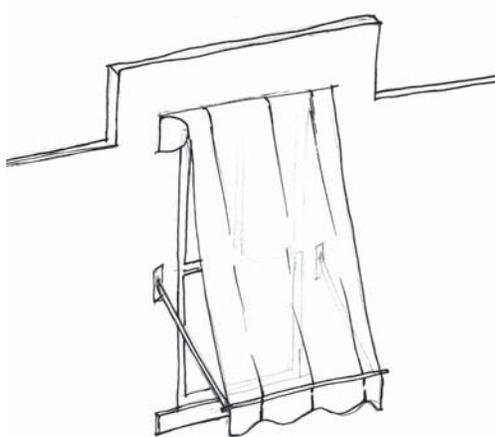
The knuckle arm awning has two arms. For longer spans more arms can be added in the middle.



The basket awning in its extended position. Note how the awning fits the original window opening. These can also be used on rectangular windows.



Drop arm awning fully retracted allows maximum sunlight into the window. Note that the window is rectangular and that the awning shape matches the window shape. These awnings can only be used on rectangular windows.



Drop arm awning fully extended acts as an external blind, covering the entire window. This type of awning can be partially extended to allow for a view in the afternoon when the sun is high.



The awning is anchored to the structural beam behind. The beam is transferring the load of the second floor facade to masonry piers on either side of the glass storefront. A store front fascia sign rests above.

## WHERE SHOULD MY AWNING BE MOUNTED?

Awnings need to be connected to the structure of the building. Most buildings along Main Street share the same type of building system. Most have two parallel masonry load bearing walls, which also act as fire separations between units. Spanning these masonry walls above the glass storefront is a beam which transfers the load from the second floor façade down to the load bearing masonry walls which flank the storefront windows. It is to this beam that awnings can be attached. There may be a cornice attached to this as well, and so careful consideration should be made to the design of the sign so as not to damage this other important feature of your façade. The cornice and sign should work together. Qualified installers of awnings should be able to

advise you as to where the awning can be attached if your building does not fall into this type.

## HOW IS THE AWNING MOUNTED?

Always follow the manufacturer's specifications on proper installation of the awning. A skilled trades person should undertake this work to ensure that the awning is safely installed.

## ADDITIONAL REFERENCES

- [www.rolltecawnings.com](http://www.rolltecawnings.com)
- [www.oldhouseweb.com](http://www.oldhouseweb.com)
- [www.awninginfo.org](http://www.awninginfo.org)

## AWNING EXAMPLES

This is a good example of an entrance awning made to be fixed in place. Simple text has been added with the address. These types of awnings are common to buildings that do not have recessed entryways, providing the pedestrian with a place protected from the elements.

Image: 52 Albert Street, Winnipeg, MB.

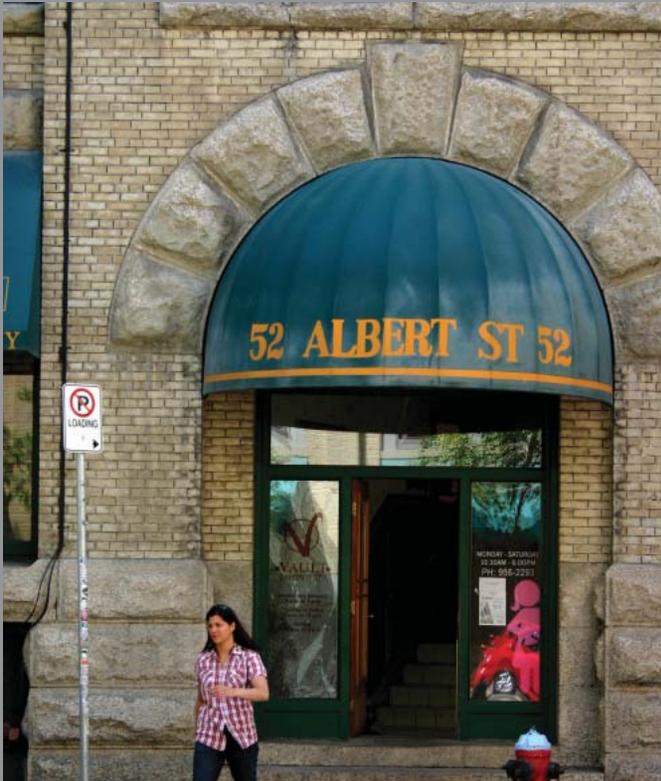


Image: Hoopers Store. Winnipeg, MB.

In addition to the entrance awning that is sensitive to the entrance opening, this building has added a small blade sign with its address, as well as a sandwich board advertising the current business that occupies it.

## SIGNAGE: THE CHARACTER OF A SIGN



Image: Main Street Carberry (88.184).

Blade signs project out above the sidewalks, making it easier to see businesses when passing along the street.

Location of signs should be consistent and compatible with the architecture, scale and design of the building.

### THE ANNOUNCER

Announcer signs are visible by pedestrians from passing vehicles, the scale and lettering making them visible from the opposite side of the street. An announcer style sign may be mounted on the beam that separates the ground from the second floor facade. On display windows, gold leaf or colored paint can be used to create a sign visible to people on the street and pedestrians on either side of the street. This was an economical approach often used on doors to indicate the street number of the building, and windows for professional offices, or other business that did not use their storefront for displays.

On a non-facade wall-- this is often a brick wall with no windows or doors at an intersection or adjacent to an empty lot, there may be signs painted directly onto the wall. Keeping historic signs, even if not applicable to the current tenant, is encouraged as they are reminders of businesses, livelihoods, products and people from the past.

### THE HOST

These signs invite the pedestrian or driver into the store. Examples of these signs include sandwich boards and blade signs.

From the sidewalk, the sandwich board sign announces specials to pedestrians during store hours. With chalk board paint as a finish, daily specials and changing announcements can be posted in clear view of pedestrians passing by. On the main floor facade, blade signs are also for pedestrians. When the awning is extended, it is not possible to see the sign posted on the facade.

## FEATURES OF A SIGN

### TYPICAL SIGN LOCATIONS

- Storefront fascia sign:

Attached to the beam that transfers load from upper storey façade to the supporting walls on either side of the main floor glass facade

- Window sign:

Painted on the storefront window, subtle and not distracting to displays.

- Sandwich board sign:

On the sidewalk in front of the business, close to the street and visible, but out of the way of pedestrian traffic.

### BLADE SIGN LOCATIONS

- Attached to the building piers. High enough for head clearance, and close to the entrance, this is the last sign people see before entering your business or office.
- Attached to the second storey facade, these types of neon adorned blade signs were likely added in the 1950s. In this location, it is meant for street traffic.

### LETTERING & CONTENT

The most important feature of a sign is to keep it easily legible in the scale for which it is intended. Storefront signs should be simple with large letters, usually with only the business name. Sandwich board signs should also be simple, making sure the most important words are in an eye-catching colour or a larger size than the bulk of the text. Typically, the more stylized signs are blade signs and window signs, giving the business a graphic identity.

### MATERIAL

Wood and paint were the material of choice for reasons of availability. This is true for storefront, sandwich board and blade signs. Window signs were painted, sometimes with gold leaf, on the inside of the window.

Neon is only acceptable on blade signs meant to be seen by vehicle traffic that do not detract from any other character-defining elements. The 1950s was the decade that popularized car culture, making this an acceptable addition to a business such as restaurants whose bottom line prospered by attracting car clientele. The example that fits this description, as seen in archival photographs, is the old C.V.M. Cafe. Restoration of this neon blade sign would be an option if the rest of the storefront is restored.

If a projecting sign is being installed, it should be done in such a manner as to prevent damage to historic fabric. This can be accomplished by installing attachments into mortar joints rather than into the brick or stone.

