

## **Proposed Wording for a Bylaw to Designate the Barron Building as a Municipal Historic Resource**

**WHEREAS** the *Historical Resources Act*, R.S.A. 2000 c. H-9, as amended (the “*Act*”) permits The City of Calgary Council (“City Council”) to designate any historic resource within the municipality whose preservation City Council considers to be in the public interest together with any specified land in or on which it is located, as a Municipal Historic Resource;

**AND WHEREAS** the owners of the Barron Building have been given sixty (60) days written notice of the intention to pass this Bylaw in accordance with the *Act*;

**NOW, THEREFORE, THE COUNCIL OF THE CITY OF CALGARY ENACTS AS FOLLOWS:**

### **SHORT TITLE**

1. This Bylaw may be cited as “City of Calgary Bylaw to Designate the Barron Building as a Municipal Historic Resource”.

### **BUILDING AND LAND DESIGNATED AS A MUNICIPAL HISTORIC RESOURCE**

2. The building known as the Barron Building, located at 610 8 Avenue SW and the land on which the building is located being legally described as PLAN A1; BLOCK 48; LOTS 21 TO 28 INCLUSIVE (the “Historic Resource”), as shown in the attached Schedule “A”, are hereby designated as a Municipal Historic Resource.
3. The specific elements of the Historic Resource possessing heritage value are hereafter referred to as the Regulated Portions (the “Regulated Portions”). The Regulated Portions are identified in the attached Schedule “B”.

### **PERMITTED REPAIRS AND REHABILITATION**

4. a) The Regulated Portions of the Historic Resource as described or identified in Schedule “B” shall not be removed, destroyed, disturbed, altered, rehabilitated, repaired or otherwise permanently changed, other than for routine preservation and maintenance work, without prior written approval from City Council, or the person appointed by City Council as the Approving Authority for the purposes of administration of Section 26 of the *Act*. Any alteration, rehabilitation, repair or change to the Regulated Portions must be in accordance with the terms of the Parks Canada 2010 publication Standards and Guidelines for the Conservation of Historic Places in Canada, (the “*Standards and Guidelines*”), as referenced and summarized in the attached Schedule “C”.
- b) All portions of the Historic Resource which are not described or identified as a Regulated Portion in Schedule “B” are hereby known as the Non-regulated Portions (the “Non-regulated Portions”). The Non-regulated Portions are not subject to the *Standards and Guidelines* and may be rehabilitated, altered or repaired, provided that such rehabilitation, alteration, and repair does not negatively impact the Regulated Portions or adversely affect the historical, contextual or landmark character of the property, and that all other permits required to do such work have been obtained.

## **COMPENSATION**

5. No compensation pursuant to Section 28 of the *Act* is owing.

## **EXECUTION OF DOCUMENTS**

6. Any employees of The City of Calgary who exercise land use and heritage planning powers and duties are hereby authorized to execute such documents as may be necessary to give effect to this Bylaw.

## **SCHEDULES**

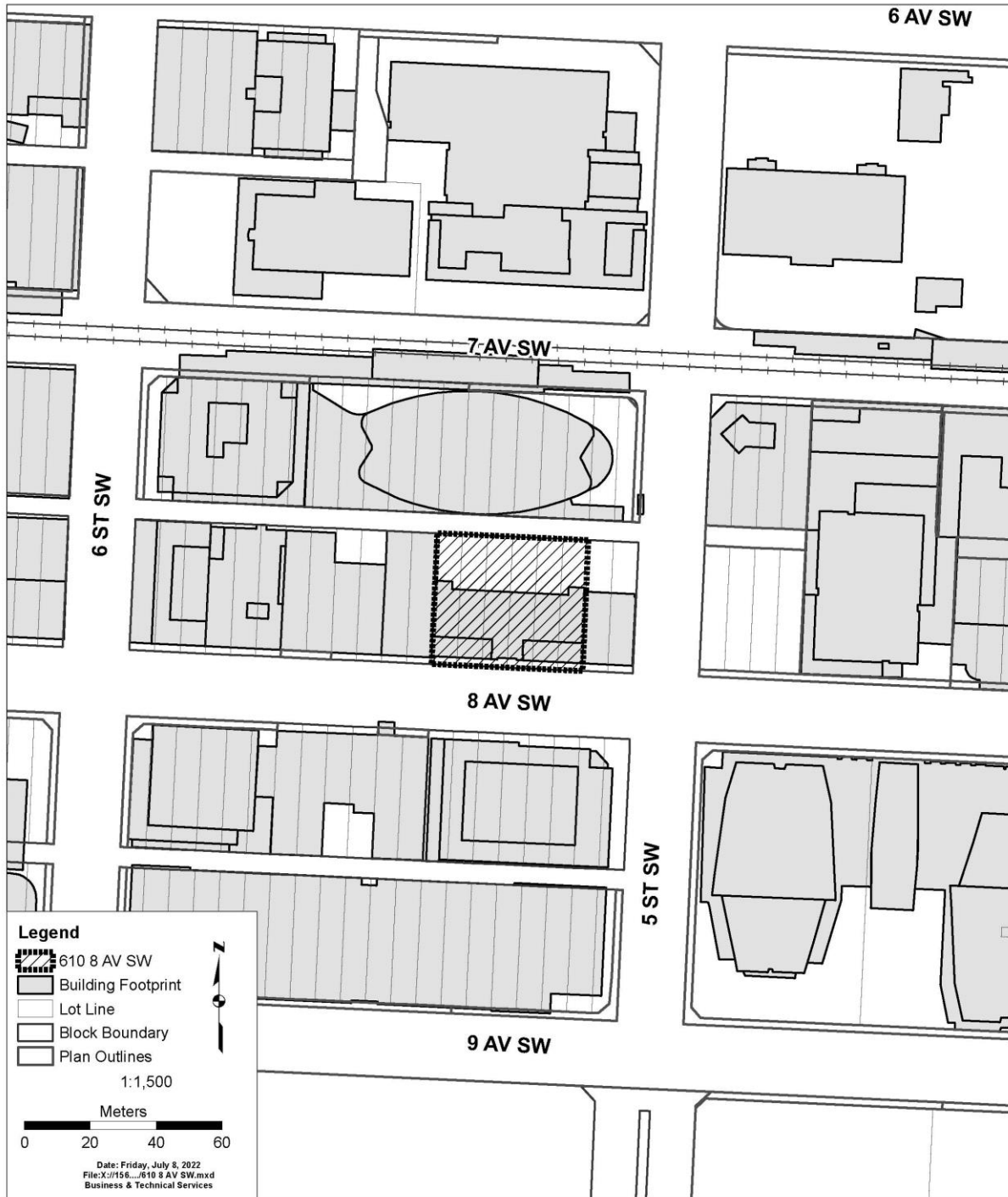
7. The schedules to this Bylaw form a part of it.