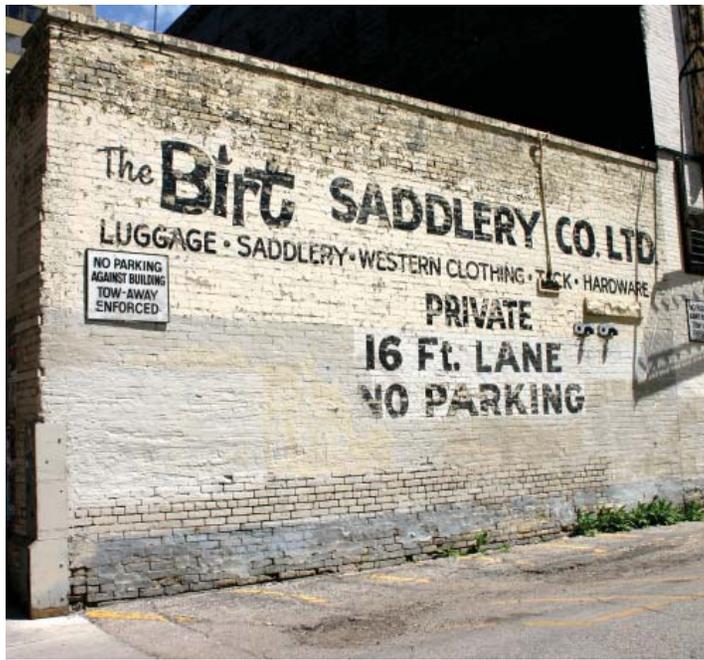
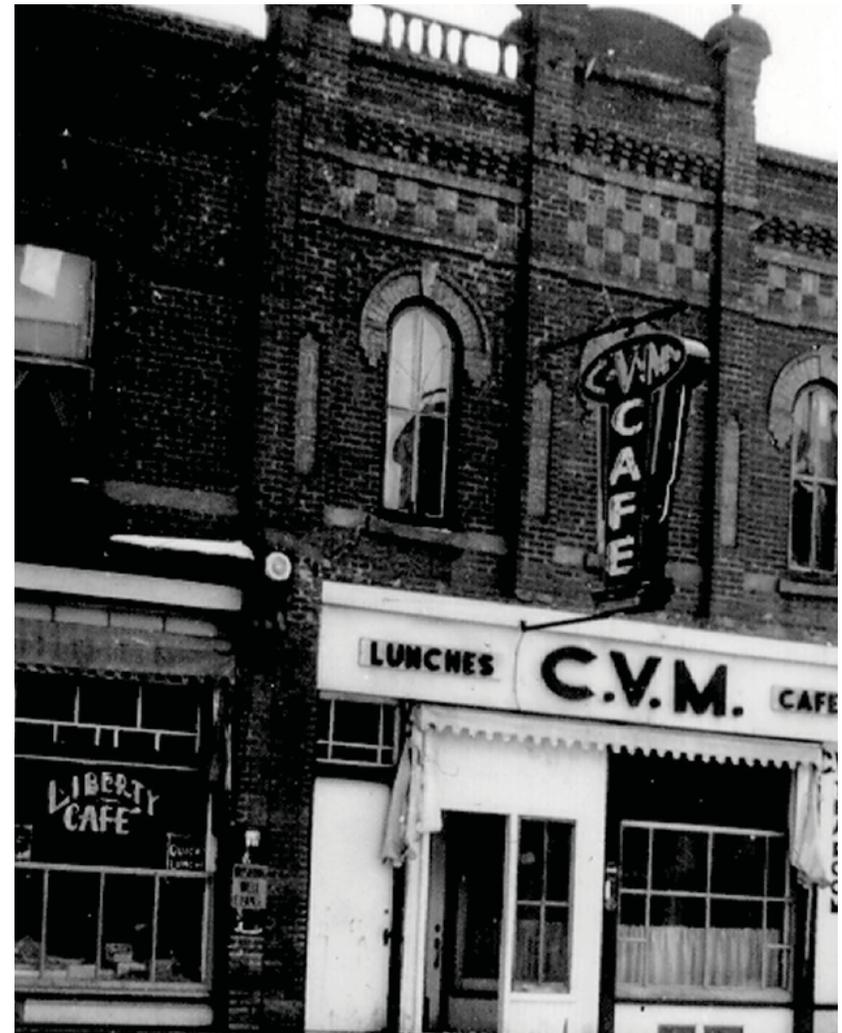


Image: The buildings of old Market Square. Exchange District, Winnipeg, MB.  
Image right: CVM Cafe Carberry, MB.

This sign on a non facade wall is painted onto brick and adds to the character of the building. Even if a new tenant took over the building, it would be appropriate to leave this sign in place.

Pictured here are good examples of storefront, window, and blade signs at the Liberty Cafe and the C.V.M. Cafe. These features add to the character of the heritage district and they are character-defining elements. This is a good example of why preserving the district in only one time period is not in the best interest of the district. Allowing the addition of a neon sign as a character-defining element gives the district a chance to change and grow, while still holding fast to the values that contributed to the streetscape. See the example of the C.V.M. second story blade sign and how it, as a historically sensitive addition, adds to the character of the street.



## SIGNS: QUESTIONS TO ASK

**I WANT TO PUT UP A NEW SIGN THAT WILL FIT WITH THE HERITAGE DISTRICT, WHERE DO I START?**

**FOR ALL STOREFRONTS:**

Do you have an existing storefront sign that is visible to street traffic and pedestrians on the opposite side of the street? Most people will remember this scale of sign and identify it with your business. Think about using logo colours, either in lettering or background colour.

**FOR PROFESSIONAL OFFICES OR PUBLIC OFFICES:**

If you have a professional or public office, where people make appointments, loud or bold signs are not necessary; a subtle sophisticated approach is desirable. It is recommended that signs be painted on windows in gold leaf or other appropriate historical finishes. See the Carberry News Express and Rex Cafe examples.

**FOR MORE FREQUENTLY VISITED BUSINESSES:**

Bakeries, coffee shops, clothing shops, restaurants, and licensed establishments may have more signs with more vibrant colours. Vying for the attention of the pedestrian and driver, these storefronts may have more than one type of sign such as sandwich boards, blade signs or valence signs to entice as many people as possible into their store.

**IF MY NEIGHBOR HAS ONE TYPE OF SIGN, CAN I DO THE SAME THING, OR SHOULD I DO SOMETHING DIFFERENT?**

Variety is good when choosing sign type and colour. Unique colour or lettering style can set your storefront apart from those around you. Professional offices tend to have similar types of signs, both storefront and window, which are acceptable.



Image: Rex Cafe. Carberry, MB. 1942.

A good example of pedestrian scaled signs: Note the bold decorative font of the display windows, extended blade sign attached above the retracted awning and the painted sign on the brick wall.



The Nelson Hotel sign is a good example of a larger scale sign, meant to be seen by guests entering Carberry at the CPR station (now demolished).

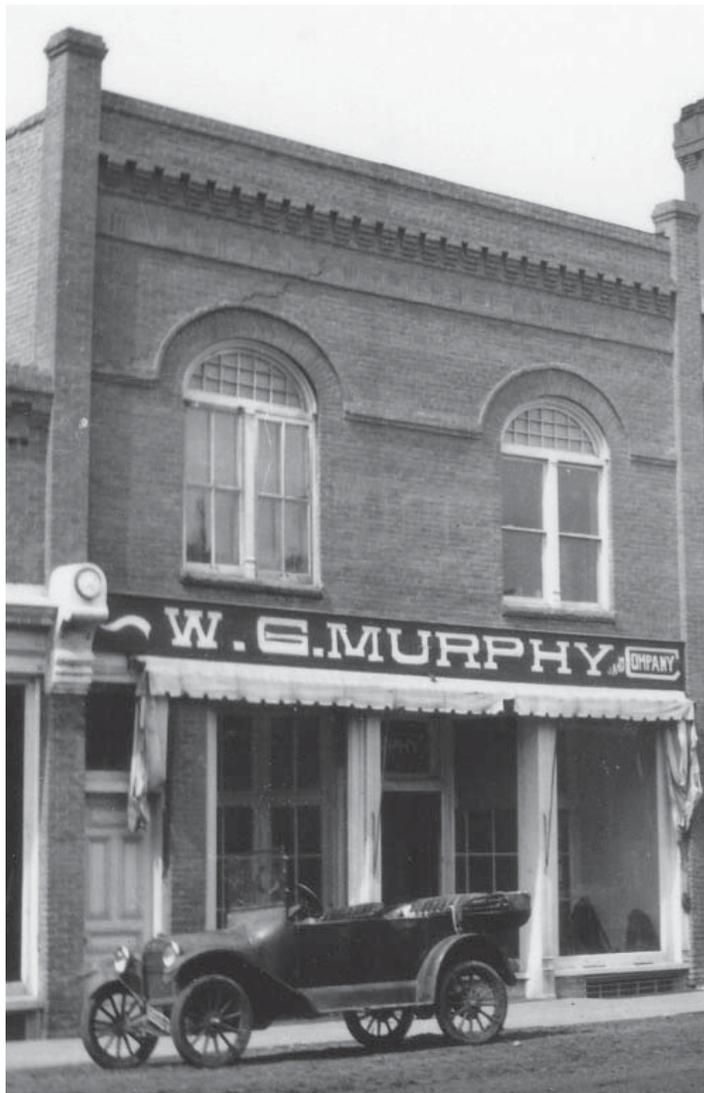


Image: Main Street (93.31.1)

W.G. Murphy Company's sign is a good example of appropriate sign style and placement. It clearly communicates whose business this is with some personal style with stylized text. Also note the rolled up operable awning just below the sign, the large storefront windows, recessed entry, and second entry to the second storey.

## SIGNAGE: QUESTIONS TO ASK

### WHICH SIGN IS MOST IMPORTANT AND/OR WHICH SIGN SHOULD I DO FIRST?

For highly frequented shops, storefront signs are the most prominent, with the other signs functioning to support this feature. Decide on this primary sign first, and then add the other types of signs if applicable.

Professional offices may only require a window sign\*, as this is more subtle and is recommended.

\*note: when considering a sign that is dependent on another character-defining element, such as a window, that feature should be historically accurate before adding a sign to it. To have a sign painted on a non-historically sensitive window will just look out of place. Think about all of the features of heritage value when undertaking any one specific task. In this case, a window sign acts as a supporting character to the window.

### WHAT COLOUR SHOULD MY SIGN BE?

Choose colour based on a historical colour palette, and your business colours. A slight deviation from your logo's colours to fit in with historically accurate paint colours will not detract from your company's branding, rather it will help your business fit in with the streetscape and overall character of the heritage district. This can, in turn, bring more business to the district and thus, to your business.

**Keep the colours in high contrast for legibility.**

### ADDITIONAL INFORMATION

[www.oldhouseweb.com/stories/Detailed/232.shtml](http://www.oldhouseweb.com/stories/Detailed/232.shtml)

## EXAMPLES OF SIGNAGE

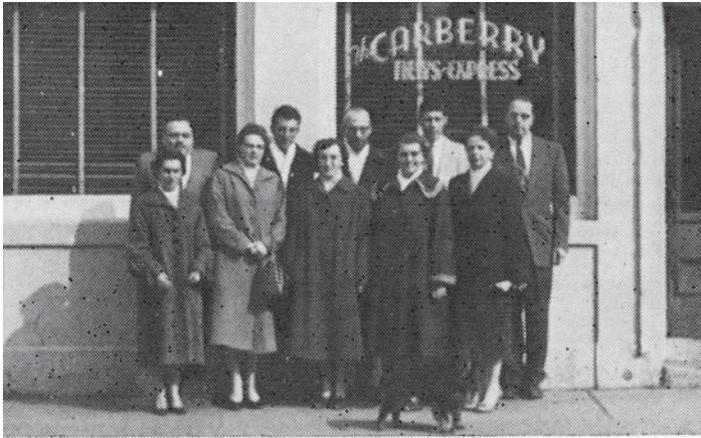


Image: Carberry News Express Building.

At the Carberry News Express: take note of the detail of the window sign. With good archival photographic evidence such as this, a new sign could be made like this one as an act of restoration. *The Carberry Agricultural Society, The Carberry Plains: 75 Years of Progress. Carberry, 1959, (156).*

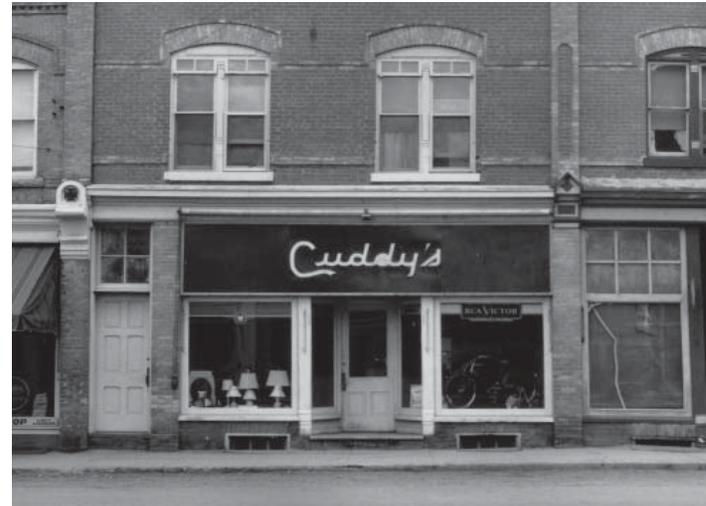


Image: Main Street (89.43.2)

As it was: Covering up transom windows as shown at 'Cuddy's,' is not recommended; however, the cornice on this storefront did not have a large enough fascia to which a sign could easily be attached. A smaller sign would have been more appropriate (something about 12" high, not 30" as is seen here). The lettering is recommended, as it is simple, and sets Cuddy's apart from other businesses.

As it could be: A more appropriate solution to this example would have been to keep the transom windows, and put the store name on the valence of the awning, paint a window sign, and have a blade sign attached to one of the piers.

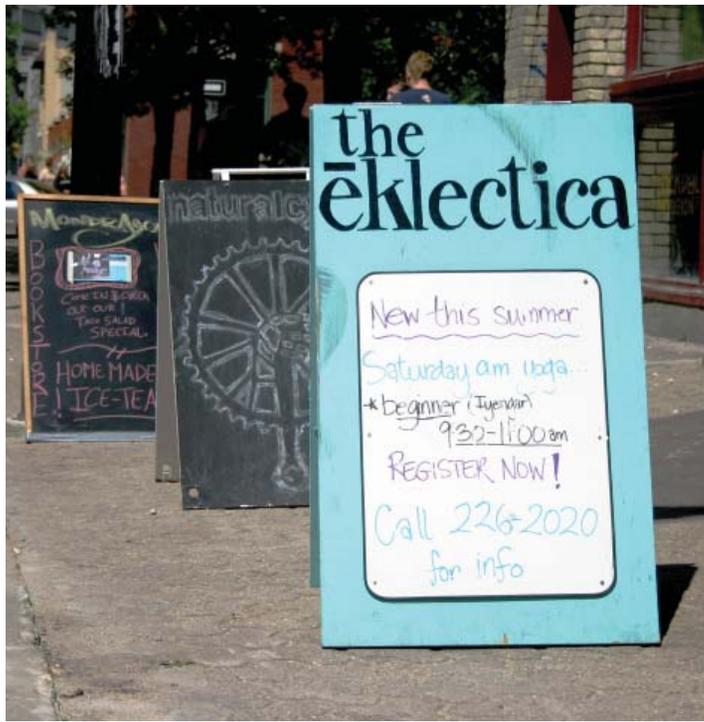


Image: Arthur Street Signs. Exchange District, Winnipeg.

These sandwich board signs are an appropriate addition to the sidewalk. Off to the side, they do not impede pedestrian traffic. As there are many different businesses in this building, these signs help to direct people into the entrance they are looking for, while at the same time advertising current events and specials.