TEXT FOR DISCUSSION ONLY

SCHEDULE "A"



610 8 AV SW



## **SCHEDULE “B”**

### **Description**

The Barron Building, constructed 1949-51, is an 11-storey, Art Moderne-style building located in the western section of downtown Calgary. The reinforced-concrete-frame building, distinguished by its stepped massing and restrained detail is clad with buff-coloured brick, Tyndall limestone and polished black granite. A vertically emphasized central bay, ribbon windows, rooftop penthouse and theatre marquee serve to further characterize the building.

### **Heritage Value**

The Barron Building, an Art-Moderne-style landmark, is one of the finest examples of modern architecture in Calgary and among the best examples of its type in Western Canada. It is also symbolically significant for solidifying Calgary's position as the centre of the oil industry in Alberta. Since the building opened, its theatre, the 'Uptown', has been celebrated as one of the city's foremost entertainment venues.

Following the 1947 Leduc oil strike, the Barron Building helped Calgary to become Alberta's 'oil capital'. Calgary had a historic connection to the oil industry when in 1914 it was made the industry's administrative base after the first major strike in Alberta at Turner Valley. The connection was a tenuous one however with the industry representing modest economic importance to the city. Despite this, when the Leduc discovery was made, just 30 km south of Edmonton, the oil companies chose to gravitate to Calgary with its established industry infrastructure. With the development of the Barron Building, Edmonton's geographic advantage further gave way to the first-class office space made available in Calgary. Development of the Barron Building sparked a surge in office construction in Calgary, quickly making the city the undisputed centre of the oil patch in the province. Initial occupants of the building included major oil companies such as Sun, and Shell as well as a multitude of other oil companies and related businesses. From 1955 -69 Mobil Oil leased most of the building, and it became known as the Mobil Oil Building.

The building is also historically significant for its association with its developer, Jacob Barron (1888-1965), a Calgary lawyer, well-known impresario, and leader in the local Jewish community. Barron saw the high demand for office space after the Leduc strike as the perfect opportunity to build Calgary's first major office building in three decades. Further, such a building could accommodate and showcase the type of first-rate theatre that he long desired to build.

Barron's theatre was an integral component of the building's purpose and design. While Barron practiced law, his great passion was the theatre. Constructing the building allowed Barron to design the first major theatre in the city in three decades which he opened as a sophisticated movie house. It incorporated such notable features as an inversely sloped auditorium floor, elaborate 'Hollywood Regency-style' decoration, and lobby fish pond. Since opening, the theatre has been a valued component of the city's entertainment activity and cultural milieu, known to generations of Calgary movie-goers. It serves as the last of downtown's opulent movie houses.

The Barron Building is architecturally valuable as an exquisite and rare example of the Art Moderne style in the city. Designed by the prominent local architect Jack Cawston, it is a late interpretation of the style. The design is unique for incorporating more contemporary elements

of the period such as International-style ribbon windows and Modern-style flagstone and travertine finishes. A fully glazed rooftop penthouse, once surrounded by a rooftop garden, was occupied by Barron and is reminiscent of fashionable West Coast and Palm Springs design of the era.