### LIGHTING

Lights projecting from the ground level facade illuminate fascia storefront signs and some ground floor blade signs for businesses, such as restaurants, that stay open once the sun goes down. These lights are usually gooseneck incandescent fixtures; however, the incandescent colour of light can be closely imitated by some types of compact fluorescent lamps (CFLs). This yellow colour of light sets a calm mood for the evening, as opposed to a more blue or white light which is more severe.

In the case of second storey neon blade signs, the neon can be lit all day until close. These signs seem never to quit, and they flicker before going out. Because of these character traits, neon signs have been paired with all-night diners since the beginning of their production.

### WARM LIGHT OF AN INCANDESCENT LAMP

A warm, yellow light, this type of lamp creates roughly 90 percent heat and 10 percent light. This type of lamp is sometimes preferred, usually only because of its colour. There are more efficient lamps available that are getting better at mimicking its colour, and are preferred for outdoor applications, as signs do not benefit from the wasted heat energy. Try a compact fluorescent bulb whose shape also mimics the familiar incandescent shape.

### LONG LASTING NEON LIGHT

This is a long lasting light of many colours. Out on blade signs, they act as guardians of the street when almost no one is around, and after many of the other lights have gone out for the evening, these stay on.

## THE FEATURES OF HISTORIC LIGHTING

### DIRECTION OF LIGHT

Back lit signs equipped with internal lamps to make them visible in the evening (ie. the signs for fast food outlets), are not appropriate in the heritage district. This means that signs require separate fixtures equipped with lamps to make them visible into the evening. When front lighting illumination comes from above from fixtures strategically placed to light all parts of the sign. A large sign needs more than one light.

### COLOUR OF LIGHT

Warm light, closer to the yellow end of the spectrum, is commonly associated with heritage lighting. This is because incandescent lamps were the first mass produced light bulbs, and thus, the first widely available option. Compact fluorescent lamps (CFLs) can be used, however, a common lamp shape with a warm colour should be chosen.

### FIXTURE OR LUMINAIRE

Gooseneck luminaires are recommended for illuminating storefront fascia signs. Sometimes using more than one to illuminate the entire sign, these fixtures are positioned above the sign to shine down onto it from above.

### TIME OF OPERATION

These lights are turned on either on early dark mornings, or into the evening when the sun is no longer illuminating the sign. If left on all night, these lights become guardians of the store when no one is working. Backlit signs, which became popular in the 1970s, are not recommended because they do not follow this natural pattern of use.

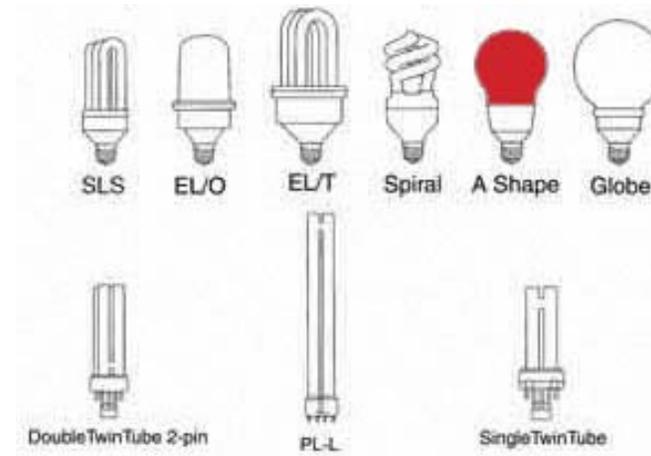


Image: Compact Fluorescent Bulb Shapes. Damar Worldwide.



Highlighted are appropriate awning and lights attached to a typical storefront.

#### WHICH SIGNS SHOULD I LIGHT?

Only storefront signs and the most prominent blade signs need additional lighting. This is the face of the store after the sun goes down (or before it comes up). The other signs act as supports to this more dominant sign.

#### IF LIGHTING A SIGN THAT IS FOR AN OFFICE AND NOT A STOREFRONT, SHOULD I CHOOSE SOMETHING DIFFERENT?

Gooseneck lights are appropriate for a prominent sign that requires being lit when the sun is not brightly lighting it. However, instead of using multiple gooseneck fixtures, one might suffice. Doing something more subtly would suit the character of a public office or smaller professional office.

#### I WANT TO KEEP THE WARMTH OF AN INCANDESCENT LAMP WITHOUT WASTING ENERGY. ARE THERE MORE ENERGY EFFICIENT OPTIONS?

Yes. There are several shapes of CFLs with varying degrees of warmth or coolness of light. The CCT (correlated colour temperature) measures this in Kelvin (K). The lower the number, the warmer the light. Something in the range of 2700 - 3000 is comparable to an incandescent lamp. CFLs are recommended.

#### DO CFLS WORK OUTSIDE IN COLD TEMPERATURES?

Yes. However, some CFLs are not recommended for exterior applications,

## LIGHTING EXAMPLES

A good example of sign lighting, these gooseneck lights shine down on awnings that have the store logo printed on them.

Images: Second Cup. 100 Osborne Street. Winnipeg, MB



Note the shape and angle of the gooseneck light's projecting arm: it comes straight out from the building, parallel to the ground, then curves up before curving back down towards the sign it is intended to light. This shape allows for the clearance of other architectural features.





Note the deterioration of the painted metal cornice near the downspout. Water has damaged the finish, as well as some of the mortar joints in the masonry. In order to fix the paint, the downspout connection should be checked to ensure that a new painted finish will not quickly deteriorate because of the same underlying problem.

### AN INTRODUCTION TO PAINT

The first paints were made from the clays, minerals and dyes found in nature. A popular shade of yellow was made from the harvesting of urine from cows that were fed only mango leaves. As this was done in India, the colour came to be known as Indian Yellow.<sup>18</sup> Although now most colours are made using synthetics that give us every colour in the rainbow, it is helpful to revisit the evolution of paint colours in order to help guide colour choices.

Synthetic manufacturing of colours had already started prior to the construction of Carberry's Main Street, but paint colours were still more limited than today. Keep in mind, this was a railway town, built quickly with readily available, common building materials. This includes paint colours.

### PROTECTOR

Paint protects exterior finishes from sun, wind, rain and snow, and it is the first layer of defense for your building envelop. Often paint's aesthetic qualities are more highly valued than this first humble task. Without the protective, sealing qualities of paint, exterior wood and metal finishes would quickly deteriorate, causing repair or replacement costs to be very high.

### PERSONALITY

The colour of paint is likely what draws your first emotional response. Is the colour an eye-catching red, or a subtle and sophisticated neutral? Colour can strategically draw attention to character-defining elements and cause other features to fall back into more of a supporting role.

## THE FEATURES OF PAINT

### COLOUR

The number of colours on the building, what they reveal or conceal, and how these colours fit with neighbouring buildings are the key factors to consider when repainting your building. Look to archival photos for colour clues (in black and white photographs, look at the contrast with a known colour, such as the brick).

Your colour choices effect the entire streetscape, adding to the overall character and rhythm of storefronts. Be sensitive to the colour choices of your neighbours. If you are making colour choices first, perhaps talk with your neighbours and find out if they have ideas of what they might like when they paint their storefront. Choosing one or two of the same colours can help unite a few storefronts that are part of the same block. This photograph reveals the character of independent businesses within the same building block and what sharing a trim colour can do for the streetscape.

Typically, a neutral colour was used on storefront windows so as not to detract from the merchandise displayed. To be sure of this generality, one could take paint scraping samples.

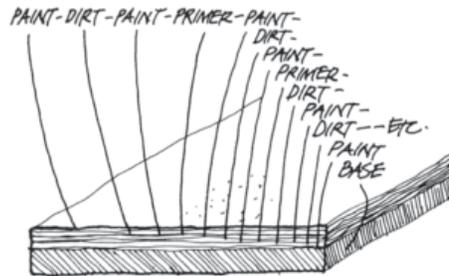
### FINISH

A traditional protective coating for most exterior finishes such as wood and metal is required as protection from sun, wind, and water. Without it, wood would rot and metal would oxidize very quickly. For durability, high gloss finishes are used on sashes, while trim has a glossy finish. The higher the gloss, the harder and more durable the paint. For this reason, places that experience the most wear and tear from the elements or because of more frequent cleaning should have a higher gloss finishes.



When individual store owners in the same building block choose the same trim colour and storefront design, there is a stronger communication of character and architectural features; and thus, of the shared heritage values for the entire streetscape.

SAMPLING PAINT LAYERS



WITH A VERY SHARP KNIFE,  
CUT OUT A SMALL WEDGE  
JUST AS FAR AS THE BASE  
MATERIAL, IN SEVERAL  
INCONSPICUOUS  
LOCATIONS



SCRAPE AND SAND THE GROOVE TO EXPOSE  
A "DISH" OF LAYERS - DAMPEN TO  
REMOVE DUST - EXAMINE LAYERS  
WITH MAGNIFIER



STORE SELECTED SAMPLES WITH PROJECT RECORDS.

How to do paint sampling in order to find original colours.  
Mark Fram, *Well Preserved: The Ontario Heritage Foundation's Manual of Principles and Practice for Architectural Conservation*. Toronto: Stoddart Publishing Co. Ltd., 1992. (165).

WHAT PARTS OF MY BUILDING SHOULD BE PAINTED?

Paint is applied to exterior finishes, and because it acts in a supporting role to the more dominant features of a building like the cornice, storefront, windows and doors, it must be considered in conjunction with these more dominant features. Using archival photographs and clues from the building itself, determine which parts of your building originally had painted finishes. Which of these parts give most of the overall character to your building? Which of these parts play a role on the streetscape and the larger social scene in the historic district? If, by reading the other sections of the Design Guidelines, these prominent characters can be picked out, then deciding what to paint with an eye catching colour, what to downplay with neutrals.

Wood and metal need to be painted to be protected from rot and rust. Brick should not be painted unless it already has been and is in need of maintenance. Stone should not be painted.

THE BRICK ON MY BUILDING HAS BEEN PAINTED. CAN I REMOVE THE PAINT?

Although the intention to go back to the original brick finish is good, removing paint from old brick is not recommended. Bricks from the early 20th century were hard on the outside surface, but softer on the inside. If paint removal is undertaken with severe methods such as sand blasting, the bricks will be damaged, the soft interior exposed, and deterioration of the brick will be quick and inevitable. If it is the paint colour that does not suit the character of the building and streetscape, the brick could be painted a similar colour to the natural brick under it. Paint can be removed chemically, but this is a costly invasive process.

## PAINT: QUESTIONS TO ASK

### IS THERE A HERITAGE PALETTE FROM WHICH I CAN MAKE COLOUR CHOICES?

Yes. Your local hardware store's paint line has colours based on those available in the early 20th century. These are still made from modern synthetics to provide lasting finish and colour.

This palette is set up to help people match neutrals with stronger colours. Three colour chips in a straight line in any direction often yield two slightly more neutral colours with one more prominent one.

### I THINK I ONLY NEED ONE COLOUR FOR MY STOREFRONT, IS THAT ACCEPTABLE TOO?

Yes. Often three colours are used on houses for trim, siding and gables, but storefronts usually have only trim. Many storefronts will use a trim colour and perhaps another colour on the door. Professional offices tend to lean to the neutrals, while retail businesses search out brighter colours. Do not forget to consider the cornice, brackets and finials.

A short list of typically painted elements on a building include: windows and doors (wood), bulkhead (wood), cornice (wood/metal), signs, metal light fixtures.

### ADDITIONAL INFORMATION

- Carberry Home Hardware Designer Series Historical Colours



Shown here are the elements of a typical facade that require painting. Although other paint schemes are possible, consider a neutral color for the window trim, a stone colour for the cornices and brackets, and a bold colour for the sign and door.

## WINDOWS



Image: Main Street (93.31.1)

The facade of the Card & Isbister Law Office demonstrates several window types. Hung windows grace the second storey, transom windows appear above the doors and display windows, and display windows some with muntins exist at street level. Also note, the small hung windows that flank the arched window found on the old bank building next door. The different sizes and functions give these windows their character.

### EYES TO THE STREET

On a solid façade, such as the masonry facades found in Carberry, perforations become like eyes to the street. They are places to look in and see out. The larger the aperture, the more open and transparent this face becomes; for this reason storefronts use large windows for display and advertising. Small openings are more private and well suited for professional offices.

### TRANSMITTERS OF AIR AND LIGHT

Operable windows allow for the passage of air and light. The glass used in historic windows was clearer than the glass made today, allowing more light to pass through the same size aperture. For this reason, among others, it is recommended that repairs to existing windows are considered rather than replacement.

### WINDOW REPLACEMENT & ENERGY EFFICIENCY

A common concern with retaining original windows, even after repair, is that they will not be as efficient as newer windows. This myth has been refuted by conservation research which reveals *“A double pane aluminum window performs much like a properly maintained single pane wood window that has an interior or exterior storm window in place.”*<sup>19</sup> Wood windows require much less energy to produce, are often a character defining element of a historical building and can be repaired using simple methods by home or building owners. A *Windows Assessment Checklist* available from the Historic Resources Branch can be of assistance in evaluating the condition of your windows.

## WINDOWS

Most important to the character of the window is the size of the opening and the materials of which it is made. Keep these two primary concerns in mind when deciding upon windows for your historic building.

### SIZE

Investigating your building for clues as to the original size of windows is very important. Professional and civic offices often have smaller openings for greater privacy, while storefronts have larger windows for increased street exposure and display.

Exterior finishes (originally the brick, which sometimes sits behind stucco or siding), often are considered at the same time as new windows, as windows are such an investment. Archive photos help with deducing what the original size of opening was, and by comparing this with what you see now on your building, you can easily tell if these openings have been altered. Due to the cost of windows, it may benefit you to look at doing other storefront improvements at the same time.

If metal or vinyl siding or any other inappropriate finish has been added to your building that you want to remove, consider this at the same time as windows. If you have original windows in original openings, retain these with proper maintenance and repair.

### WINDOW TYPE

Window type should match the original window. For example, original double hung units should only be replaced with new double-hung window units. The sizes of sashes and location of meeting rails should match the original windows. Replacement windows should incorporate any special features of the original windows, such as transom windows.

### WINDOW FRAMES

Retain and restore original window frames wherever possible. If parts of a window are deteriorated, but other parts can be salvaged, consider replacing only those elements that are damaged. This type of “selective replacement” should be done with pieces milled to match the original as closely as possible.

Replacement window frames for wooden windows should be of wooden construction and dimensions should match the original windows. Any decorative detailing on the original windows should be accurately duplicated.

### SASHES

Replacement sashes for wooden windows should be of wooden construction and dimensions should match the original windows. Any decorative detailing on the original sashes (such as muntins, mullions, and sash frames) should be accurately duplicated. Similarly, replacements for metal windows should be of metal construction.

### GLAZING

Although low-e coatings are fine, other treatments such as mirrored or tinted glass are not recommended.

### HARDWARE

Window locks, latches, hinges, and cranks are made differently today than in the past. The patina that develops on old hardware, or the shine on a well used door knob, is irreplaceable once lost. Consider the heritage value of these holders of memory before discarding them.

## WINDOWS



Image: Modern Bakery 2007-08.