Art Moderne-style characteristics of the building include its stepped-back massing, and its smooth exterior finishes, comprising a base of polished black granite with buff-brick and Tyndall limestone above. Ornamentation is limited to judiciously placed carved spandrels, stone detail and an elaborated central bay. The central bay of the building, differentiated for vertical emphasis, exudes a structured classicism with long, stylized pilasters that are topped by aluminum grills and curved panels. The interior of the building retains high-standard finishes such as terrazzo flooring and intact theatre. Defining the elegant theatre lobby are flagstone and travertine finishes and a grand staircase and mezzanine with aluminum balustrades.

### **Character-Defining Elements**

The remaining character-defining elements of the Barron Building include:

- 11-storey, stepped-back (terraced) form, scale and massing with prominent frontispiece, plus rooftop elevator house;
- concrete-frame and tile construction with cladding comprising polished black granite sheets (storefronts), smooth Tyndall limestone (base, frontispiece, windowsills, coping and ornament), and buff-coloured brick; flagstone storefront wall divisions / trim;
- flat roof (s); broad, overhanging penthouse eaves;
- fenestration, consisting of ribbon windows with scalloped-finished aluminum-panel dividers and corners; metal sashes with operable upper and lower hoppers (silver-coloured, main facade; brown-coloured, side and rear facades); fully glazed penthouse walls;
- Art Moderne ornamentation including carved, low relief spandrel panels and geometric-patterned stone detail; stylized aluminum pilasters facing the central bay; scalloped-profile aluminum spandrels and aluminum grills with geometric-patterned openings; curved aluminum panels with scalloped profile atop the central bay; geometric-patterned stone banding around the elevator house; and
- coloured terrazzo flooring in the office and elevator lobbies (inlaid with 'BB' initials at the main floor lobby, and 'B' initials on floors two through five and seven through ten).

Character-defining elements of the Barron Building that are no longer extant include:

- projecting, structurally integrated theatre marquee of angled profile;
- theatre lobby features including its open grand staircase and mezzanine and secondary staircases, all with aluminum balustrades; travertine and flagstone clad columns and wall detailing; curvaceous ceiling cut-outs and coves with backlighting; coloured terrazzo concession and lobby flooring and wall-base trim;
- double-decker auditorium with inverted-slope floor and sloped balcony; elaborate 'Hollywood Regency-style' mouldings; metal frame and upholstered theatre seats;
- washrooms throughout with coloured terrazzo flooring and porcelain-and Vitrolite glass-tiled walls, coved ceilings and original fittings;
- brass mailbox and chute in office lobby;
- coloured terrazzo flooring on the sixth floor elevator lobby (to be re-created);
- roof top residential penthouse's flagstone fireplace; and
- elevator penthouse motors, switch board.

## REGULATED PORTIONS

### 1.0 South façade

The following elements are regulated:

- a) Stepped-back form and 11-storey massing (eleventh storey form and massing re-created based on historic penthouse massing), and angled storefront configuration on the main floor (Images 1.1 – 1.2, 1.4, 1.6, 1.10 and 1.11);
- b) Flat roofs (terraces) where the building steps back at the eighth and eleventh storeys, deep overhanging eaves on penthouse (Images 1.1 – 1.2 and 1.6);
- c) Reconstructed elevator house and mechanical structures at the rooftop, geometric-patterned stone banding on elevator house (Image 1.2);
- d) Black granite tile sheet cladding framing the first storey (storefronts), concrete tile cladding framing the second and third storey, buff-coloured brick spandrel panels framing with scalloped sheet aluminum cladding details at corners and in front of the columns from storeys four through ten (Images 1.1 – 1.6 and 1.9 – 1.11 and 1.14);
- e) Honed Tyndall limestone vertical central frontispiece on storeys two through eleven, scalloped aluminum cladding details at spandrel panels on central frontispiece rising from storeys two through ten (Images 1.1 – 1.9 and 1.12, 1.15);
- f) Fenestration comprised of ribbon windows from storeys two through eleven, honed Tyndall limestone windowsills, copings, spandrel panels and ornaments for storeys two through four, concrete windowsills on the façade of storeys five through eleven, and four vertical bands of windows on central frontispiece rising from storey two through ten (Images 1.1 – 1.9 and 1.12 – 1.14);
- g) Stylized aluminum-clad pilasters on central frontispiece from storeys two through ten, and curved, stylized aluminum panels and Art-Moderne ornamentation displaying carved, low-relief panels with geometric-patterned stone detail at the eleventh storey (Images 1.1 – 1.9, 1.12 and 1.15 – 1.19).

**Note:** Door openings may be provided at the eighth storey, but must be contained within alignment of existing openings.