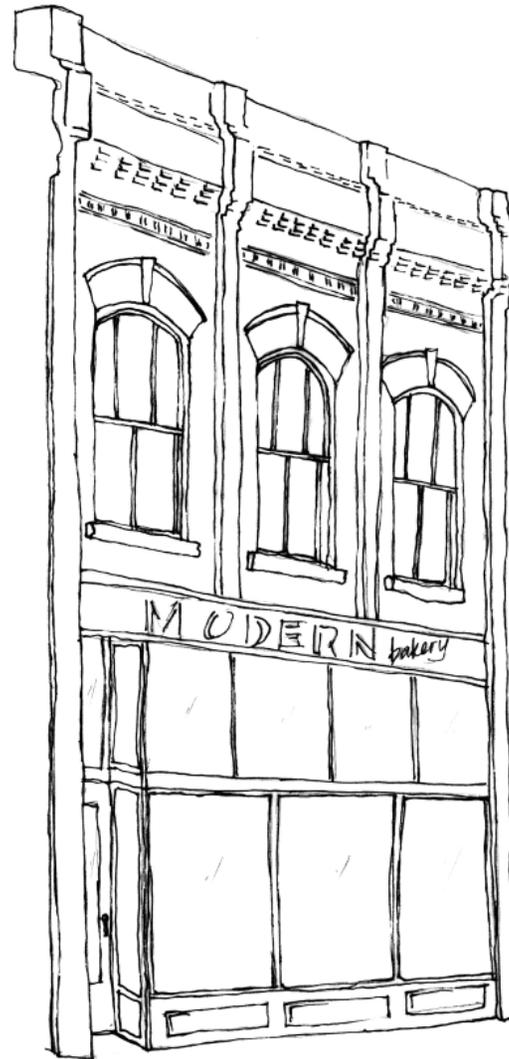


Image: Proposed historical rehabilitation of the Modern Bakery.

Original window opening size is visible at the second story, but masked behind the siding on the ground floor. Removal of the siding and archival photos can help to determine more appropriate window sizes for the ground floor.

Note: the covered portion of the second floor windows. Window shapes should be made to match window openings

## FEATURES OF A WINDOW

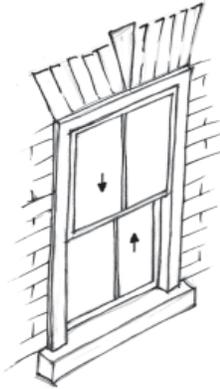


Fig 1. Square single or double hung window

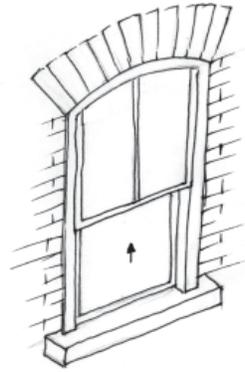


Fig 2. Segmented arch single hung window



Fig 3. Arched single hung window

## SHAPE

Storefront windows are as large as possible, which means they were often rectangular windows. The transoms above the large display panes were sometimes operable.

Upper storey and office windows are typically one of three shapes: squared, arched, or segmented arch. Upper storey windows that have an arch should keep this shape. Covering the arch with a solid finish is not recommended. Doing this would substantially change the character of the facade.

## MATERIAL

The original windows were made of wood. Whenever possible, the originals should be retained and repaired. If the originals are not there, and other non - recommended windows were installed (such as pvc windows), look to archival photos to determine where muntins were, and how the window operated.

Second floor windows were likely hung windows, sometimes with a single vertical muntin bar. Wood windows that are constructed from clues from the originals are the best replacements.

Aluminum windows can also be used, provided they are made with a dark exterior colour, and operate in the same way. If choosing an aluminum window, do not have internal muntin bars that imitate what they would do in a wood window (that is, provide a way for smaller panes of glass). Imitation muntin bars come across as exactly that: an imitation, and are therefore not recommended.

## HOW THEY OPERATE

Passive cooling techniques at the time Carberry's heritage district was built included operable windows to provide for air circulation. This included single or double hung windows (typically on the second floor), operable transoms (ground floor above storefront windows and doors), and double hung windows (for ground floor offices).

## WINDOWS: QUESTIONS TO ASK

### I WANT TO REPLACE MY WINDOWS, WHAT KIND SHOULD I LOOK FOR?

Before beginning the search for new windows, the first priority should be to repair original windows unless they have deteriorated significantly. Check archival photographs with views of the windows in question. Restore windows with a similar material and style (hung, picture, with or without muntins). They should operate in the same way as the originals, and should fit the original opening. If metal windows are to be used, they should be in a dark color.

### SHOULD MY WINDOWS FIT INSIDE THE EXISTING WINDOW OPENING, OR CAN I CHOOSE A DIFFERENT SIZE?

If the current opening for your window is the same as the original, then you should not change the size. If openings have been modified then it is best to restore the original sized opening.

### ADDITIONAL INFORMATION

Meany, Terence. *Working Windows: A Guide to the Repair and Restoration of Wood Windows*. New York, NY: Lyons Press, 1998.

Historic Resources Branch and the City of Winnipeg. *Guidelines for the Repair or Replacement of Windows in Historic Buildings*. Brochure. 1st ed. Winnipeg, MB: 2008.

Repair of Historic Wooden Windows:  
[www.nps.gov/history/hps/tps/briefs/brief09.htm](http://www.nps.gov/history/hps/tps/briefs/brief09.htm).

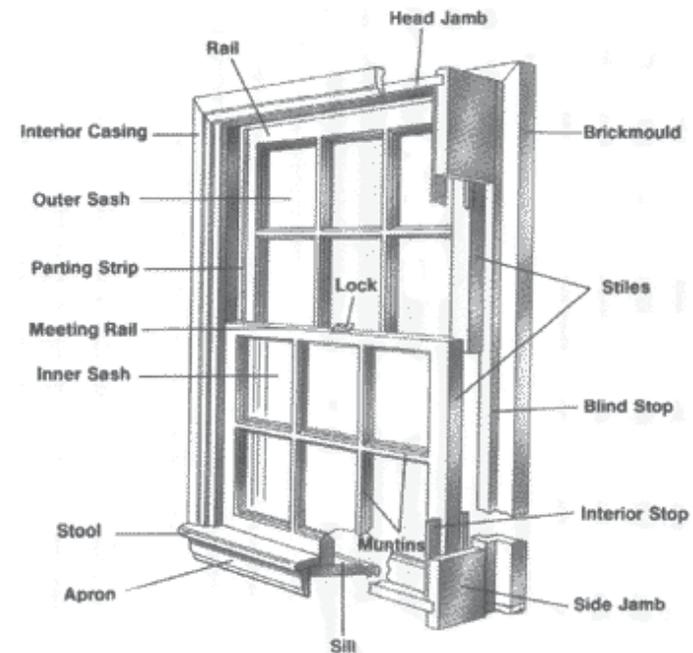


Fig 4. General anatomy of a window



## ENTRANCES AND DOORS



Image: James Kines Store (88.187).

The location of the door sets the tone for its character. Is it recessed? Is it flush with the rest of the storefront? Is it solid? Does it have a window in it? Ask these questions when assessing your entryway.

### EASY TRANSITION FROM STREET TO STORE

A recessed door with windows that are in proportion to the rest of the storefront is welcoming. Standing in the entryway, you are surrounded by displays and are, in some ways, already inside. This makes the transition between in and out more gentle.

Glazing provides a more transparent and open relationship between the inside and outside. Recessing the entrance gives the store more viewable display area from the sidewalk, helping to entice pedestrians into the store.

### QUIET SEPARATOR BETWEEN STREET AND OFFICE

A solid door flush with the storefront is more private. Solid doors for a professional office or for the entry to a second level residence makes sense, as these are more private affairs where less of a transition is required.

Solid materials, in this case usually wood, were used for privacy and security. In some businesses privacy and security are more important than display, and these are places where solid doors are recommended. Often, to increase interior space, these doors are placed flush with the facade.

## FEATURES OF ENTRANCES AND DOORS

### LOCATION

Recessed entrances were typical in commercial districts like Main Street Carberry. This type of entrance helped to show off goods to pedestrian traffic outside, luring them into the store. Entrances flush with storefront were for privacy and security. These entrances were typically found at banks and professional or public offices. Often there is a transition space within the building, such as a foyer or waiting room, to make the transition from outside to inside less abrupt.

### MATERIAL

Wood and clear glass are the materials of choice for an exterior door. For recessed entrances, wood doors often have clear glass panels which continue the storefront pattern of windows with transoms above. For doors flush with the facade, solid wood doors are recommended. Look to archival photographs for design (how many panels, flat or raised panels).

### STYLE

Raised panel, flat panel, and glass panels are common styles. These vary in specific situations, and for this reason archival photographs should be consulted. Often the panel design on doors will play off the panel design of bulkheads (the section below storefront windows, between the window and the ground).

### HARDWARE

Weight and material set the tone, as this is usually the first part of a building you touch. Whenever possible, use original hardware. If old hardware has been lost, look for something made of brass, i.e., use the same material as would have originally been used.



Image: Existing historical entrance way. Carberry, MB.

Shown here is a good example of a recessed entryway for a retail storefront. The large panels of glass in the doors help to tie them in with the display windows. Both the doors and the windows are made of wood.

## ENTRANCES AND DOORS: QUESTIONS TO ASK

**I WANT TO KEEP THE ORIGINAL DOOR I HAVE, BUT I'M WORRIED THAT IT WILL NOT SEAL AS WELL AS A NEW DOOR WOULD. IS THIS TRUE?**

No. A wood door is a good insulator, better than a metal door, but may require work done to improve the weather stripping. Good metal weather stripping lasts much longer than plastic, foam or rubber. Check to ensure that there is weather stripping along the bottom of the door, and a piece attached to the outside of the door called a door sweep. All sides of the door should have weather stripping.

**WHAT SPECIES OF WOOD SHOULD I CHOOSE FOR MY NEW WOOD DOOR?**

Fir, pine and oak were likely the species most readily available for use in construction at the time Carberry was built. Public offices and banks could have used rarer and more expensive species of wood.

**IF I FIND A DOOR WITH A MATERIAL THAT IMITATES A WOOD FINISH IN THE STYLE THAT IS APPROPRIATE TO MY BUILDING, CAN I USE THAT MATERIAL INSTEAD OF WOOD?**

No. A lot of the character that is found in the specific features of the heritage district here as well as in other heritage districts comes from the aging of materials. Although other materials may be able to imitate a new wood door, they will not age in the same way. For this reason, imitations are not recommended.



## HISTORICAL STREETSCAPES



An interesting feature of the placement of hydro poles in Carberry is at the south end of Main Street, where it intersects with 4th Avenue. Here, just in front of where the train station sat, there was a light post placed just at the edge of the dead end of the road, right in the middle of the street. This provided a focal point, and a path lit on the way to the station.

Interestingly, at Christmas time, this beacon was balanced by a Christmas tree placed in the center of the intersection of Main Street and 3rd Avenue. Hanging between all these lamp posts were string lights. The string lights would stay up all year round, whereas the tree would be placed in the middle of Main at 3rd only for the Christmas season.



Images *top to bottom*:

- Carberry Main Street in Winter (View to North)
- Carberry Main Street in Winter (View to South)

## STREET LAMPS



In Carberry, there are three types of lights found in archival photos. The first two models share the same suspended design, the third deviates from this original design, bracketed from underneath with a curved projecting arm. The suspended nature of the first two types of lights suits the character of the light in this district: a beacon floating above the street.

The most important feature of these lamps is that they be attached to poles, suspended out from them near the top. Fir hydro poles are the best material to employ, as this was the material and type of pole used in the construction of railway towns such as Carberry. However, if these cannot be obtained, a metal post with little ornamentation could be used. The key here is simplicity so that the suspended nature of the lamp itself is highlighted.

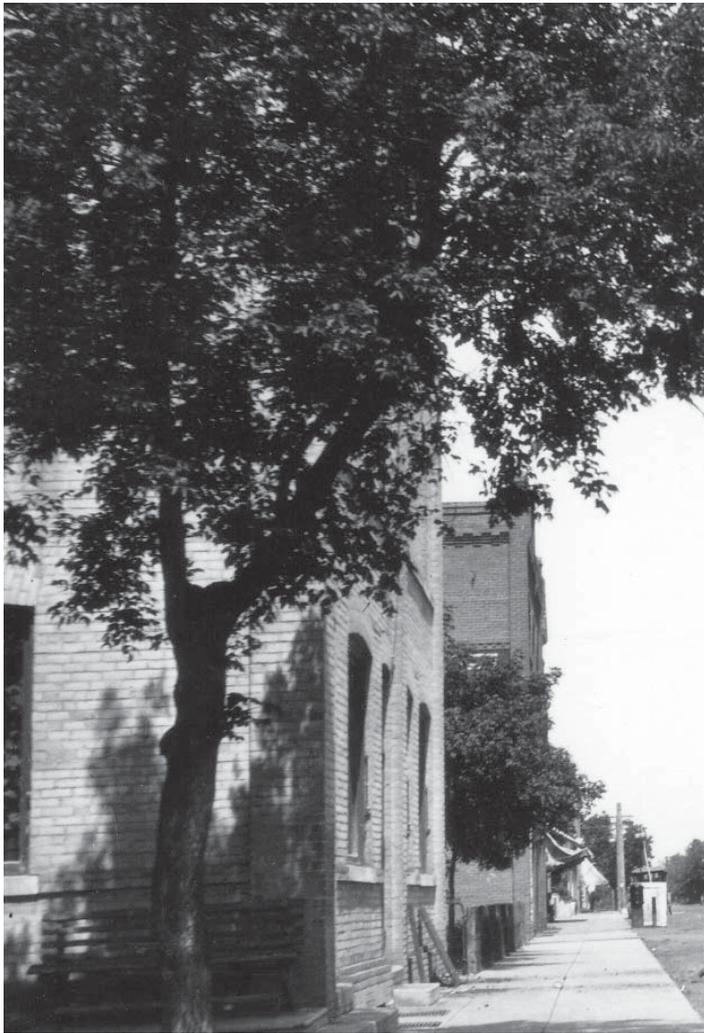


Image: Historic Main Street Carberry (View to North).

## TREES, PLANTS & LANDSCAPING

During the Christmas season, at the intersection of 3rd Avenue and Main Street, a tree was erected and lit. A part of Carberry's celebration of the season, this created a counterpoint for the lights that were strung to the pole at the centre of the end of Main Street, Main at 4th.

This tradition could take on a new life in Carberry; instead of erecting a tree only for the Christmas season, Carberry could make this a permanent installation and plant a deciduous tree, one that speaks to the nature of an agricultural economy that is based on seasonal change.

If the town desires, it could be lit to celebrate a variety of events, which could include the traditional lighting of the Christmas tree.

### CHARACTER & FEATURES

Trees that line the street take on the character of a guardian to buildings and people that find shade and rest beneath them. They protect pedestrians and buildings from the sun and wind, and provide shade.

In archival photographs, trees on Main Street were found between buildings in empty lots where buildings are pushed right up to the edge of their property lines on the sidewalks (most common between 4th and 3rd Avenue), and in front or beside buildings that have been set back from their property lines (most common between 3rd and 2nd Avenue).

## TREES, PLANTS & LANDSCAPING

### ZERO SETBACKS

Trees can be planted in vacant lots. The best location for deciduous trees is at the south side of buildings to provide shade for them. In winter, the leaves fall and sun can heat up the thermal mass of the brick walls and its light can filter in through the windows. In summer, the leaves on these trees protect the building from the hot sun and too much direct sunlight.

### BUILDINGS SET BACK FROM PROPERTY LINES

Here there is room to plant trees in front and beside buildings. Good examples of this are the old Town Hall and the old Nelson Hotel. Note the trees planted and giving shade to the south side of the building, and the potential for when the leaves fall in autumn to allow sun to shine through these windows.

### FOR THE TREE AT MAIN AND 3RD

The recommended tree for this traffic circle is the Unity Sugar Maple. It is native to North America, grows to about 40 feet high, has a spread of about 30 feet, and has a canopy with a clearance of about 7 feet from the ground. This tree can be pruned up for a higher canopy clearance. It turns a bright orange in the fall, and is low maintenance.

It should be surrounded by local wild grasses or perennials that relate to the seasonal nature of agriculture. Annuals should only be planted when there is a keen desire in the community to take care of them. This could take form in planters hanging from lamp posts.



Images: Old Town Hall. Carberry, MB. (88.164).