(Image 1.1: Oblique view of south façade showing black granite tile sheet cladding framing the first storey with angled storefronts, concrete tile cladding framing the second and third storeys, buff-colored brick spandrels framing with scalloped sheet aluminum cladding details at corners and in front of the columns from storeys four through ten, with fenestration comprised of ribbon windows from storeys two through eleven)





(Image 1.2: 1951 photo showing oblique view of south façade with deep overhanging eaves at the eleventh storey penthouse, and original rooftop mechanical and elevator house forms, geometric-patterned stone banding on elevator house at the rooftop). Photo Credit: Daniel Barron





(Image 1.3: 1956 photo showing Black granite tile sheet cladding framing the first storey with angled storefronts, and honed Tyndall limestone windowsills, copings, spandrel panels and ornaments for storeys two through four)



(Image 1.4: Black granite tile sheet cladding framing the first storey with angled storefronts, and honed Tyndall limestone windowsills, copings, spandrel panels and ornaments for storeys two through four)



(Image 1.5: Black granite tile sheet cladding framing the first storey, and honed Tyndall limestone windowsills, copings, spandrel panels and ornaments for storeys two through four)

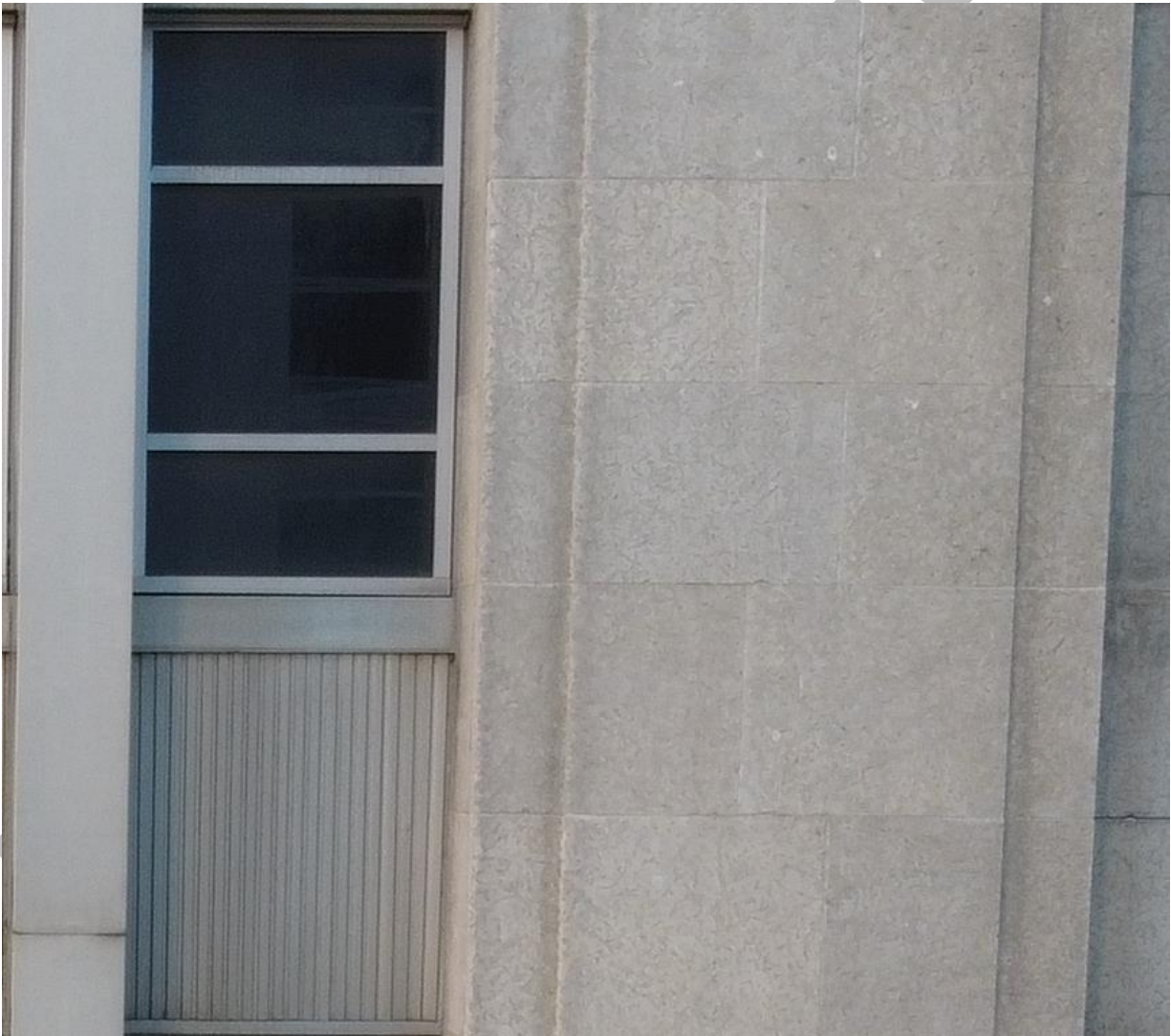




(Image 1.6: South façade photo showing honed Tyndall limestone vertical central frontispiece on storeys two through eleven, scalloped aluminum cladding details at spandrel panels on central frontispiece rising from storeys two through ten, four vertical bands of windows on central frontispiece rising from storey two through ten, stylized aluminum-clad pilasters on central frontispiece from storeys two through ten, curved, stylized aluminum panels curved aluminum panels with scalloped profile and Art-Moderne ornamentation displaying carved, low-relief panels with geometric-patterned stone detail at the eleventh storey)

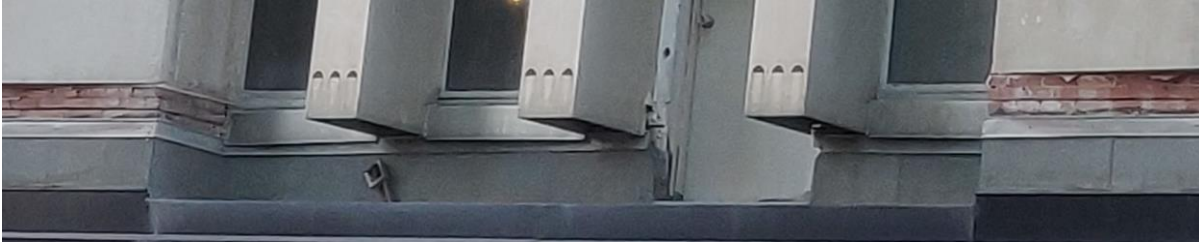


(Image 1.7: Stylized aluminum-clad pilasters on central frontispiece with scalloped aluminum cladding details at spandrel panels from storeys two through ten)



(Image 1.8: Detailed view of central frontispiece's stylized aluminum pilaster on the left, scalloped aluminum cladding details at spandrel panels in the middle and limestone pilaster on the right).





(Image 1.9: Detailed view of base of aluminum pilasters with venting on central frontispiece just above the former marquee. View of junction of limestone and brick at left and right)



(Image 1.10: Detailed view of black granite cladding on the angled storefront at the southeast façade. View of junction of black granite and Tyndall limestone)



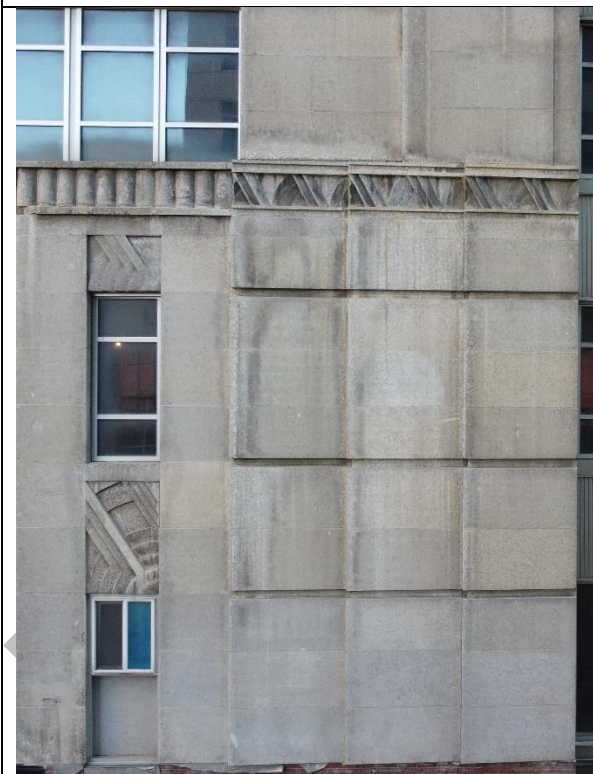


(Image 1.11: Detailed view of black granite cladding on the angled storefront at the southwest façade)

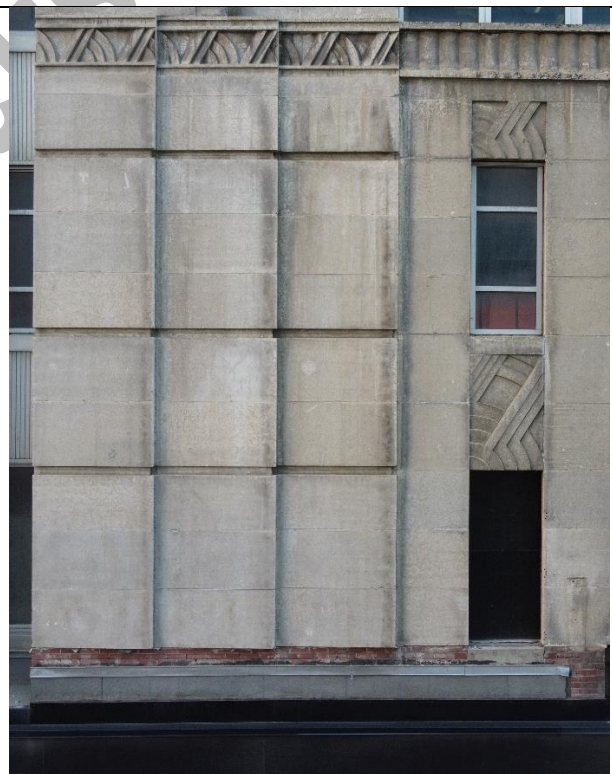
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(Image 1.12: Frontal view of carved detail bands and Art Deco motifs on Tyndall limestone)



(Image 1.13: Detailed view of carved Art deco motif detailing on Tyndall limestone on the left)