### HEDGES & SCREENING

If parking is required beside a building in a vacant lot, it is recommended that hedges be planted to screen cars from the street. This is one way to continue the rhythm of the street in places where there is a zero set back. Instead of an immediate visible void, this space would be filled with plants in the place of a facade. See the example found below, between the hotel and garage.

This strategy fits with the history of planting between buildings in vacant lots.

Some shrubs that could work in this environment are:

- Pygmy Caragana
- Jade Carousel Japanese Barberry
- Rose Glow Japanese Barberry

Many of these trees and shrubs undergo vibrant colour changes in the fall. Be sure to consider these in conjunction with paint colour choices on your building.

### OTHER POSSIBILITIES

A park has been constructed at the site of the old train station. This could be added to in and around the light post at the end of Main and 4th. Planting some trees to the south of this light pole could provide shade for benches that look back down towards main street. These benches could be situated back to back so that one side faces town and the other, the farmland to the south. Smaller trees with ornamental qualities could be planted in such a way to create a shade for these seats, and to create a sprawling boundary between town and farm land (see sketch on page 45). Currently, this boundary

is marked by the rail line. Some trees to plant on the south side of buildings, if space allows, or near buildings that have setbacks that have a smaller scale could be a variety of hawthorn species:

- Dotted Hawthorn
- Toba Hawthorn
- Russian Hawthorn
- Crusader Cockspur Hawthorn
- Thornless Cockspur Hawthorn

Smaller trees can be planted closer to the benches, with a few larger ones behind them, to the south.

### ADDITIONAL INFORMATION

To view descriptions of plants go to:  
<http://www.shelmerdine.com/index.cfm>, and choose "Plant Finder" from the main menu.

## STREET SIGNS



Images: Main Street Carberry (88.225.9).

There are very few street signs visible in archival photographs. For this reason, it is not recommended that any additional district marking banners be added to light posts. These signs would only clutter the view of features with heritage value.

No U-turn signs could be reintroduced. These stood about 4 feet from the ground and were visible at eye height when sitting in a car, very similar to the parking signs at this time.

Street signs should be placed on the light posts, projecting out to be visible by vehicle traffic, with stop signs just below these. The lights shining down from above will make for well lit signs and

intersections. Street signs and lamps should be throughout the heritage district, most importantly at the intersections of Main at 2nd, 3rd, and 4th Avenue. A change in the placement of signs is all that is needed to signal that this is a special part of Carberry.

Current sign technology, such as reflective glass bead paint, should be used on these signs for safety purposes. The street signs should be simple, white with black text for legibility. The character-defining elements of the street signs, their placement, and attachment to other features such as the fire hydro poles should be enough to set them apart as a part of the heritage district.



Images: Main Street Carberry (92.44).

Parking in Carberry was always meant to be easy. In the days before cars, horse and buggy were parked at the side of the street, and when cars replaced these, diagonal parking was adopted. The wide Main Street allowed for this, particularly with the no U-turn policy.

#### CHARACTER & FEATURES

Diagonal parking on both sides of the street with one lane of traffic moving in both directions and no U-turns could be considered for reinstatement in the heritage district. If additional parking is required for select businesses, they should have this at the back

or side of their building. Sidewalks should not extend past the existing fire hydrants. This sets a distinct scale for the pedestrian zone, bringing everyone in closer contact with storefronts as well as each other. All fire poles for lights should be set on the road, just next to the curb. This is consistent with the original placement of poles and hydrants along Main Street. If physical barriers are needed to keep parallel parking inside its bounds, curb extensions could be considered at fire hydrant locations. These curb extensions, kept at street level, could house a small tree, plants and a bench. Although there is no example of this in Carberry's streetscape in the past, it could be a way to protect the hydrants from traffic and organize parking along Main Street.



## GLOSSARY OF TERMS

**AWNING:** a moveable, fabric-covered, sloped surface that projects from a wall - usually over a door, window or storefront - to provide shelter from the weather.

**BASE PANEL (BULKHEAD):** in this document it refers to the area between storefront windows and ground level, historically clad in wood.

**BRACKET:** a member, often triangular in form, that projects from a wall or other vertical surface and supports another component, such as an eave.

**CAPITAL:** the decorative head of a column, pilaster, pier or other vertical support.

**CHARACTER-DEFINING ELEMENTS:** the materials, forms, location, spatial configurations, uses and cultural associations or meanings that contribute to the heritage value of a historic place, and which must be retained in order to preserve its heritage value. In the Design Guidelines they are further explained in the 'Features' sections of the Storefront Design chapter.

**CLADDING (ALSO CALLED EXTERIOR FINISHES):** the external, non-structural material that protects the structural wall or frame from weather.

**CORNICE:** projecting horizontal element (to shed water and for decoration) at the top of a building or the top of a storefront, or a similar feature (often in plaster) at the top of a wall of a room.

**COURSE:** a single horizontal row of brick, stone or other wall material.

**DENTIL:** a small, tooth-like square block, used in a row as a decorative feature in a cornice.

**DORMER:** a window that projects from a sloping roof, with a small roof of its own.

**EAVE:** the projecting edge of a roof.

**FACADE:** the front face or elevation of a building; especially the principal front, having some architectural pretensions.

**FASCIA:** a finish element covering the face of eaves and roof projections.

**FINIAL:** an ornamental projection at the top of a gable, roof or other high component.

**GABLE:** the vertical triangular portion of the end of a building, from the level of the cornice or eaves to the ridge of the roof.

**GLAZE:** to fit, furnish, or secure with glass.

**HERITAGE VALUE:** the aesthetic, historic, scientific, cultural, social or spiritual importance or significance for past, present or future generations. The heritage value of a historic place is embodied in its character-defining materials, forms, location, spatial configurations, uses and cultural associations or meanings.

**HISTORIC PLACE:** a structure, building, group of buildings, district, landscape, archaeological site or other place in Canada that has been formally recognized for its heritage value.

## GLOSSARY OF TERMS

**LAMP:** often referred to as a light bulb, the choice of lamp is important for light colour, energy efficiency, and length of light.

**LINTEL:** the horizontal supporting member at the top of a door or window.

**LUMINAIRE:** often referred to as a light fixture, this hardware holds the lamp.

**MOULDING:** a shaped decorative element, usually a horizontal band, that projects slightly from the surface of a wall.

**MULLION:** a major structural vertical or horizontal member between window units or sliding glass doors.

**MUNTIN:** a secondary framing member (horizontal, vertical, or diagonal) to hold the window panes in the sash. This term is often confused with mullion.

**PARAPET:** in a building, a portion of a wall that projects above a roof.

**PIER:** an upright support post of square or rectangular section, usually of masonry.

**PILASTER:** an upright shallow rectangular upright support post set into a wall and used mainly as decoration.

**PRESERVATION:** according to the Standards and Guidelines, “the action or process of protecting, maintaining, and/or stabilizing the existing materials, form, and integrity of a historic place or of an individual component, while protecting its heritage value.”

**REHABILITATION:** according to the *Standards and Guidelines*

*for the Conservation of Historic Places in Canada*, “the action or process of making possible a continuing or compatible contemporary use of a historic place or an individual component, through repair, alterations, and/or additions, while protecting its heritage value.”

**RESTORATION:** according to the Standards and Guidelines, “the action or process of accurately revealing, recovering or representing the state of a historic place or of an individual component, as it appeared at a particular period in its history, while protecting its heritage value.”

**SASH:** in a window, the wood or metal frame that holds the glass.

**SILL:** a horizontal member at the bottom of a window, or of a wall (sometimes called a sill plate).

**SOFFIT:** the underside of an eave, beam or other component.

**SPALLING:** the spontaneous chipping, fragmentation, or separation of a surface or surface coating, in this document referring to the spalling of bricks.

**STREETSCAPE:** in this document, refers to the shared public spaces within the heritage district that lend an overall character to the district. This includes street lighting, transportation, parking, trees, plants, and street signs in addition to the facades of buildings.

**TRANSOM:** a small window over a door or another window, often hinged for opening.

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## FOOTNOTES

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