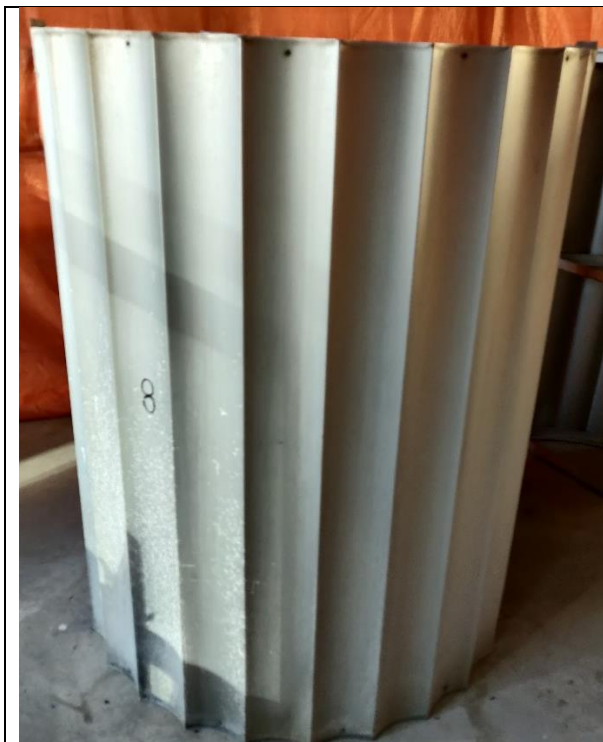


(Image 1.14: Detailed view of carved Art Deco detailing on Tyndall limestone on the right. View of junction of brick, limestone and black granite at bottom)





(Image 1.15: curved, stylized aluminum panels with scalloped profile and Art-Moderne ornamentation displaying carved, low-relief panels with geometric-patterned stone detail at the eleventh storey, with deep overhanging eaves)



(Image 1.16: 2022 close-up photo of curved, stylized aluminum panel with scalloped profile. Deconstructed from its original placement, it will be returned to its original location and configuration)



(Image 1.17: 2022 close-up photo of top cap for curved, stylized aluminum panel. Deconstructed from its original placement, it will be returned to its original location and configuration)



(Image 1.18: 2022 close-up photo of low-relief panel with geometric-patterned stone. Deconstructed from its original placement, it will be returned to its original location and configuration)



(Image 1.19: 2022 close-up photo of top cap for aluminum pilaster. Deconstructed from its original placement, it will be returned to its original location and configuration)

## 2.0 West façade

The following elements are regulated:

- a) Stepped-back form and 11-storey massing (eleventh storey form and massing re-created based on historic penthouse massing) (Images 2.1 and 2.2);
- b) Flat roofs (terraces) where the building steps back at the eighth and eleventh storeys, deep overhanging eaves on penthouse (Images 2.1 and 2.2);
- c) Reconstructed elevator house and mechanical structures at the rooftop, geometric-patterned stone banding on elevator house (Images 2.1 and 2.2);
- d) Buff-coloured brick spandrel panels framing storeys four through ten (Image 2.1);
- e) Honed Tyndall limestone vertical central frontispiece on storeys eight through eleven (Images 2.1 and 2.2) ,
- f) Fenestration comprised of ribbon windows with scalloped aluminum-panel corners from storeys four to ten, concrete windowsills on the façade of storeys four through eleven, and three vertical bands of windows with scalloped sheet aluminum cladding details at spandrel panels and aluminum-clad pilasters on central frontispiece rising from storeys eight to ten, and curved and stylized aluminum panels and Art-Moderne ornamentation displaying carved, low relief spandrel panels with geometric-patterned stone detail on the eleventh storey of central frontispiece (Image 2.1 and 2.2);

**Note:** Door openings may be provided at the eighth storey, but must be contained within alignment of existing openings.

TEXT FOR DISCUSSION ONLY





(Image 2.1: Oblique view of the west and south façade showing building stepback at the eighth and eleventh storey, with deep overhanging eaves at the eleventh storey penthouse, and original rooftop mechanical and elevator house forms, fenestration comprised of ribbon windows with scalloped aluminum-panel corners with buff-coloured brick spandrel panels framing storeys four through ten. Curved and stylized aluminum panels with scalloped profile and Art-Moderne ornamentation displaying carved, low relief spandrel panels with geometric-patterned stone detail on the eleventh storey of central frontispiece)



(Image 2.2: 1951 photo showing aerial view of Barron Building from southwest corner showing building stepback at the eighth and eleventh storey with deep overhanging eaves at the eleventh storey penthouse, and original rooftop mechanical and elevator house forms).  
Photo Credit: Daniel Barron

### 3.0 East façade

The following elements are regulated:

- a) Stepped-back form and 11-storey massing (eleventh storey form and massing re-created based on historic penthouse massing) (Images 3.1 – 3.4);
- b) Flat roofs (terraces) where the building steps back at the eighth and eleventh storeys, deep overhanging eaves on penthouse (Images 3.1 – 3.4);
- c) Reconstructed elevator house and mechanical structures at the rooftop, geometric-patterned stone banding on elevator house (Images 3.1 – 3.4);
- d) Buff-coloured brick spandrel panels framing storeys four through ten (Images 3.1 and 3.2);
- e) Honed Tyndall limestone vertical central frontispiece on storeys eight through eleven (Image 3.2);
- f) Fenestration comprised of ribbon windows with scalloped aluminum-panel corners from storeys four to ten, concrete windowsills on the façade of storeys five through eleven, honed Tyndall limestone windowsills, copings and ornaments on storeys three and four, three vertical bands of windows with scalloped sheet aluminum cladding details at spandrel panels and aluminum-clad pilasters on central frontispiece rising from storeys eight to ten, and curved and stylized aluminum panels and Art-Moderne ornamentation displaying carved, low relief spandrel panels with geometric-patterned stone detail on the eleventh storey of central frontispiece (Images 3.1 – 3.4);

**Notes:** Door openings may be provided at the eighth storey, but must be contained within alignment of existing openings.

TEXT FOR DISCUSSION



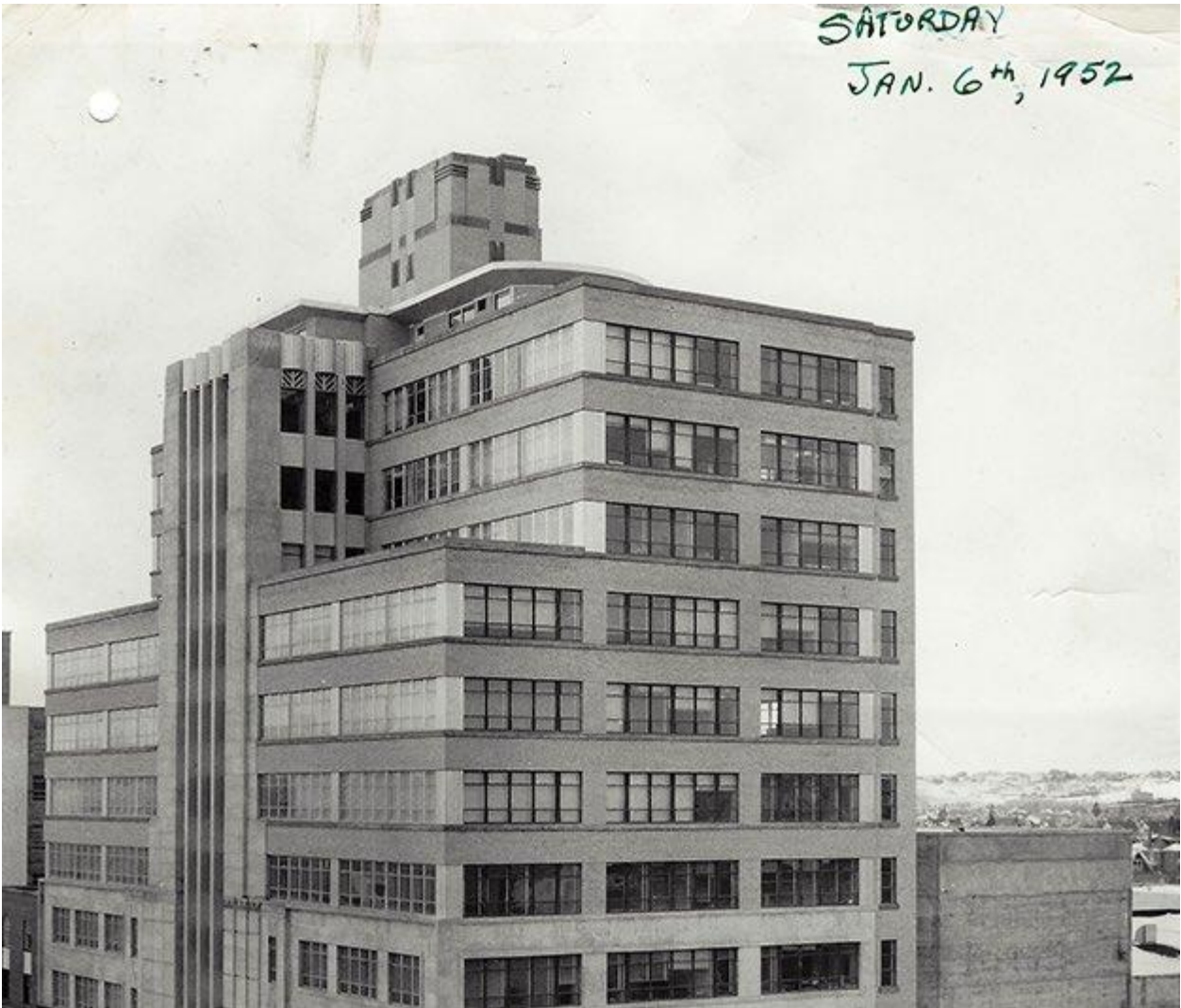


(Image 3.1: View of east façade flat roofs (terraces) where the building steps back at the eighth and eleventh storeys, with deep overhanging eaves at the eleventh storey penthouse, and original rooftop mechanical and elevator house forms, buff-coloured brick spandrel panels framing storeys four through eight)



(Image 3.2: View of east façade flat roofs (terraces) where the building steps back at the eighth and eleventh storeys, with deep overhanging eaves at the eleventh storey penthouse, and original rooftop mechanical and elevator house forms, buff-coloured brick spandrel panels framing storeys four through eight)





(Image 3.3: 1952 photo showing oblique view of Barron Building from southeast corner showing building stepback at the eighth and eleventh storey with deep overhanging eaves at the eleventh storey penthouse, and original rooftop mechanical and elevator house forms. Curved and stylized aluminum panels with scalloped profile and Art-Moderne ornamentation displaying carved, low relief spandrel panels with geometric-patterned stone detail on the eleventh storey of central frontispiece). Photo Credit: Daniel Barron



(Image 3.4: 1966 photo showing oblique view of Barron Building from southeast corner showing building stepback at the eighth and eleventh storey with deep overhanging eaves at the historic eleventh storey penthouse, expanded from original 1952 form and massing) Photo Credit: Daniel Barron



#### 4.0 North façade

The following elements are regulated:

- a) Visual upper form of the original rooftop mechanical and elevator house with geometric-patterned stone banding (Image 4.1).



(Image 4.1: Aerial view Barron Building from northwest corner showing building stepback at the eighth and eleventh storey with deep overhanging eaves at the eleventh storey penthouse, and original rooftop mechanical and elevator house forms)

## 5.0 Interior

The following elements are regulated:

- a) Coloured terrazzo floors of the elevator core landings from storeys one through five and seven through ten (including re-created sixth storey terrazzo floor), inlaid with “BB” initials on the main floor and “B” initials from floors two through ten (Images 5.1 to 5.3).

**Notes:** A return to original configuration and/or appearance of the terrazzo flooring at the sixth floor elevator landing, as shown in Images 5.2 and 5.3, may be permitted.



(Image 5.1: View of main floor lobby with 'BB' cast into terrazzo flooring)



(Image 5.2: Detailed view of terrazzo flooring with brass inlay and 'B' formed in the centre of elevator lobbies from floors two through five, and seven through ten, including re-created sixth storey terrazzo floor )





(Image 5.3: View of typical elevator lobby with terrazzo flooring with brass inlay and 'B' formed in the centre of elevator lobbies from floors two through five, and seven through ten, including re-created sixth storey terrazzo floor)

## 6.0 Land

The Land is regulated as follows:

- a) The building's existing location and placement on the land (as shown on attached Schedule "A").

## SCHEDULE “C”

The primary purpose of the *Standards and Guidelines* is to provide guidance to achieve sound conservation practice. They are used to assess proposed changes to designated Municipal Historical Resources and form the basis for review and assessment for the approved rehabilitation program.

The *Standards and Guidelines* were developed by Parks Canada and were formally adopted by The City of Calgary in 2005. They provide a philosophical consistency for project work; and while neither technical nor case-specific, they provide the framework for making essential decisions about those features of a historic place, which should be maintained and cannot be altered.

The *Standards* listed below and the referenced *Guidelines* shall apply to the Regulated Portions and any rehabilitation or maintenance work undertaken with respect to them at any time.

### The Standards

Definitions of the terms in italics below are set forth in the Introduction of the *Standards and Guidelines*. In the event of a conflict between the italicized terms below and those in the *Standards and Guidelines*, the latter shall take precedence. The Standards are not presented in a sequential or hierarchical order, and as such, equal consideration should be given to each. All Standards for any given type of treatment must therefore be applied simultaneously to a project.

#### General Standards (all projects)

1. Conserve the *heritage value* of a *historic place*. Do not remove, replace, or substantially alter its intact or repairable *character-defining elements*. Do not move a part of a *historic place* if its current location is a *character-defining element*.
2. Conserve changes to a *historic place* which, over time, have become *character-defining elements* in their own right.
3. Conserve *heritage value* by adopting an approach calling for *minimal intervention*.
4. Recognize each *historic place* as a physical record of its time, place and use. Do not create a false sense of historical development by adding elements from other *historic places* or other properties or by combining features of the same property that never coexisted.
5. Find a use for a *historic place* that requires minimal or no change to its *character defining elements*.
6. Protect and, if necessary, stabilize a *historic place* until any subsequent *intervention* is undertaken. Protect and preserve archaeological resources in place. Where there is potential for disturbance of archaeological resources, take mitigation measures to limit damage and loss of information.
7. Evaluate the existing condition of *character-defining elements* to determine the appropriate *intervention* needed. Use the gentlest means possible for any *intervention*. Respect *heritage value* when undertaking an *intervention*.

8. Maintain *character-defining elements* on an ongoing basis. Repair *character-defining elements* by reinforcing their materials using recognized conservation methods. Replace in kind any extensively deteriorated or missing parts of *character-defining elements*, where there are surviving prototypes.
9. Make any *intervention* needed to preserve *character-defining elements* physically and visually compatible and identifiable upon close inspection and document any *intervention* for future reference.

#### **Additional Standards Relating to Rehabilitation**

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

#### **Additional Standards Relating to Restoration**

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

#### **Guidelines**

The full text of the *Standards and Guidelines* is available online through [www.historicplaces.ca](http://www.historicplaces.ca), or from:

Parks Canada National Office  
25 Eddy Street  
Gatineau, Quebec K1A 0M5